

A Generation Lost? Exploring the 1920's through the Eyes of The Lost Generation



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Rationale:

High School students of the 21st century generally have no real knowledge or interest in the generations that preceded and helped to shape the world we live in today. Throughout the next six weeks my students will gain an extensive knowledge of the 1920's through literature, music, film, and photography. The 1920's was both a time of leisure and a time of trauma for Americans. Post World War I, a large number of young Americans returned from war having seen countless men and women die trying to defend their country. This image and the notion that if you act virtuously good things will happen was destroyed along with the war. This group of young people, especially writers of the time, was referred to as The Lost Generation. The Lost Generation signified a sense of aimlessness or loss of hope for themselves and their generation as a whole. The Lost Generation and the lifestyle portrayed is still very prevalent throughout the world today.

Throughout this unit the students will be focused on the culture, people, and history of the 1920's through both the characters and authors we will be working with. One of the major focuses of this unit is on the Lost Generation and the idea of a "lost Generation" as it relates to the texts we read. What is a Lost Generation? Who is involved in the Lost Generation? What do or don't they believe in or stand for? How can one become 'found'? Are we really "all a Lost Generation", as Gertrude Stein said? (Hemingway, epigraph) Throughout the next six weeks we will be working through these questions based on both the literature we will be reading, and the world today. How does the world we live in today, and the lives we lead relate to the lifestyle that was

so popular in the 1920's? My goal is for the students to put themselves in the shoes of the characters, and the authors and imagine what life was like over 80 years ago.

The next six weeks will revolve around literature, music, and film that center around the ideals and attitudes of the Lost Generation. Young people during this time felt like they had no real purpose in life. They often wandered through life aimlessly with no real goals or ambitions other than to travel, drink heavily, and engage themselves with 'fabulous' companions. By starting with a discussion about the Lost Generation, the students will be able to share and learn from each other about the time period and the people involved in it based on prior knowledge. My goal is to fully engage the students in the time period by relating it to their own lives. I want the students to realize that at one point or another in our lives, we are part of the "Lost Generation". By exploring the idea of the Lost Generation through various mediums the students will be able to understand and compare the author's purpose in relation to the real world.

I will be starting the unit by focusing on Ernest Hemingway and the impact of his works on not only the Lost Generation, but on the literary community as a whole. *The Sun Also Rises* paints a vivid picture of what the Lost Generation was all about. The characters throughout the novel epitomize the lifestyle that was made popular by Hemingway and fellow writers. Through reading this novel as well as Hemingway's popular yet highly controversial short story "Hills like White Elephants", the students will get a firm grasp on both Hemingway's unique writing style, as well as the vivid lifestyle Hemingway is recreating for the audience. While reading these texts there will be a strong focus on whole class and small group discussion. Collaboration will be essential to almost every class period. By working together and exploring the texts

through group discussions and collaboration, the students will get outside perspectives on issues and conflicts taking place in the featured texts. “The same text might be read quite differently by two readers in the same class who bring different cultural expectations to the experience”. (Smagorinsky, 126) Keeping this in mind while discussing the texts, the students should be open minded and sensitive to classmates’ differences while engaging in discussion. Since there are a lot of issues in Hemingway’s works that are only glossed over, I will use class discussing and a weekly whole class role playing activity called Round Table Friday’s as an opportunity to catch the students up on what they may be having trouble with in terms of context. Cooperation and respect from all students will be vital to creating a collaborative classroom while exploring the 1920’s through literature.

From Hemingway we will move to F. Scott Fitzgerald; another prominent writer of the Lost Generation. By moving from *The Sun Also Rises* to *The Great Gatsby* we will be able to see the transition from authors and writing style as well as setting and location of the characters. The Lost Generation is still hard at work throughout *The Great Gatsby*; however the students may be able to relate to and appreciate more the message Fitzgerald is trying to send to the reader. Although reading both classic novels may seem a little overwhelming and excessive, I want the students to get different perspectives on the time period and culture to be able to become fully engaged in it. By reading both of the novels the students will be able to use the characters as a means of comparison through personality traits as well as overall attitudes and demeanor as presented in the text. Comparison of characters among the texts will be another major focus of the unit. I want students to be able to remain objective and compare the characters and narrators based on

their own thoughts and opinions while reading. Being able to form an opinion and back it up through textual evidence is going to be a vital skill for the students to learn while reading these texts.

Along with the primary novels, we will also be reading a few poems as well as listening to music and reading the accompanying lyrics. To show the students that the Lost Generation and the ideals and attitudes that surround it did not only take place during the 1920's, I will have them listen to and watch a video of the band Simon and Garfunkel singing the song "Richard Cory". The song is based on the Edwin Arlington Robinson poem with the same name was originally published in 1897. By showing the students different works written by various authors at different periods throughout history I want to express to them that the Lost Generation is and was alive well before the term was coined. I will also have the students listen to the song "Do Better", by the band Say Anything. This song was released in late 2009 and discusses the aimlessness and laziness of a man who is essentially doing nothing with his life. The band sings about how this man drinks alone and watches TV and still expects harmony in his life. By having the students listen to a new song by a popular rock band and relating it to the ideals of the Lost Generation and what writers like Hemingway and Fitzgerald are writing about, I hope that they will be able to grasp the fact that the lifestyle that was made popular in the 1920's is still very prevalent throughout society today.

This unit was designed for an eleventh grade AP class. The content covered throughout the unit, the speed at which we are reading the materials, and in the context at which they are discussed, the students participating need to be dedicated and eager to be engaged in the literature being covered. Since there are a large number of assignments

centered on discussion and group work, it is imperative that the students keep up with the daily reading. If the class collectively fails to do the reading when required, I will resort to giving the students written quizzes to test them on the content covered in the reading. If the students are committed and willing to put in the work and effort, this unit and the works we cover over the next six weeks are sure to increase the student's interest in the time period and literature as a whole. By approaching this unit from the perspective of the students and what I believe they will respond to and learn from the most, I hope that the lessons and activities planned will be a tremendous learning experience for all.

Works Covered:

- *The Sun Also Rises*; Ernest Hemingway
- *The Great Gatsby*; F. Scott Fitzgerald
- “What Lips My Lips Have Kissed”; Edna St. Vincent Mallay
- “Hills Like White Elephants”; Ernest Hemingway
- “Miniver Cheevy”; E.A Robinson
- “Daughter”; Gertrude Stein
- “Do Better”; song by Say Anything
- “Richard Cory”; E.A Robinson
- “The Love song of J. Alfred Prufrock”; T.S Eliot
- “Blister”; song by Jimmy Eat World

Materials Used throughout Unit:

- One copy of *The Sun Also Rises* for each student.
- One copy of *The Great Gatsby* for each student.
- Classroom computer with internet access.
- Access to the school computer lab on a scheduled basis.
- Supplemental texts for each student. (Access to a copy machine and copy paper on a daily basis.)
- C.D player or disc drive on the computer.
- Speakers able to project sound throughout the classroom.
- Construction paper.
- Markers.
- Popsicle sticks, one with each student's name written on it.
- Accessories inspired by the 1920's. (I.e. necklaces, hair accessories, dark colored lipstick, large earrings, etc.)

Goals, Objectives and Sunshine State Standards

The overarching goal of this unit is for the students to truly dive in and live through the characters, the time period, and the settings and environments the authors were trying to create. My goal for the students is to become fully engaged in the culture and lifestyle of the 1920's and the Lost Generation. By working through this unit the students will have the opportunity to explore different parts of the world, embody the attitudes and characteristics of the characters, and gain experience from different styles of writing. The students will also be working on their own writing through both an expository perspective and through a research based paper. The students will be challenged, engaged and enthralled in the following five plus weeks while learning about and living through the 1920's and the Lost Generation culture.

