RLP English 11B — Land, Citizenship and the Modern American Story

STUDENT WORKBOOK · UNIT 4 · WEEKS 14-18

The Great Gatsby and the Researched Capstone

Anchor text: F. Scott Fitzgerald, The Great Gatsby (1925), read complete and in order across the unit, one or two chapters before each reading lesson; Anzia Yezierska, 'America and I', in Children of Loneliness (1923); the Immigration Act of 1924 (context); student-selected secondary and primary sources for the capstone

Full-length work: The Great Gatsby — F. Scott Fitzgerald (1925), unabridged

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 4.1** — A stated-versus-revealed chart for Nick from Chapter 1, and the first row of a revelation timeline kept through Chapter 9 (workbook p. 9)
2. **Lesson 4.2** — A two-column rumor-and-observation log for Chapter 3 and a paragraph testing Nick's honesty claim, plus an online formative check (workbook p. 10)
3. **Lesson 4.3** — Figure analysis log and a 200-word imitation passage with commentary (workbook p. 11)
4. **Lesson 4.4** — A 'what Gatsby says versus what the novel shows' chart for Chapters 4-5 and a theme paragraph, plus an online formative check (workbook p. 12)
5. **Lesson 4.5** — Comparison chart and a recorded seminar contribution with two probing questions (workbook p. 13)
6. **Lesson 4.6** — A scene map of Chapter 7 and a paragraph on who is responsible for Myrtle Wilson's death, plus an online formative check (workbook p. 14)
7. **Lesson 4.7** — Research proposal and an annotated bibliography of at least eight sources (workbook p. 15)
8. **Lesson 4.8** — A completed revelation timeline and stated-versus-revealed chart, and an analytical paragraph on the ending, plus an online formative check (workbook p. 16)
9. **Lesson 4.9** — Proposal, annotated bibliography, draft, final essay and a 6-8 minute presentation (workbook pp. 17–19)

How to use this workbook

1. Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
2. The organizer pages are your **drafting space**. Anything scored is submitted online, in the lesson's own submit box: type or paste your answer from the page, and keep the paper page as your working copy. Page 15 is the Stage 1 organizer. Page 18 is the peer review sheet for Stage 2 — copy it once for each classmate you review (two are required). The course will not open the final draft until Stages 1 and 2 are submitted.
3. Write in it. Cross things out. A clean workbook at the end of a unit usually means the thinking happened somewhere else, or not at all.

F. Scott Fitzgerald, *The Great Gatsby* (New York: Charles Scribner's Sons, 1925), Project Gutenberg #64317; Anzia Yezierska, "America and I," *Children of Loneliness* (1923), Project Gutenberg #71361; Calvin Coolidge, First State of the Union Address (6 December 1923), Wikisource; Immigration Act of 1924, 43 Stat. 153. Public domain. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Systems.

Unit 4 at a glance

#	Lesson	You produce	Workbook page	Standards
4.1	**Nick's Narration — Structure, Symbol and the Unreliable Witness** Anchor Text & Close Reading	A stated-versus-revealed chart for Nick from Chapter 1, and the first row of a revelation timeline kept through Chapter 9	p. 9	11-12.RL.2.D, 11-12.RL.2.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.A, 11-12.RL.3.D
4.2	**The Valley of Ashes and the First Party** Anchor Text & Close Reading	A two-column rumor-and-observation log for Chapter 3 and a paragraph testing Nick's honesty claim, plus an online formative check	p. 10	11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.3.D
4.3	**Language Lab — Fitzgerald's Figures and the Rhythm of a Sentence** Rhetoric & Language Lab	Figure analysis log and a 200-word imitation passage with commentary	p. 11	11-12.RL.1.B, 11-12.RL.2.C, 11-12.W.3.A.b, 11-12.W.3.A.c, 11-12.W.2.A
4.4	**Gatsby's Story and the Reunion in the Rain** Anchor Text & Close Reading	A 'what Gatsby says versus what the novel shows' chart for Chapters 4-5 and a theme paragraph, plus an online formative check	p. 12	11-12.RL.1.D, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.2.A, 11-12.RL.1.A, 11-12.RL.3.D
4.5	**Seminar — Gatsby, Yezierska and the Promise of Arrival** Socratic Dialogue & Listening Lab	Comparison chart and a recorded seminar contribution with two probing questions	p. 13	11-12.RL.3.B, 11-12.SL.1.A, 11-12.SL.1.B, 11-12.RL.1.D, 11-12.RI.2.B
4.6	**The Plaza Hotel and the Road Home** Anchor Text & Close Reading	A scene map of Chapter 7 and a paragraph on who is responsible for Myrtle Wilson's death, plus an online formative check	p. 14	11-12.RL.2.D, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.A, 11-12.RL.1.A, 11-12.RL.3.D
4.7	**Research Workshop — Questions, Sources and the Annotated Bibliography** Recursive Writing Workshop	Research proposal and an annotated bibliography of at least eight sources	p. 15	11-12.W.1.A, 11-12.W.1.A.b, 11-12.W.3.A.e, 11-12.RL.1.A, 11-12.RI.1.A
4.8	**The Ending — Wilson, the Funeral and the Green Light** Anchor Text & Close Reading	A completed revelation timeline and stated-versus-revealed chart, and an analytical paragraph on the ending, plus an online formative check	p. 16	11-12.RL.2.A, 11-12.RL.1.D, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.A, 11-12.RL.3.D
4.9	**Key Assignment — Researched Argument Capstone** Culminating Unit Assessment	Proposal, annotated bibliography, draft, final essay and a 6-8 minute presentation	pp. 17–19	11-12.W.2.A, 11-12.W.1.A, 11-12.RL.1.A, 11-12.SL.2.C, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.W.3.A.c

