

***THE GREAT GATSBY* – chapter seven study guide**

Literary Analysis

Read the passage, from pages 137 – 140, then answer the questions that follow:

"I've got something to tell YOU, old sport——" began Gatsby. But Daisy guessed at his intention.

"Please don't!" she interrupted helplessly. "Please let's all go home. Why don't we all go home?"

"That's a good idea." I got up. "Come on, Tom. Nobody wants a drink."

"I want to know what Mr. Gatsby has to tell me."

"Your wife doesn't love you," said Gatsby. "She's never loved you. She loves me."

"You must be crazy!" exclaimed Tom automatically.

Gatsby sprang to his feet, vivid with excitement.

"She never loved you, do you hear?" he cried. "She only married you because I was poor and she was tired of waiting for me. It was a terrible mistake, but in her heart she never loved any one except me!"

At this point Jordan and I tried to go, but Tom and Gatsby insisted with competitive firmness that we remain—as though neither of them had anything to conceal and it would be a privilege to partake vicariously of their emotions.

"Sit down, Daisy," Tom's voice groped unsuccessfully for the paternal note. "What's been going on? I want to hear all about it."

"I told you what's been going on," said Gatsby. "Going on for five years—and you didn't know."

Tom turned to Daisy sharply.

"You've been seeing this fellow for five years?"

"Not seeing," said Gatsby. "No, we couldn't meet. But both of us loved each other all that time, old sport, and you didn't know. I used to laugh sometimes."—but there was no laughter in his eyes——" to think that you didn't know."

"Oh—that's all." Tom tapped his thick fingers together like a clergyman and leaned back in his chair.

"You're crazy!" he exploded. "I can't speak about what happened five years ago, because I didn't know Daisy then—and I'll be damned if I see how you got within a mile of her unless you brought the groceries to the back door. But all the rest of that's a God damned lie. Daisy loved me when she married me and she loves me now."

"No," said Gatsby, shaking his head.

"She does, though. The trouble is that sometimes she gets foolish ideas in her head and doesn't know what she's doing." He nodded sagely. "And what's more, I love Daisy too. Once in a while I go off on a spree and make a fool of myself, but I always come back, and in my heart I love her all the time."

"You're revolting," said Daisy. She turned to me, and her voice, dropping an octave lower, filled the room with thrilling scorn: "Do you know why we left Chicago? I'm surprised that they didn't treat you to the story of that little spree."

Gatsby walked over and stood beside her.

"Daisy, that's all over now," he said earnestly. "It doesn't matter any more. Just tell him the truth—that you never loved him—and it's all wiped out forever."

She looked at him blindly. "Why—how could I love him—possibly?"

"You never loved him."

She hesitated. Her eyes fell on Jordan and me with a sort of appeal, as though she realized at last what she was doing—and as though she had never, all along, intended doing anything at all. But it was done now. It was too late.

Great Gatsby Study Guide Answers Chapter 7

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Great Gatsby Study Guide Answers Chapter 7:

Study Guide for Decoding The Great Gatsby Steven Smith, 2023-01-03 Decoding The Great Gatsby is a comprehensive guide to F Scott Fitzgerald's classic novel offering insights and analysis into the complex themes characters and symbols that make the book a masterpiece of American literature The book explores the central questions that drive the plot of The Great Gatsby including the nature of the American Dream the corrupting influence of wealth and power and the tragedy of unrequited love It offers a detailed analysis of the novel's main characters including Jay Gatsby Daisy Buchanan and Nick Carraway as well as the secondary characters who contribute to the drama and tension of the narrative Decoding The Great Gatsby examines the symbolism of the novel exploring the many recurring motifs and symbols that give the book its distinctive and evocative style Drawing on the latest scholarship and critical analysis Decoding The Great Gatsby provides a detailed and nuanced portrait of the novel offering readers a fresh perspective on this timeless classic Whether you are a student of literature a lover of classic fiction or simply a curious reader seeking a deeper understanding of one of America's greatest novels this book is the perfect guide to unlocking the mysteries of The Great Gatsby

Study Guide to The Great Gatsby by F. Scott Fitzgerald Intelligent Education, 2020-09-12 A comprehensive study guide offering in depth explanation essay and test prep for F Scott Fitzgerald's The Great Gatsby widely considered to be the highest achievement of Fitzgerald's career and a contender for the title of the Great American Novel As the quintessential novel of the Jazz Age Fitzgerald's work serves as both an exquisite portrait of the Roaring Twenties in America and a cautionary tale regarding the American Dream Acclaimed by generations of readers the novel continues to embody the American spirit and the nation's enduring admiration for self-made success stories This Bright Notes Study Guide explores the context and history of Fitzgerald's classic work helping students to thoroughly explore the reasons it has stood the literary test of time Each Bright Notes Study Guide contains Introductions to the Author and the Work Character Summaries Plot Guides Section and Chapter Overviews Test Essay and Study Q As The Bright Notes Study Guide series offers an in depth tour of more than 275 classic works of literature exploring characters critical commentary historical background plots and themes This set of study guides encourages readers to dig deeper in their understanding by including essay questions and answers as well as topics for further research