1. Evaluate text through discussion and collaboration.

- 1.1 Through small group work students will be able to explore elements of the text through collaboration and peer assistance.
 - 1.2 By exploring the text closely, students will be able to work both individually and in small groups to present their findings and information learned to the class.
- **LA.1112.1.5.1:** The student will adjust reading rate based on purpose, text difficulty, form, and style.

2 Analyze the primary text through comparison

- 2.1 Through written assignments and oral discussion, the students will compare characters, settings and conflicts in *The Sun Also Rises* and *The Great Gatsby*.
 - 2.2 Students will compare characters in both the novels through written essays, group assignments, and daily oral discussion.
 - 2.3 Students will compare the characters from the primary texts to characters and themes presented in the supplemental materials we work through, i.e. songs, poems and short stories
- **LA.1112.2.1.4:** The student will analyze the way in which the theme or meaning of a selection represents a view or comment on life, providing textual evidence for the identified theme;

3. Relate to and explore characters in various texts.

- 3.1** Students will explore characters in primary and supplemental texts through essays, group collaboration and class discussion.
- 3.2** Students will argue for or against a character and his or her actions based on evidence from the text.
- 3.3** Students will embody and play the role of the characters by impersonating and speaking through the characters point of view. (Round Table Friday's)
- **LA.1112.5.2.2:** The student will apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria;
4. Visualize and create settings and scenes from various works.
- 4.1** Students will work in groups to recreate settings from the novels from their own perspective based on textual evidence.
- 4.2** Students will work creatively to recreate scenes from the novels by playing the roles of the characters based on the scene taken from the novel.
- 4.3** Students will recreate scenes and events from the novel by embodying the lifestyle and attitudes of the Lost Generation.
- **LA.1112.2.2.3:** The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining);
5. Convince an audience of knowledge of the time period based on writing exercises.
- 5.1** Students will construct essays based on characters of the time period to convince the reader of the relation that character has to the Lost Generation.
- 5.2** Students will construct a research paper based on one aspect of the time period and how it relates to the novel, its characters, and the attitudes possessed throughout the novel based on textual evidence.
- **LA.1112.4.3.1:** The student will write essays that state a position or claim, present detailed evidence, examples, and reasoning to support effective arguments and emotional appeals, and acknowledge and refute opposing arguments; and
 - **LA.1112.4.2.2:** The student will record information and ideas from primary and/or secondary sources accurately and coherently, noting the validity and reliability of these sources and attributing sources of information;

Unit Outline

Week 1

Day 1-Monday

3 minutes: Housekeeping.

10 minutes: Introduction to the next 6 weeks. What is a Lost Generation? Who are the members of the lost generation? Discussion on what students know about this era, who was involved and what members of the Lost Generation looked and acted like.

15 minutes: I will tell the students about the Lost Generation, how the term came about, who coined it, who was involved in the movement and what they believed in and what they wrote about. I will encourage the students to be active in the lecture and encourage them to take notes, telling them they will be useful in the future. I will emphasize the importance of Ernest Hemingway, his work and his influence of the era. That will lead into the introduction to the novel, *The Sun Also Rises*, which will be handed out at the end of class.

Remainder of class- I will hand out a copy of the poem “What Lips My Lips Have Kissed”, by Edna St. Vincent Millay to each student. (Appendix A) We will read the poem 3 times through, I will read the poem each time. I will have the students go through each reading and highlight or underline words they think may be important. After all three readings we will discuss what we think the poem is about and how it may connect to the lost generation era.

Homework: For homework I will have the students read chapters 1-3 in *TSAR*. They should be ready to discuss in class tomorrow.

Day 2-Tuesday

3 minutes: Housekeeping

15 minutes: I will give the students a short writing assignment (roughly 200-500 words) on the chapters they read in *TSAR* for homework. I will have them consider our discussion on the Lost Generation and write about how they see this lifestyle coming into play throughout the novel thus far. I will encourage the students to think of 2-3 important points throughout chapters 1-3 and expand on them. They will not be graded on grammar, spelling, etc. I will just be grading them on validity of their thoughts based on the text and how it relates to the Lost Generation.

10 minutes: I will break the students into groups of 4. They will discuss what they wrote about. They will be instructed to find at least two things in common that they wrote about. They will discuss and expand on the commonalities, finding at least one quote from the text that supports their argument on the relation to the Lost Generation. The students should be prepared to share their findings with the class.

15 minutes: I will have member of each group share what they discussed. The students not presenting should take notes on the presentations and writing down page numbers of the quotes.

7 minutes: I will wrap up the class by telling the students about their assessment following the unit on the Lost Generation. I will give them a handout on the final paper that will be due during week 6. (The handout can be found in Appendix B)

Homework: Read Chapters 4-5 in TSAR.

Day 3-Wednesday

3 minutes: Housekeeping.

10 minutes: Discuss the reading from the night before. I will ask for student predictions on what will happen next. I will encourage students to ask any questions they may have. Periodical discussions will help the students stay on track and clear on what is happening in the novel.

20 minutes: I will introduce the short story “Hills like White Elephants”, by Earnest Hemingway to the students and pass out copies to each of them. (Appendix D) The students will read the story silently trying to link comparisons to Hemingway’s writing style as well as any character similarities they may notice with characters from TSAR.

8 minutes: After the students read the story, I will have them write a short conclusion to the story. Since the story is left a little open ended I want them to make their own endings. The students should write at least one complete paragraph.

Remainder of class: I will ask students to share their conclusions with the class by reading them aloud. We will discuss the conclusions and discuss the possibility of what really happened after the characters got on the train. I will also ask students some similarities they see between this story and TSAR. We will conclude the discussion tomorrow.

Homework: Read chapter 6 in TSAR.

Day 4-Thursday

3 minutes: Housekeeping.

25 minutes: We will continue our discussion from Day 3. I will ask the student what they think is really happening between the characters. What is this “operation” they keep discussing? Is the couple happy? How can you tell? I will encourage the students to share their thoughts and insight on the story. How does this story relate to what we have read so far in TSAR? Can you see any character similarities? Hopefully the students will recognize the Lost Generation mentality in the characters and talk about the excessive drinking and false sense of happiness.

Remainder of class: I will take the remainder of the period to focus on the importance of setting within a work. I want to highlight the impact the setting of both “Hills like White Elephants”, and TSAR and how the characters location impacts their actions, moods, relationships etc. I will break the students into groups of 4, having half the groups working on setting relating to “Hills”, and the other half working on setting relating to TSAR. I will have the groups illustrate what they imagine a particular scene of the story or novel to look like. By having the students work creatively and artistically I hope to get them thinking about the importance of setting within a work. To get the students in the right mindset I will have some light jazz music playing in the background so they can imagine themselves in the era. While the students are working I will walk around and reiterate to them the irony that the characters are often sitting in a bar, café, or restaurant; hoping to spark the commonality between the stories and Hemingway’s writing style. When the students are finished with their illustrations, I will display them around the room as a constant reminder of the importance of setting.

Homework: Complete Book 1 of TSAR.

