The Great Gatsby

Split Page Notes

Chapter 1

 From the Text Reflection/Connection/Response/Question

“In my younger and more vulnerable years my father gave me some advice that I’ve been turning over in my mind ever since” (1). **narration; character development**

“…as my father snobbishly suggested and I snobbishly repeat, a sense of the fundamental decencies is parceled out unequally at birth” (2).

“No—Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams…” (2).

**Provide details shared on page 3 about the narrator’s family and what brought him East in the spring of twenty-two.**

“He found the house, a weather-beaten, cardboard bungalow at eighty a month” (3).

Nick’s experiences out East have left him with an unwavering desire for morality; he is disgusted with the people with whom he as interacted—perhaps he DOES criticize others. Is this a shift in character? **(On the opposite side of the page, provide textual support for this notion)**

What conclusions might you draw based on the information you’ve selected?

**socioeconmomic status/Marxist Criticism**

“I had a dog—at least I had him for a few days until he ran away—and an old Dodge and a Finnish woman…” (4).

“…they stood on my shelf like new money from the mint, promising to unfold the shining secrets that only Midas and Morgan, and Maecenas knew” (4).

“Her husband…[had] reach[ed] such …excellence at twenty-one that everything afterward savors of anticlimax…Tom

**Allusion**

**Character**

would drift on forever seeking…for the dramatic

turbulence of some irrecoverable football game”(6).

“Their house was even more elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay…French windows…reflect[ing] gold” (6).

“It belonged to Demaine, the oil man” (7).

“She was extended full-length…completely motionless, and with her chin raised a little, as if she were balancing something on it which was quite likely to fall” (8). **character**

“Then she added irrelevantly, ‘You ought to see the baby’” (9).

“Do you ever wait for the longest day of the year and then miss it?” (11).

“{T]he last sunshine fell with romantic affection upon her glowing face…then the glow faded, each light deserting her with lingering regret, like children leaving a pleasant street at dusk” (14).

“’You remind me of a—of a rose, an absolute rose…’ This was untrue. I am not even faintly like a rose…” (14).

**color symbol; SES**

Fitzgerald’s depiction of Tom is made all the more clear through his diction—Tom is not a character Fitzgerald wants us to like **(on the opposite side, provide textual evidence to support this)**

**Allusion; SES**

The Buchanans are representative of the classic, generationally wealthy upper class **(provide textual evidence on the opposite side)**

Fitzgerald made a precise and conscious decision by choosing the name Daisy for the female character **(on the opposite side, provide textual support; on this side, expand on that notion)**

**Connections to the “mother women” in The Awakening**

**Ennui**

Tom enjoys lording his power over others; he feels superior to others, but there is also a sense that he feels threatened by those he deems “inferior” (**provide textual evidence on the opposite side)**

**Character; imagery**

“Tom’s got some woman in New York…She might have the decency not to telephone him at dinner time, don’t you think?” (15).

“To a certain temperament the situation might have seemed intriguing—my own instinct was to call for the police” (16).

“I’ve had a very bad time, Nick, and I’m pretty cynical about everything…[L]et me tell you what I said when she was born…[S]he was less than an hour old and Tom was God knows where. I woke up out of the ether with an utterly abandoned feeling, and asked…if it was a boy or a girl. She told me it was a girl, and so I turned my head away and wept. ‘All right…I’m glad it’s a girl. And I hope she’ll be a fool—that’s the best thing a girl can be in this world, a beautiful little fool’” (17).

“[H]e gave a sudden intimiation that he was content to be alone—he stretched his arms toward the dark water in a curious way, and, far as I was from him, I could have sworn he was trembling. Involuntarily, I glanced seaward—and distinguished nothing except a single green light, minute and far away, that might have been the end of a dock” (20-21).

**Feminist Crit.**

**Symbol; Character**