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The Great Gatsby, Chapter 9
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Final Chapter

'The Great Gatsby' by F Scott Fitzgerald: characters, themes & symbols | Narrator: Barbara Njau
The Great Gatsby Deleted Scenes - Alternate Ending
How to Figure Out Themes in the Great Gatsby--The American Dream with Prof. Bernstein
There ' s a Gatsby-esque mansion on Long Island and it just hit the market for \$100 million

Great Gatsby Ch 7 summary by Mrs. G
~~Symbolism in The Great Gatsby~~
The Great Gatsby | Chapter 8
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The Great Gatsby: Chapter 9 (Handouts) What is the significance of Nick's taking charge of Gatsby's funeral arrangements? Nick was one of the only people in Gatsby's life that actually cared about Gatsby and was actually close to him. Why do Tom and Daisy leave?

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Great Gatsby: (e) Colours The Great Gatsby: (f) Ending The
Great Gatsby: (fi) Extracts from Chapter 9

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Chapter 9 9 This chapter moves around a lot in time and
place. Put these headings in the order of the story, 1–7. a
Afternoon: Gatsby ' s house c b 4 a.m.: Gatsby ' s house c c

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Lunchtime: New York City c d Morning: Gatsby ' s house c e
Early evening: Gatsby ' s house c f Night time in Wilson ' s
garage c g Wilson ' s movements c Chapter 10

The Great Gatsby Photocopiable - Pearson

About the text: The Great Gatsby is story about extravagance that takes place in the 1920s. However, in a world of money, there is an understanding that there is new money and old money, and the rivalry in richness and wealth is, on some level, peculiar to a modern audience. The world of Gatsby seems lavish, but it is no less human.

THE GREAT GATSBY - NT Schools

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The Great Gatsby who attend parties? chapters 3 and 4 both

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describe people, amenities, and events at the large parties hosted at Jay Gatsby's mansion. Refer to text as you answer the following questions. The Great Gatsby. Lesson 4 Handout 9.

Who attends parties? | The Great Gatsby Questions | Q & A ...
This excerpt from Chapter 4 of F. Scott Fitzgerald's *The Great Gatsby* turns the lunch between Nick, Gatsby, and Wolfsheimer into a readers' theater script. The script format allows students a different lens through which to evaluate and understand the scene.

The Great Gatsby Chapter 4 Worksheets & Teaching Resources ...

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Symbolism in The Great Gatsby. Some important symbols in F. Scott Fitzgerald ' s The Great Gatsby include the eyes of Dr. T.J. Eckleburg and the Valley of Ashes located between West Egg and New York City.. The Eyes of Dr. T.J. Eckleburg - The eyes of Dr. T.J. Eckelburg cast an ominous shadow over the goings-on in the novel. The symbolism behind the eyes, located on a billboard overlooking the ...

Interpreting Prominent Symbols in The Great Gatsby ...
The Great Gatsby. Lesson 2. Handout 5. Name. D ate. The Social Register. Filesize: 1,734 KB; Language: English; Published: December 12, 2015; Viewed: 2,104 times; The Great Gatsby - Penguin Readers. The Great Gatsby c Pearson Education Limited 2008 The Great Gatsby - Teachers notes

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With the recent release of a new film on The Great Gatsby
this could be a great time to introduce students to the
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The Great Gatsby is a 1925 novel written by American author F. Scott Fitzgerald that follows a cast of characters living in the fictional town of West and East Egg on

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prosperous Long Island in the summer of 1922. The story primarily concerns the young and mysterious millionaire Jay Gatsby and his quixotic passion and obsession for the beautiful former debutante Daisy Buchanan. The Great Gatsby explores themes of decadence, idealism, resistance to change, social upheaval, and excess, creating a portrait of the Jazz Age or the Roaring Twenties that has been described as a cautionary tale regarding the American Dream. Set on the prosperous Long Island of 1922, The Great Gatsby provides a critical social history of America during the Roaring Twenties within its fictional narrative. That era, known for profound economic prosperity, the development of jazz music flapper culture, new technologies in communication (motion pictures, broadcast

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radio, recorded music) forging a genuine mass culture; and bootlegging, along with other criminal activity, is plausibly depicted in Fitzgerald's novel. Fitzgerald uses many of these societal developments of the 1920s that were to build Gatsby's stories from many of the simple details like automobiles to broader themes like Fitzgerald's discreet allusions to the organized crime culture which was the source of Gatsby's fortune. Fitzgerald depicts the garish society of the Roaring Twenties by placing the book's plotline within the historical context of the era.

The classic study of human nature which depicts the degeneration of a group of schoolboys marooned on a desert island.

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“ This majestic, moving novel is an instant classic, a book that will be read, discussed and taught beyond the rest of our lives. ” —Chicago Tribune Winner of the National Book Critics Circle Award, *A Lesson Before Dying* is a deep and compassionate novel about a young man who returns to 1940s Cajun country to visit a black youth on death row for a crime he didn't commit. Together they come to understand the heroism of resisting. From the critically acclaimed author of *A Gathering of Old Men* and *The Autobiography of Miss Jane Pittman*.

A collection of "commercial short stories" F. Scott Fitzgerald published before he began to work on what would become

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his great American novel, The Great Gatsby."--Back cover.

A journey through a land where Milo learns the importance of words and numbers provides a cure for his boredom.

A black family is united in love and pride as they struggle to overcome poverty and harsh living conditions, in the 1959 play about an embattled Chicago family.

Their Eyes Were Watching God is a 1937 novel by African-

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American writer Zora Neale Hurston. It is considered a classic of the Harlem Renaissance of the 1920s, and it is likely Hurston's best known work.

Because of the emphasis placed on nonfiction and informational texts by the Common Core State Standards, literature teachers all over the country are re-evaluating their curriculum and looking for thoughtful ways to incorporate nonfiction into their courses. They are also rethinking their pedagogy as they consider ways to approach texts that are outside the usual fare of secondary literature classrooms. The Third Edition of Critical Encounters in Secondary English provides an integrated approach to incorporating nonfiction and informational

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texts into the literature classroom. Grounded in solid theory with new field-tested classroom activities, this new edition shows teachers how to adapt practices that have always defined good pedagogy to the new generation of standards for literature instruction. New for the Third Edition: A new preface and new introduction that discusses the CCSS and their implications for literature instruction. Lists of nonfiction texts at the end of each chapter related to the critical lens described in that chapter. A new chapter on new historicism, a critical lens uniquely suited to interpreting nonfiction and informational sources. New classroom activities created and field-tested specifically for use with nonfiction texts. Additional activities that demonstrate how informational texts can be used in conjunction with

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traditional literary texts. “ What a smart and useful book! ”
—Mike Rose, University of California, Los Angeles “ [This book] has enriched my understanding both of teaching literature and of how I read. I know of no other book quite like it. ” —Michael W. Smith, Temple University, College of Education “ I have recommended Critical Encounters to every group of preservice and practicing teachers that I have taught or worked with and I will continue to do so. ”
—Ernest Morrell, director of the Institute for Urban and Minority Education (IUME), Teachers College, Columbia University

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