Day 5- Friday

3 minutes: Housekeeping

10 minutes: I will tell the students that Friday's for the remainder of the unit will be Round Table Friday. I will explain to them that we will be engaging in a sort of round table debate/discussion. (See Appendix E for the worksheet)

Remainder of period: Round table Friday will consist of select students imitating the characters in TSAR, while the rest of the class is free to express their own opinions and thoughts on questions I pose to the "characters". To be fair and make sure all the students get a chance to play the role of a character, I will have all the students' names written on popsicle sticks and draw names randomly and assign characters to the names called. The rest of the students are entitled to their own opinions. The role of each character will be played by a different student each week. The point of the round table is to have an open discussion about topics and specific scenes presented in the portion of the novel the students have read. The job of the "characters" is to only answer the way they think their assigned character will answer the questions. Even if the student playing the character doesn't agree with what his/her character may say, it is important for the students to try to imitate their character as best as possible. By doing this round table activity each week I will be able to tell not only which students are reading closely, but it will be a great opportunity for the students to work on characterization and noticing things about a certain character they may not have noticed while reading.

Homework: None.

Week 2**Day 6-7 Monday & Tuesday**

3 minutes: Housekeeping

Remainder of class: For the next two class periods we will be working on Literature Circles discussing book 1 of TSAR. Since the students have not worked on Lit Circles in my class before I will take the time to go over the purpose of literature circles, the different roles involved, and the importance of keeping up to date on the assigned reading. I will break the class into groups of 6 students and allow the groups to decide who is going to be in charge of each role. I will have the following roles available for each group to discuss and assign to one member of the group:

- Summarizer
- Travel Chaser
- Connector
- Discussion director
- Illustrator
- Literary Luminary

I will pass out the worksheets to each group and have them begin working through the reading and assigning roles. On Tuesday during the last 35 minutes of class I will have each group be responsible for presenting their findings on one of the roles assigned. For example; group one will tell the class about their findings/interesting facts the summarizer came up with, then group two will present on the travel chaser etc. By doing this activity with the students they will learn the importance of keeping up with the daily

reading, not only so they are aware of what is going on during discussion, but so the members of their group are not having to pick up the slack for their irresponsibility. Homework: Monday, read chapters 7-9; Tuesday, read chapter 10-11.

*All worksheets can be found and printed from the following website. All the worksheets can also be located in Appendix F.

http://www.abcteach.com/directory/basics/reading/literature_circles/

Day 8-Wednesday

3 minutes: Housekeeping.

20 minutes: To keep the students focused on the theme of the unit and the idea of the Lost Generation I want to make them aware of everyday items that are inspired by the era we are studying. By pointing out fashions the students are wearing, hairstyles, jewelry, and make-up the girls are wearing I will be able to make the era come to life. I will also bring a few items to class, such as flapper-like jewelry and music for the students to look at and try on. I will also have some music of the 20's playing softly in the background. I will ask students to think of other things in their daily lives that may be inspired by, or mirrored with events or trends from the Lost Generation era. Hopefully the students will realize that this era has had a large impact on the way we all live today.

Remainder of class: I will next have the students follow along as I read the poem "Miniver Cheevy", by Edwin Arlington Robinson. (Appendix G) Like we did on day 1, I will read the poem aloud 3 times while the students take notes of important words or phrases, and we will discuss what we think the meaning of the poem is at the end. With this poem I hope the students will make the connection from the main character, to that of Jake in TSAR. Both characters are unhappy and kind of trapped in their lives with no real direction or drive to change. Through this poem I hope the students will learn to make connections through various types of text and styles of writing.

Homework: Read chapter 12 in TSAR.

Day 9-Thursday

3 minutes: Housekeeping.

10 minutes: I will take the first 10 minutes or so to assign an essay that will be due the following Thursday, day 14. Attached is the handout for the essay assignment; Appendix H. The essay will concentrate on two of the characters from the text and their relationship as developed throughout the novel. The students will have to take a side based on one of the characters actions, thoughts and dialogue. The point of this essay is for the students to make an argument for a character based on textual evidence. They will have to include quotes from the text. This essay will be good practice for their final research paper due at the end of the unit.

Remainder of class: The rest of class we will be discussing the novel in terms of romanticism. I will ask the students questions like, how would the actions and conversations between the characters differ if the novel took place today? We will have a class discussion based on the reality behind the characters actions. I especially want to focus on the Brett-Jake relationship and see what the students have to say about that. Is their relationship, or lack thereof, realistic? How would their dynamic change today? Is the novel realistic; could events like the ones presented in the novel happen today? I

want the students to essentially put themselves in the shoes of the characters and imagine they are living their lives. I want the students to get interested not only in the novel, but I want them to make connections to the characters.

Homework: Read chapter 13 of TSAR

Day 10-Friday

3 minutes: Housekeeping

Whole class period will be spent engaged in Round Table Fridays. (See Appendix E for instructions)

*This week we will discuss chapters 7-13 in TSAR.

Homework: Read chapters 14-16 in TSAR.

Week 3

Day 11-Monday

3 minutes: Housekeeping.

5 minutes: I will pass out the lyrics to the song “Do Better” by Say Anything to each of the students. (Appendix I) I will play the song while the students listen and follow along to the lyrics.

20 minutes: I will ask the students if the song reminds them of TSAR or any of the novels’ characters. My hope is that the students make the connection between the aimlessness of the man being described in the song, and the aimlessness of the characters in the novel. Much like the children of the Lost Generation, the song talks about a man how is a little lost and unmotivated to make anything out of himself. I hope the students realize the similarities between the song and the novel. Also the song is upbeat and sung by a popular band among young people, so I think they will relate.

Remainder of the period: For homework the students will be assigned to finish reading book 2 in the novel. I will take the remainder of the period to discuss what they think will happen at the end. How will the characters resolve issues, or will they remain unresolved? What will happen between Brett and Jake? I want to hear the student’s predictions and educated guesses on the ending of TSAR.

**I will urge students who have read ahead and already finished the novel to refrain from ruining the ending for the rest of the class.

Homework: Read Chapters 17-18 in TSAR.

Day 12-Tuesday

3 minutes: Housekeeping

25 minutes: I will split the class into groups of 4. Each group will be responsible for coming up with a creative interpretation based on book 2 of TSAR. I will all the students creative freedom during this activity; since book 2 is fairly long, the groups will have plenty of scenes to recreate and interpret in their own way. They will be allowed to write a poem, skit, short play to act out in front of the class, or any other creative way of interpreting the end of book 2. I will let the students choose their groups. After working for 30 minutes, each group will present what they created. I will be grading the groups

based on their interpretations based on the actual events that transpired. I will mark off points from each group if it is apparent that they did not read.

Remainder of period: Each group will present. At least 3 minutes per group.

Homework: Finish reading TSAR. Be ready for a quiz.

Day 13-Wednesday

3 minutes: Housekeeping.

20 minutes: Quiz on book 3 of TSAR. The students will have a short essay quiz based on their interpretation of the end of the novel. I will ask the students to write about what they thought the ending meant for both the characters, and for Hemingway. Do you think the ending was Hemingway's subtle way of commenting on his life and the Lost Generation in general? I will be looking for about one full page response. I want the students to work on making solid arguments for their interpretations by using evidence from the text.

10 minutes: Once I have collected the papers, I will ask for some volunteers to share what they wrote about. Hopefully their quiz responses will strike a good discussion among the students.

Remainder of class: Read the poem "Daughter", by Gertrude Stein using the 3 read aloud technique. (Appendix J) The students will pair up and discuss what they think the poem is about. My hope is that the students make the connection between the story being told and the overall feeling/theme of TSAR. The tone of each work is similar and I want the students to recognize these types of subtle similarities between works, especially works written by different authors.

Homework: Finish TSAR essays. Due in class tomorrow. Be ready to present.

Day 14-Thursday

3 minutes: Housekeeping

Whole class period: Essays on TSAR are due. The students will all talk in front of the class for at least 2-3 minutes on what they wrote about. They can either read their whole essay aloud, or just tell the class about the general ideas discussed. I will collect the essays at the end of the period.

No Homework.

Day 15-Friday

3 minutes: Housekeeping.