X-Kit Literature Series: FET Great Gatsby, 2005 Teaching Literature to Adolescents Richard Beach, Deborah Appleman, Bob Fecho, Rob Simon, 2020-12-28 Now in its fourth edition this popular textbook introduces prospective and practicing English teachers to current methods of teaching literature in middle and high school classrooms This new edition broadens its focus to cover important topics such as critical race theory perspectives on teaching fiction nonfiction and drama the integration of digital literacy and teacher research for ongoing learning and professional development It underscores the value of providing students with a range of different critical approaches and tools for interpreting texts It also addresses the need to organize literature instruction around topics and issues of interest to today's

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Thinking about Movies Peter Lehman, William Luhr, 2018-10-01 A complete introduction to analyzing and enjoying a wide variety of movies for film students and movie lovers alike *Thinking About Movies: Watching, Questioning, Enjoying* Fourth Edition is a thorough overview of movie analysis designed to enlighten both students and enthusiasts and heighten their enjoyment of films Readers will delve into the process of thinking about movies critically and analytically and find how doing so can greatly enhance the pleasure of watching movies Divided roughly into two parts the book addresses film studies within the context of the dynamics of cinema before moving on to a broader analysis of the relationship of films to the larger social, cultural, and industrial issues informing them This updated fourth edition includes an entirely new section devoted to a complete analysis of the film adaptation of *The Girl with the Dragon Tattoo* along with many in depth discussions of important films such as *Citizen Kane* and *Silence of the Lambs* The chapter on television integrates a major expansion distinguishing between television in the digital era of the convergence of the entertainment and technology industries in comparison to the era of broadcast analogue television The final chapter places film within the current context of digital culture, globalization, and the powerful rise of China in film production and exhibition The authors clearly present various methodologies for analyzing movies and illustrate them with detailed examples and images from a wide range of films from cult classics to big budget award winning movies This helps viewers see new things in movies and also better understand and explain why they like some better than others *Thinking About Movies: Watching, Questioning, Enjoying* Fourth Edition is ideal for film students immersed in the study of this important contemporary medium and art form as well as students and readers who have never taken a class on cinema before

Statement, 1988

The Great Gatsby in the Classroom David Dowling, 2006 Provides specific teaching strategies for each chapter and classroom tested oral, written, drawing, and dramatic activities that help students make meaning out of the novel and engage them in its thematic and affective elements

McGraw-Hill's 500 U.S. History Questions, Volume 2: 1865 to Present: Ace Your College Exams Stephanie Muntone, 2012-08-23 v 1 Colonial to 1865 v 2 1865 to present

Thinking about Literature Robert McMahon, 2002 Details a different system for teaching classic and contemporary literature in high school that is designed to keep students interested in what they are learning and understand the material

Annual Paperbound Book Guide for High Schools, 1969

English Leadership Quarterly, 1995

Paperbound Books in Print, 1967

CA Te Am Anthem 2007 Mod Holt Rinehart & Winston, 2007

Adventures in Literature Circles Christina Baxter, 2008

Joycean Elements in F. Scott Fitzgerald's *The Great Gatsby* Barney Tanner, Bernard R. Tanner, 2007 This research monograph argues that Scott Fitzgerald consciously used a variety of Joycean devices in *THE GREAT GATSBY* and these devices were the result of close readings of Joyce's *DUBLINERS* and *ULYSSES*. The monograph breaks new ground in Fitzgerald scholarship and has implications for Joyceans as well. The author's research was first begun under the mentorship of Professor Wallace Stegner and has lasted over 35 years. Tanner also benefited from a correspondence with Edmund Wilson prior to Wilson's death. This study sets out to prove that Fitzgerald modeled numerous elements of *GATSBY* on elements found in Joyce's *ULYSSES*. FSF imitated Joyce's use of the first letter in each of the parts of *ULYSSES*. There Joyce alluded to two matters: 1) the first names of his characters and 2) the logical steps of a syllogism. Fitzgerald enriched this device. He developed three parts in his novel: 3, 3, and 3 and used the first and last letters of each of his 9 chapters for two purposes: to repay in a bold and playful way his debt to Joyce and to honor Ernest Renan, famed for his *LIFE OF JESUS* and a source of burlesque techniques employed in *Gatsby*. This is just one example of a number of research issues raised by Tanner, a number new to Fitzgerald scholarship. Other chapters deal with FSF's imitation of Joyce's *Araby* in Fitzgerald's story *Absolution*, a precursor to *Gatsby*; sources for Christian allusions and direct allusions to *ULYSSES*; the shadowing and doubling of characters; patterns of imagery and numeracy in topics and theme. The work contains two appendices including a significant comparison of Trimalchio and *THE GREAT GATSBY*.

Paperbound Book Guide for Colleges, 1964

Kliatt Young Adult Paperback Book Guide, 2000

English Journal, 1997

Call to Freedom Sterling Stuckey, 2003 Teaches U.S. history employing the themes: geography, economics, government, citizenship, science, technology, and society, culture, Constitutional heritage, and global relations.

Classroom Teaching Skills James Michael Cooper, 1986 Much of the material in this book was previously published in *Classroom teaching skills: a handbook* and *Classroom teaching skills: a workbook* both c1977.

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