Whole class period will be spent engaged in Round Table Fridays. (See Appendix E for instructions)

**The focus of discussion will be on chapters 14-the end of the novel.

No Homework.

Week 4

Day 16-Monday

3 minutes: Housekeeping.

The whole class period will be spent in the computer lab, or library. (Somewhere where all the students can either have access to their own computer with internet access, or

where the students can work in pairs. I will have the students go to the following website: <http://www.huffenglish.com/gatsby/gatsbyhunt.html>. I will have the students explore the Treasure Hunt by looking at the links, reading articles, and taking notes on Fitzgerald, *The Great Gatsby*, and the time period. I will give the students the whole period to work their way through the Treasure Hunt.

Homework: Before the students begin working I will tell them to take good notes because their homework will be to write a 1-2 page response on what they learned and a few specific things they thought were interesting from the website. For example, they could discuss the music displayed on the page, the pictures of Fitzgerald and Zelda, or even the slang words they used back in the 20's. I will be looking for direct evidence from the site; I don't just want the students to gloss over the information. The essay will be due the following day. I will give the students the opportunity to share their essays in class the following day.

Day 17-Tuesday

3 minutes: Housekeeping.

10 minutes: Ask for volunteers to share their essay responses on *The Great Gatsby* Treasure Hunt. Collect essays when students are finished discussing.

4 minutes: Pass out a copy of TGG to each student, instruct them to take a good look at the cover and try to interpret what it could mean in relation to the novel we are about to read.

Remainder of the Period: We will begin reading chapter 1 of TGG. I will begin reading aloud, I will then ask for volunteers to read; we will continue to read aloud, alternating readers every-so-often. If time permits at the end of the period, I will ask the students what their first impressions of the characters, and novel as a whole are. Whose side are you on, Nick or Gatsby? What do you think of the mystery and intrigue surrounding Gatsby? We will have a short discussion on the beginning of the novel, picking up from where we left off the next class period.

Homework: Read chapter 2 in TGG.

Day 18-Wednesday

3 minutes: Housekeeping.

15 minutes: The beginning of class we will discuss the previous night's reading. I will also clarify student's questions they may have regarding the novel thus far. I will also show them a map of the areas of East and West Egg. I want to give the students a visual of the area being described throughout the novel. I will show the students the following website for a visual of Gatsby and Nick's neighborhood:

<http://www.angelfire.com/moon2/greatgatsby/eastwestegg.html>

Remainder of the period: Next I will have the students get into groups of 4; I will assign the groups. The students will work on the activity described on day 4. Each group will draw from a particular scene in the first 2 chapters and illustrate that scene. The students will now have a good visual of the area to base their illustrations on. The students can illustrate what they imagine Gatsby's house to look like, what they imagine Nick's house to look like in comparison, or even what they think the mysterious Jay Gatsby to look like. I want the students to be creative and original in their ideas. The last 5-8 minutes of

class will be reserved for the groups to present their illustrations. When each group has presented I will have them hang their pictures on the walls around the room.
Homework: Read chapter 3 in TGG.

Day 19-Thursday

3 minutes: Housekeeping.

15 minutes: I will hand out a copy of the poem “Richard Cory”, by Edwin Arlington Robinson to each of the students. (Appendix K) I will read the poem 3 times through while the students take note of important information presented throughout the text. After we read I will open the floor to comments, interpretations and thoughts the students have.

5 minutes: After a short discussion I will show the students the live video of Simon and Garfunkel singing the song “Richard Cory”, based on the poem.

<http://www.youtube.com/watch?v=euuCiSY0qYs>

Remainder of the period: After we watch the video I will ask the students how the song enhanced, or worsened the poem. How do the lyrics and emphasis on emotion affect the song? Do you understand the poem more after listening to the song? How could the character of Richard Cory relate to the characters or TGG? Do you sense and foreshadowing? Is Richard Cory more like Gatsby or Nick? Why?

*Through this activity I want to show the students the impact of lyrics and poetry and how the two are very similar; also how both can have an intense impact on the reader.

Homework: Read chapter 4 in TGG.

Day 20-Friday

3 minutes: Housekeeping

Whole class period will be spent engaged in Round Table Fridays. (See Appendix E for instructions)

**The focus of discussion will be on chapters 1-4 in TGG and “Richard Cory”.

Homework: Read Chapter 5-6 in TGG.

Week 5

Day 21-Monday

3 minutes: Housekeeping

15 minutes: As a class we will begin to discuss the novels through compare and contrast. I will ask the students questions about the narrators, the characters, the relationships, and the overall conflicts in the novels. I will mostly be asking students their opinions on which novel and characters they favor. The point of this discussion is to get the students to argue for favored characters. I want the students to get in the mindset to be able to back up their reasoning for liking or disliking a particular person, thing, or event in the novel. Through this discussion students will be able to get in groups based on their character preferences.

5 minutes: I will poll the class and ask who their favorite narrator is. I will then ask who their favorite female character is. Last I will ask them which setting or overall atmospheres they like better. Based on the results I will break the students into three groups of about 6-8 students each.

Remainder of class: The students will have the remainder of the period to think of an advertisement to get their audience to read their novel, visit their setting, or buy a product that their character uses. The students will have total creative freedom with this activity; they can make a skit, create a poster or make any other sort of visual representation of the product they are selling. The student will present their advertisements the following day.
Homework: Read Chapter 7 in TGG.

Day 22-Tuesday

3 minutes: Housekeeping

20 minutes: The groups of students will have about five minutes to put the final touches on their presentations. The students will present their advertisements; each student should take some part in the presentation.

Remainder of the class: I will pass out a copy of *The Love Song of J. Alfred Prufrock*, by T.S Eliot. (Appendix L) The students will read the poem silently. When all the students are finished reading I will have them get in groups of 4-5 and discuss the poem. The groups will have the rest of the period to discuss the poem and come up with the three main points they think the poem is making. I will stop the class when there is about 8 minutes left of class so all the groups can share what they came up with. I will encourage the students to look for comparisons between Prufrock and the characters in the novels we are reading. Do you see any similarities between Prufrock and Jake, or Nick, or Gatsby? What about the woman he is talking about? Unrequited love? The students will share what they thought about the poem at the end of the period.

Homework: None.

Day 23-24 Wednesday and Thursday

3 minutes: Housekeeping

Whole class period: Literature circles. The students will participate in literature circles focusing on TGG chapters 1-7. Refer to Day 6-7 for full instructions.

*All worksheets can be found and printed from the following website:

http://www.abcteach.com/directory/basics/reading/literature_circles/

Homework: Read Chapter 8 in TGG. Continue working on final research paper.

Day 25-Friday

3 minutes: Housekeeping

Whole class period will be spent engaged in Round Table Fridays. (See Appendix E for instructions)

**The focus of discussion will be on chapters 7-8 in TGG. Discuss possible endings to the novel.

Homework: Continue working on final research paper.

Week 6**Day 26-Monday**

3 minutes: Housekeeping

25 minutes: I will hand out a copy of the lyrics from the song “Blister”, by Jimmy Eat World. (Appendix M) I will have the students listen to the song and follow along while reading the lyrics. I will play the song twice so the students can get the full effect of the song and really understand the message radiating through the song. After we listen to the song I will ask the students to read through the lyrics again and underline parts of the song that remind them of the Lost Generation or TGG. Though this activity I want the students to read deep into a piece of text for the deeper meaning. I will then construct a class discussion on the meaning of the song and its relation to TGG. I want the students to make the connection to both Gatsby and Nick. I hope the students will catch the underlying feeling of loneliness and aimlessness through both the song and TGG.

Remainder of the period: After listening to the song, we will transition into a discussion about the end of the novel. I will encourage students who have read ahead to not give away the ending for the rest of the students. I will ask the students what they think will happen in the final chapter and what made them draw those conclusions. Was there a moment of foreshadowing in the novel? Do you think everyone will live happily ever after? Will Daisy and Gatsby end up together?

Homework: Continue working on final research paper. Due in class tomorrow.

Day 27-Tuesday

3 minutes: Housekeeping.

Whole class: I will have the students volunteer to either read their final papers, or just tell the class about that they wrote their paper on. If no student wants to share their paper contents with the class, I will pull out the popsicle sticks with the student’s names written on them and call students at random. My hope for the class period is to discuss the student’s papers in the context of the novel. As a class, we will discuss the papers being shared, and discuss whether we agree or disagree with the author/students’ argument. I want the students to be able to support their comments with textual evidence wither taken from their own paper, or from recollection of the text.

Homework: Read chapter 9 of TGG; finish the novel.

Day 28-Wednesday

3 minutes-Housekeeping

*We will take the majority of the period to discuss the end of the novel. I will ask students questions like: did you expect Gatsby to die? Did you see any foreshadowing throughout the novel? What do you think of Daisy’s reaction to his death? Did she really love him? Were you surprised that only 2-3 people attended his funeral? I will also give the students the opportunity to ask the class questions, or clarify anything they did not understand or need some clearance on.

* We will take the rest of the period to draw on connections to the following movie trailer video to the actual text. http://www.youtube.com/watch?v=P_aAt6kFius I will ask students to make connections between the video and the actual text. Was the video an accurate depiction of the characters and the way they interacted with each other? Did you picture the characters to look and the way they did in the video? If not, how did you picture them? What did you think would be different about either the characters or the overall action that was shown in the video? Do you think that life in the 1920's was as glamorous as it is depicted to be? If you were to live during the time of *The Great Gatsby*, what would you do differently than the characters in the novel? For the remainder of the class I want to discuss the text in contrast with the video clip. I think it will be interesting to see and hear about how the students pictured the novel to look. This activity will help the students evaluate their connections, or lack thereof, with the text.

Homework: None.

Appendices

Appendix A

Edna St. Vincent Millay-*What Lips My Lips Have Kissed*

What lips my lips have kissed, and where, and why,
I have forgotten, and what arms have lain
Under my head till morning; but the rain
Is full of ghosts tonight, that tap and sigh
Upon the glass and listen for reply;
And in my heart there stirs a quiet pain
For unremembered lads that not again
Will turn to me at midnight with a cry.
Thus in the winter stands a lonely tree,
Nor knows what birds have vanished one by one,
Yet know its boughs more silent than before:
I cannot say what loves have come and gone;
I only know that summer sang in me
A little while, that in me sings no more.

http://www.cscs.umich.edu/~crshalizi/Poetry/Millay/What_Lips_My_Lips_Have_Kissed.html

Appendix B

Final Essay Assignment Outline

4-6 pages; 12 pt font; 1 inch margins; Times New Roman.

Due Date: Day 27, Tuesday.

The final assignment for the unit will be a research paper focusing on any aspect of the 1920's and how it relates to either of the novels we have read.

You will begin your research by choosing any aspect of the 20's you want to focus on. Since we have discussed multiple aspects of the 20's you are able to focus your research on anything we have discussed in class. Example aspects or areas of focus are music, fashion, slang, entertainment, nightlife, parties, travel etc. Once you have chosen your area of focus, brainstorm how that aspect relates to the overall theme or characters in either *The Sun Also Rises* or *The Great Gatsby*.

****It is important to choose an area of focus that will allow you to explore in depth through research and further reading on the topic. For example, if you choose to focus on fashion, skim back through one of the novels and pull out quotes or scenes from the novel that focus on or make reference to fashion. If you choose to reference TSAR you may want to take time to talk about Brett and how her demeanor and Flapper fashion affect her personality, the way she interacts with other people, and how it effects her relationship with Jake and men in general.**

You will be required to cite at least two outside sources, other than one of the novels.

This does not include any of the poems, short stories or songs we have read/listened to pertaining to the novels. You can use the internet, television, or movie of the 1920's as a means for your outside research. The sources you use must be secondary sources we have not discussed or used in class.

Remember, Wikipedia is NOT a source. Points will be taken off if you reference Wikipedia in your paper

*****Make sure you cite the sources you use, including the novel, using MLA format we discussed at the beginning of the year.**

*****Rubric located in Appendix C.**

Appendix C

Rubric for Final Research Paper

The final research papers will be graded according to the following rubric.

A grade of an F will be given to papers that:

- Are turned in after the deadline, or not turned in at all.
- Are turned in but show no research, organization of ideas, and no effort put forth whatsoever.
- Lack any knowledge of the text or fail to mention the text or any materials discussed in class.
- Mention resources but fail to cite or give the original author credit. (Plagiarism)

A grade of a D will be given to papers that:

- Fail to meet the minimum requirements as laid out in the instructions sheet; for example, length requirement and number of sources correctly cited.
- Show little knowledge of the text and lack the information available from outside researched sources.
- Make little to no constructive arguments based on the chosen topic. There shows no original thought or deeply constructed claims for or against research presented.
- There is no evidence or citations from outside sources. Therefore, it is apparent that there was no real research constructed and that the research presented was not carefully read or comprehended.
- The paper lacks proofreading and contains multiple grammatical and structural errors.

A grade of a C will be given to papers that:

- Meet the minimum requirements but shows no evidence of a paper that was given maximum thought or effort.
- Have a constructed argument but lack the outside sources to back up the claims made. That is, the arguments are left open ended with no conclusions made by the author.
- The arguments are constructed and explored, but are not backed up through research or evidence from the text.
- The arguments or claims are not organized throughout the paper. The paper lacks any sort of aim or general organizational strategy.
- The paper lacks proofreading containing multiple grammatical errors.

A grade of a B will be given to papers that:

- Meet the minimum requirements but show evidence of carefully constructed arguments that are researched and explored through an objective eye.
- Contain a carefully constructed thesis that is explored and argued thoroughly.
- The paper is organized and well structured, but lacks the evidence and support from outside sources to argue for or against the argument presented.

- Are well organized, carefully structured and contains evidence from the primary text.
- Lack extensive research on the arguments constructed. The research was completed and cited correctly, but lacks the evidence as presented in the paper to support the claims.

A grade of an A will be given to papers that:

- Meet the minimum requirements including correct citation both in the work cited page as well as correct in text citations.
- Show extensive knowledge of the text, the aspect being researched, and the connection made to the characters and the time period in general. This is all proven and argued through outside research constructed and cited within the paper.
- Are well organized, carefully constructed, and lack any major grammatical errors or structural mistakes.
- Show a greater understanding and knowledge of the claims or arguments made by constructing research and reading outside materials.
- Are well thought out and extensively researched and constructed through ample outside reading and information gathered.
- Show an exemplary knowledge of the subject being researched through claims made and supported through correctly cited sources.

Appendix D***Hills Like White Elephants***

By Ernest Hemingway

The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went to Madrid.

‘What should we drink?’ the girl asked. She had taken off her hat and put it on the table.

‘It’s pretty hot,’ the man said.

‘Let’s drink beer.’

‘Dos cervezas,’ the man said into the curtain.

‘Big ones?’ a woman asked from the doorway.

‘Yes. Two big ones.’

The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glass on the table and looked at the man and the girl. The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry.

‘They look like white elephants,’ she said.

‘I’ve never seen one,’ the man drank his beer.

‘No, you wouldn’t have.’

‘I might have,’ the man said. ‘Just because you say I wouldn’t have doesn’t prove anything.’

The girl looked at the bead curtain. ‘They’ve painted something on it,’ she said. ‘What does it say?’

‘Anis del Toro. It’s a drink.’

‘Could we try it?’

The man called ‘Listen’ through the curtain. The woman came out from the bar.

‘Four reales.’ ‘We want two Anis del Toro.’

‘With water?’

‘Do you want it with water?’

‘I don’t know,’ the girl said. ‘Is it good with water?’

‘It’s all right.’

‘You want them with water?’ asked the woman.

‘Yes, with water.’

‘It tastes like liquorice,’ the girl said and put the glass down.

‘That’s the way with everything.’

‘Yes,’ said the girl. ‘Everything tastes of liquorice. Especially all the things you’ve waited so long for, like absinthe.’

‘Oh, cut it out.’

‘You started it,’ the girl said. ‘I was being amused. I was having a fine time.’

‘Well, let’s try and have a fine time.’

‘All right. I was trying. I said the mountains looked like white elephants. Wasn’t that bright?’

‘That was bright.’

‘I wanted to try this new drink. That’s all we do, isn’t it – look at things and try new drinks?’

‘I guess so.’

The girl looked across at the hills.

‘They’re lovely hills,’ she said. ‘They don’t really look like white elephants. I just meant the colouring of their skin through the trees.’

‘Should we have another drink?’

‘All right.’

The warm wind blew the bead curtain against the table.

‘The beer’s nice and cool,’ the man said.

‘It’s lovely,’ the girl said.

‘It’s really an awfully simple operation, Jig,’ the man said. ‘It’s not really an operation at all.’

The girl looked at the ground the table legs rested on.

‘I know you wouldn’t mind it, Jig. It’s really not anything. It’s just to let the air in.’

The girl did not say anything.

‘I’ll go with you and I’ll stay with you all the time. They just let the air in and then it’s all perfectly natural.’

‘Then what will we do afterwards?’

‘We’ll be fine afterwards. Just like we were before.’

‘What makes you think so?’

‘That’s the only thing that bothers us. It’s the only thing that’s made us unhappy.’

The girl looked at the bead curtain, put her hand out and took hold of two of the strings of beads.

‘And you think then we’ll be all right and be happy.’

‘I know we will. You don’t have to be afraid. I’ve known lots of people that have done it.’

‘So have I,’ said the girl. ‘And afterwards they were all so happy.’

‘Well,’ the man said, ‘if you don’t want to you don’t have to. I wouldn’t have you do it if you didn’t want to. But I know it’s perfectly simple.’

‘And you really want to?’

‘I think it’s the best thing to do. But I don’t want you to do it if you don’t really want to.’

‘And if I do it you’ll be happy and things will be like they were and you’ll love me?’

‘I love you now. You know I love you.’

‘I know. But if I do it, then it will be nice again if I say things are like white elephants, and you’ll like it?’

‘I’ll love it. I love it now but I just can’t think about it. You know how I get when I worry.’

‘If I do it you won’t ever worry?’

‘I won’t worry about that because it’s perfectly simple.’

‘Then I’ll do it. Because I don’t care about me.’

‘What do you mean?’

‘I don’t care about me.’

‘Well, I care about you.’

‘Oh, yes. But I don’t care about me. And I’ll do it and then everything will be fine.’

‘I don’t want you to do it if you feel that way.’

The girl stood up and walked to the end of the station. Across, on the other side, were fields of grain and trees along the banks of the Ebro. Far away, beyond the river, were mountains. The shadow of a cloud moved across the field of grain and she saw the river through the trees.

‘And we could have all this,’ she said. ‘And we could have everything and every day we make it more impossible.’

‘What did you say?’

‘I said we could have everything.’

‘We can have everything.’

‘No, we can’t.’

‘We can have the whole world.’

‘No, we can’t.’

‘We can go everywhere.’

‘No, we can’t. It isn’t ours any more.’

‘It’s ours.’

‘No, it isn’t. And once they take it away, you never get it back.’

‘But they haven’t taken it away.’

‘We’ll wait and see.’

‘Come on back in the shade,’ he said. ‘You mustn’t feel that way.’

‘I don’t feel any way,’ the girl said. ‘I just know things.’

‘I don’t want you to do anything that you don’t want to do -’

‘Nor that isn’t good for me,’ she said. ‘I know. Could we have another beer?’

‘All right. But you’ve got to realize -’

‘I realize,’ the girl said. ‘Can’t we maybe stop talking?’

They sat down at the table and the girl looked across at the hills on the dry side of the valley and the man looked at her and at the table.

‘You’ve got to realize,’ he said, ‘that I don’t want you to do it if you don’t want to. I’m perfectly willing to go through with it if it means anything to you.’

‘Doesn’t it mean anything to you? We could get along.’

‘Of course it does. But I don’t want anybody but you. I don’t want anyone else. And I know it’s perfectly simple.’

‘Yes, you know it’s perfectly simple.’

‘It’s all right for you to say that, but I do know it.’

‘Would you do something for me now?’

‘I’d do anything for you.’

‘Would you please please please please please please stop talking?’

He did not say anything but looked at the bags against the wall of the station. There were labels on them from all the hotels where they had spent nights.

‘But I don’t want you to,’ he said, ‘I don’t care anything about it.’

‘I’ll scream,’ the girl said.

The woman came out through the curtains with two glasses of beer and put them down on the damp felt pads. ‘The train comes in five minutes,’ she said.

‘What did she say?’ asked the girl.

‘That the train is coming in five minutes.’

The girl smiled brightly at the woman, to thank her.

‘I’d better take the bags over to the other side of the station,’ the man said. She smiled at him.

‘All right. Then come back and we’ll finish the beer.’

He picked up the two heavy bags and carried them around the station to the other tracks. He looked up the tracks but could not see the train. Coming back, he walked through the bar-room, where people waiting for the train were drinking. He drank an Anis at the bar and looked at the people. They were all waiting reasonably for the train. He went out through the bead curtain. She was sitting at the table and smiled at him.

‘Do you feel better?’ he asked.

‘I feel fine,’ she said. ‘There’s nothing wrong with me. I feel fine.’

Appendix E

Round Table Friday's

Round Table Fridays will take place each week as a way for the whole class to discuss the novel through the perspective of both the characters in the novel, and you, the reader. By having a round table discussion we will all be able to openly discuss the novel, our thoughts while reading, and ask any questions that may have arisen while reading.

***It is important to be mindful of others in the discussion. Because most of the novels, short stories, and poems we read contain some controversial topics it is vital that we all remain open minded and respectful of what everyone has to say. If I see a pattern of disrespect and rude behavior in the discussions, Fridays will be silent busy work day instead of Round Table Friday.

The round table discussion will start by drawing names of who will play the characters each week. For example, for our first novel, *The Sun Also Rises*, we will first discuss Book 1 and will need characters to play Jake, Brett, Robert, Georgette, Frances, Count Mippipopulous, Jake's concierge, Michael and Earnest Hemingway. The character list will likely change each week, so will the people playing the characters. **Everyone will get the chance to play a character at least once throughout the semester.**

I will start off the discussion by posing a thought or question such as, "What is so great about hanging out in cafes?" Whoever wants to answer or respond and start the discussion, other characters, or non characters can chime in and respond, etc. If ever there is a lull in the conversation either I will pose another question, or any volunteer can ask a question or make a comment.

The point of this activity it to get in the characters heads and try to get more insight into their personalities by role playing. The students playing a character should only respond to questions or comments through the eyes of the character he/she is playing. The non-characters can respond however they wish.

It is important to be prepared and eager to speak up! Books can be used during the discussion to aid those playing the roles of characters.

You will receive full credit for each Friday Round Table assignment if you have participated in the day's discussion in some way or another. It is important that EACH student says something during each class. You can either pose a question, respond to my questions, or comment on the discussion that is taking place. If it is apparent that you have no idea what the class is talking about during the discussion, points will be deducted accordingly.

There will be a maximum of 25 points for each Round Table Friday activity. If you are absent on a Friday there will be a short essay assignment pertaining to the chapters that were discussed available to make up the points you missed.

You will receive the full 25 points if... you participate and remain engaged in the conversation throughout the whole discussion. If you are making an active effort to stay involved and remain integrated in the discussion, you will receive the maximum amount of points for the day

You will receive 15 points if... you do not actively participate in the conversation. If you sit in silence and show little to no interest in the activity, you will lose at least 10 points for the day's participation activity.

You will receive 10-0 points if... you are not involved in the discussion whatsoever. If you sit, zoned out or completely removed from the class discussion, your participation points will definitely reflect it.

*****It is imperative to get involved in the discussion every week; if not your weekly participation will suffer.**

Travel Tracer-Literature Circles

Name: _____ Book: _____

Date: _____ Assignment: _____

Travel Tracer: In a book where characters move around a lot and the scenes change frequently, it is important for everyone in your group to know where things are happening and how the setting may have changed. Even if the scenery doesn't change much, the setting is still a very important part of the story. Your job is to track where the action takes place. Describe each setting in detail, either in words or with a picture map that you can show and discuss with your group. Be sure to give the page numbers.

Where the action begins:

Where the key events happened:

Where the events ended:

Discussion Director-Literature Circles

Name: _____ Book: _____

Date: _____ Assignment: _____

Discussion Director: Your job is to write a list of questions that your group might want to discuss about this part of the book. The best questions will come from your own thoughts, feelings, and ideas about this section of the book. You also need to write your own answers to these questions.

Questions:

1. _____

2. _____

3. _____

4. _____

5. _____

Sample Questions:

What was going through your mind when you read this?

How did you feel when...?

Can someone summarize this section?

Did anything surprise you about this section of the book?

Predict something about the next section of the book.

Illustrator-Literature Circles

Name: _____ Book: _____

Date: _____ Assignment: _____

Illustrator: Your job is to draw some kind of a picture related to what you read in your section. It can be a sketch, cartoon, diagram, or stick figure scene. It can be about something that you read, something that the reading reminded you about, or an element of the story (plot, character, setting).

Presentation Plan: When the Discussion Director invites you to participate, you may show your picture without commenting on it, and let the others in your group individually guess what your picture means. After everyone has had a turn to guess, it is your turn to tell them what your picture means, where it came from, or what it represents to you. You may make your picture on this sheet, or on a separate page.

Literary Luminary-Literature Circles

Name: _____ Book: _____

Date: _____ Assignment: _____

Literary Luminary: Your job is to choose a paragraph or sentences from the book to discuss with your group. Your purpose is to help other students by spotlighting something interesting, powerful, funny, puzzling, or important from the text. You can read parts aloud yourself, or ask another group member to read them. Include your reasons for picking the paragraphs or sections you did. Please record the page number and paragraph.

Paragraph and reason for choosing:

1. _____

2. _____

3. _____

4. _____

5. _____

Appendix G

Miniver Cheevy

Miniver Cheevy, child of scorn,
Grew lean while he assailed the seasons;
He wept that he was ever born,
And he had reasons.

Miniver loved the days of old
When swords were bright and steeds were prancing;
The vision of a warrior bold
Would set him dancing.

Miniver sighed for what was not,
And dreamed, and rested from his labors;
He dreamed of Thebes and Camelot,
And Priam's neighbors.

Minever mourned the ripe renown
That made so many a name so fragrant;
He mourned Romance, now on the town,
And Art, a vagrant.

Minever loved the Medici,
Albeit he had never seen one;
He would have sinned incessantly
Could he have been one.

Miniver cursed the commonplace
And eyed a khaki suit with loathing;
He missed the mediæval grace
Of iron clothing.

Miniver scorned the gold he sought,
But sore annoyed was he without it;
Miniver thought, and thought, and thought,
And thought about it.

Miniver Cheevy, born too late,
Scratched his head and kept on thinking;
Miniver coughed, and called it fate,
And kept on drinking.

E.A. Robinson <http://www.poemtree.com/poems/MiniverCheevy.htm>

Appendix H

Essay Requirements

Due Thursday Day 14

Minimum 3 pages double spaced, 12 point Times New Roman font, 1 inch margins.

****You must include a title page as well as a work cited page including the novel cited correctly!!!**

The essay will concentrate on two of the characters from the text and their relationship as developed throughout the novel. This essay will focus on *The Sun Also Rises* and the dynamic character relationships throughout the novel.

There are multiple relationships presented in the novel, some romantic, some platonic, some friendly, and some are just acquaintances. You will be required to take a side based on one of the characters actions, thoughts and dialogue. The point of this essay is for you to make an argument for a character based on textual evidence. You will be required to include quotes from the text.

It is important to choose a character who you can construct a valid argument for by backing it up through your own thoughts and ideas as well as evidence taken directly from the text.

Make sure to include correct MLA citations in your essay. This essay will give you good practice for your final research paper that will be due at the end of the unit. By practicing constructing arguments and taking a stand for only one character, you will get great practice and be ready when it comes time to write your research paper.

Essay Rubric

An essay will receive an F if...

- It is turned in past the deadline, or not turned in at all.
- Lacks citation of any sources, including the primary text. (Plagiarism)
- Shows a complete lack of knowledge on the text, the characters and the assignment in general.

An essay will receive a D if...

- It lacks organization and a clear thesis of arguments being discussed.
- It lacks any textual evidence to support the claims you are arguing.
- The essay lacks any developed arguments. That is, the argument presented is explored in vague detail; it lacks any scholarly conclusions.
- Contains multiple grammatical and structural errors.

An essay will receive a C if...

- It meets the minimum requirements but shows no evidence of an essay that was given maximum thought or effort.
- Have a constructed argument but lacks the textual evidence to back up the claims made. That is, the arguments are left open ended with no conclusions made by the author.
- The arguments are constructed and explored, but are not backed up through evidence from the text.
- The arguments or claims are not organized throughout the essay. The essay lacks any sort of aim or general organizational strategy.
- The essay lacks proofreading containing multiple grammatical errors.

An essay will receive a B if...

- It meets the minimum requirements but shows evidence of carefully constructed arguments that are explored through an objective eye.
- Contain a carefully constructed thesis that is explored and argued thoroughly.
- The essay is organized and well structured, but lacks sufficient evidence and support from the text to argue for or against the argument presented.
- Are well organized, carefully structured and contains evidence from the primary text.

An essay will receive an A if...

- It meets the minimum requirements including correct citation both in the work cited page as well as correct in text citations.

- It reflects extensive knowledge of the text, the characters being explored, and the connection made to the overall plot line.
- The essay is well organized, carefully constructed, and lacks any major grammatical errors or structural mistakes.
- It shows a greater understanding and knowledge of the claims or arguments made through close reading and textual evidence presented in the essay.
- The essay represents an exemplary knowledge of the characters being explored through claims made and supported via textual examples.

Appendix I

SAY ANYTHING LYRICS

"Do Better"

Life is not a spark in space,
 An episode of Will and Grace
 Controversial yet mundane.
 Debrah's messing with your brain.
 Even Scientologists
 Know there's more to all of this.
 You search the ruins for trap doors.
 Wonder what you're put here for.

Simple as a hint of gas
 Climbing nostrils as you pass,
 Making Harvard graduates
 Feel childish when they laugh at it.
 Climb the rungs to kingdom come.
 Sour Patch to acid tongue.
 Are you opposed to having fun?
 You clench the world between your buns.

You could do better
 You could do better
 You could be the greatest man in the world (woah!)
 You could do better
 You could do better
 You could be the greatest man in the world (woah!)

Your life is always the post of something else.
 Where is the present in the way that you present yourself?
 It's disgusting how little that you try:
 The existential equivalent of pink eye.

Drink alone and watch TV.
 You're expecting harmonies
 To tap your tune with silver spoons,
 The anthem of impending doom.
 Guiding Satan's steady hand.
 Forcing Beatles to disband.
 It's ego freaks and drama queens
 The young at heart know what I mean.

You could do better
 You could do better

You could be the greatest man in the world (woah!)
You could do better
You could do better
You could be the greatest man in the world (woah!)

You could do better
Better than that
You're a fraud
Thank God and learn to keep your shirt on.
You could do better
You could do better
You could be the greatest man in the world

You'd burn so brightly
You'd burn so brightly in the dark
You'd burn so brightly
You'd burn so
You'd burn so

You could do better
You could do better
You could be the greatest man in the world (woah!)
You could do better
You could do better
You could be the greatest man in the world (woah!)

You could do better
Better than that
You're a fraud
Thank God and learn to keep your shirt on.
You could do better
You could do better
You could be the greatest man in the world (woah!)
You could do better
You could do better
You could be the greatest man in the world (woah!)
We could do better
We could do better
We could be the greatest band in the world (woah!)

Appendix J

“Daughter”

Gertrude Stein

Why is the world at peace.

This may astonish you a little but when you realise how easily Mrs. Charles Bianco sells the work of American painters to American millionaires you will recognize that authorities are constrained to be relieved. Let me tell you a story. A painter loved a woman. A musician did not sing. A South African loved books. An American was a woman and needed help. Are Americans the same as incubators. But this is the rest of the story. He became an authority.

Appendix K

“Richard Cory”

-Edwin Arlington Robinson

Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.

And he was rich—yes, richer than a king—
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.

Appendix L*Love Song of J. Alfred Prufrock***-T.S. Eliot**

S'io credesse che mia risposta fosse
 A persona che mai tornasse al mondo,
 Questa fiamma staria senza piu scosse.
 Ma perciocche giammai di questo fondo
 Non torno vivo alcun, s'i'odo il vero,
 Senza tema d'infamia ti rispondo.

Let us go then, you and I,
 When the evening is spread out against the sky
 Like a patient etherized upon a table;
 Let us go, through certain half-deserted streets,
 The muttering retreats
 Of restless nights in one-night cheap hotels
 And sawdust restaurants with oyster-shells:
 Streets that follow like a tedious argument
 Of insidious intent
 To lead you to an overwhelming question . . .
 Oh, do not ask, "What is it?"
 Let us go and make our visit.

In the room the women come and go
 Talking of Michelangelo.

The yellow fog that rubs its back upon the window-panes,
 The yellow smoke that rubs its muzzle on the window-panes
 Licked its tongue into the corners of the evening,
 Lingered upon the pools that stand in drains,
 Let fall upon its back the soot that falls from chimneys,
 Slipped by the terrace, made a sudden leap,
 And seeing that it was a soft October night,
 Curled once about the house, and fell asleep.

And indeed there will be time
 For the yellow smoke that slides along the street,
 Rubbing its back upon the window-panes;
 There will be time, there will be time
 To prepare a face to meet the faces that you meet;
 There will be time to murder and create,
 And time for all the works and days of hands
 That lift and drop a question on your plate;
 Time for you and time for me,

And time yet for a hundred indecisions,
 And for a hundred visions and revisions,
 Before the taking of a toast and tea.

In the room the women come and go
 Talking of Michelangelo.

And indeed there will be time
 To wonder, "Do I dare?" and, "Do I dare?"
 Time to turn back and descend the stair,
 With a bald spot in the middle of my hair--
 [They will say: "How his hair is growing thin!"]
 My morning coat, my collar mounting firmly to the chin,
 My necktie rich and modest, but asserted by a simple pin--
 [They will say: "But how his arms and legs are thin!"]
 Do I dare
 Disturb the universe?
 In a minute there is time
 For decisions and revisions which a minute will reverse.

For I have known them all already, known them all:--
 Have known the evenings, mornings, afternoons,
 I have measured out my life with coffee spoons;
 I know the voices dying with a dying fall
 Beneath the music from a farther room.
 So how should I presume?

And I have known the eyes already, known them all--
 The eyes that fix you in a formulated phrase,
 And when I am formulated, sprawling on a pin,
 When I am pinned and wriggling on the wall,
 Then how should I begin
 To spit out all the butt-ends of my days and ways?
 And how should I presume?

And I have known the arms already, known them all--
 Arms that are braceleted and white and bare
 [But in the lamplight, downed with light brown hair!]
 Is it perfume from a dress
 That makes me so digress?
 Arms that lie along a table, or wrap about a shawl.
 And should I then presume?
 And how should I begin?

.

Shall I say, I have gone at dusk through narrow streets
 And watched the smoke that rises from the pipes

Of lonely men in shirt-sleeves, leaning out of windows? . . .

I should have been a pair of ragged claws
Scuttling across the floors of silent seas.

.

And the afternoon, the evening, sleeps so peacefully!
Smoothed by long fingers,
Asleep . . . tired . . . or it malingers,
Stretched on the floor, here beside you and me.
Should I, after tea and cakes and ices,
Have the strength to force the moment to its crisis?
But though I have wept and fasted, wept and prayed,
Though I have seen my head [grown slightly bald] brought in upon a platter,
I am no prophet--and here's no great matter;
I have seen the moment of my greatness flicker,
And I have seen the eternal Footman hold my coat, and snicker,
And in short, I was afraid.

And would it have been worth it, after all,
After the cups, the marmalade, the tea,
Among the porcelain, among some talk of you and me,
Would it have been worth while,
To have bitten off the matter with a smile,
To have squeezed the universe into a ball
To roll it toward some overwhelming question,
To say: "I am Lazarus, come from the dead
Come back to tell you all, I shall tell you all"--
If one, settling a pillow by her head,
Should say: "That is not what I meant at all.
That is not it, at all."

And would it have been worth it, after all,
Would it have been worth while,
After the sunsets and the dooryards and the sprinkled streets,
After the novels, after the teacups, after the skirts that trail along the
floor--
And this, and so much more?--
It is impossible to say just what I mean!
But as if a magic lantern threw the nerves in patterns on a screen:
Would it have been worth while
If one, settling a pillow or throwing off a shawl,
And turning toward the window, should say:
"That is not it at all,
That is not what I meant, at all."

.....

No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do
To swell a progress, start a scene or two,
Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use,
Politic, cautious, and meticulous;
Full of high sentence, but a bit obtuse
At times, indeed, almost ridiculous--
Almost, at times, the Fool.

I grow old . . . I grow old . . .
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.

Appendix M

“Blister”

- Jimmy Eat World

Take advantage of these times, you said.
You let me down.
It hasn't been the first time.
As I'm falling in the pit of fire my mind's made up.
I'm never coming back here.
How long would it take me to walk across the United States all alone.
The West coast has been traumatized.
I think I'm the only one still alive.
Is it just a coincidence to see you by yourself with no direction.
Now it's time to move on.
Don't you know that things aren't getting better.
Don't try and stop me.
Because I'm falling fast into this pit of fire which surrounds us all.
In a blanket of fear that I've been wrapped in for years.
You can't stop me.
When the world caves in what are you going to do for me.

<http://www.plyrics.com/lyrics/jimmyeatworld/blister.html>

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