The key assignment

Researched Argument Capstone, 1,800-2,500 words, with an annotated bibliography.

Unit 4 reading schedule

> One row per lesson. Tick each row when you have finished the reading, not when you have started it.

Lesson	Read	Bring to the lesson	Done
13	The Great Gatsby, Chapter 1; Chapters 2-3; the mentor sentences from Chapters 1-3 (Lessons 4.1-4.3)	Your stated-versus-revealed chart and revelation timeline begun; your rumor-and-observation log; your figure log and imitation	
14	Chapters 4-5; Chapter 6, with Yezierska, "America and I" (1923), and the Immigration Act of 1924 (Lessons 4.4-4.5)	Your says-versus-shows chart; your comparison chart, seminar claim and two probing questions	
15	Chapter 7; Coolidge's message of 6 December 1923 and the research workshop's practice sources (Lessons 4.6-4.7)	Your Chapter 7 scene map; your proposal, search log and annotated bibliography	
16	Chapters 8-9; the whole novel, with the capstone packet (Lessons 4.8-4.9)	Your completed timeline and paragraph on the ending; your capstone and presentation planner	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 7. A definition you wrote from the way a word was used is one you will still have in June; a definition you copied is not.

Term	Lesson	In my own words
first-person peripheral narrator	4.1	
order of revelation	4.1	
allusion	4.1	
nativism	4.1	
symbolic setting	4.1	
valley of ashes	4.2	
billboard eyes	4.2	
catalog	4.2	
present-tense narration	4.2	
unreliable narrator	4.2	
symbol	4.3	
simile	4.3	
alliteration	4.3	
lyricism	4.3	
deflation	4.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
embedded narrative	4.4	
illusion	4.4	
chronology	4.4	
symbol	4.4	
interacting themes	4.4	
self-invention	4.5	
national origins quota	4.5	
literary nonfiction	4.5	
assimilation	4.5	
the American Dream	4.5	
climax	4.6	
irony	4.6	
inquest	4.6	
vigil	4.6	
prig	4.6	

Vocabulary in context (continued)

Term	Lesson	In my own words
research question	4.7	
annotated bibliography	4.7	
primary source	4.7	
secondary source	4.7	
search log	4.7	
denouement	4.8	
carelessness	4.8	
elegy	4.8	
self-improvement	4.8	
retrospective narration	4.8	

The definitions, for checking afterwards

> Check these only after your own column is full. Where you disagree with the definition, work out which of you the text supports — that disagreement is worth more than the definition.

first-person peripheral narrator 4.1 — A narrator who tells another character's story while taking part in it.

order of revelation 4.1 — The sequence in which a text releases information to the reader.

allusion 4.1 — A reference to another text, event or person.

nativism 4.1 — Hostility to immigrants and preference for the native-born.

symbolic setting 4.1 — A place in a story that carries meaning beyond its literal description.

valley of ashes 4.2 — Nick's name for the dumping ground between West Egg and New York, where the Wilsons live; a setting that shows who pays for other people's wealth.

billboard eyes 4.2 — The faded advertisement for an eye doctor, Doctor T. J. Eckleburg, whose huge eyes watch over the valley of ashes.

catalog 4.2 — A long list used for effect; Nick catalogs the food, music and guests of Gatsby's parties.

present-tense narration 4.2 — Telling past events as if they are happening now; Nick shifts into it to show the parties as a repeated ritual.

unreliable narrator 4.2 — A narrator whose account the reader has reason to question, through bias, limited knowledge or self-interest.

symbol 4.3 — An object in a story that gathers meaning beyond itself through repetition and context.

simile 4.3 — A comparison using 'like' or 'as'.

alliteration 4.3 — Repetition of initial consonant sounds in nearby words.

lyricism 4.3 — Musical, emotionally intense language.

deflation 4.3 — Ending a sentence or passage on a plain word that undercuts what came before.

embedded narrative 4.4 — A story told by a character inside the main narrative; Jordan's account of Louisville in 1917 is one.

illusion 4.4 — A false or idealized belief; Nick speaks of "the colossal vitality of his illusion."

chronology 4.4 — The order in which events actually happened, as opposed to the order in which a story tells them.

symbol 4.4 — An object in a story that gathers meaning beyond itself; the clock and the green light both work as symbols in Chapter 5.

interacting themes 4.4 — Two central ideas that build on or complicate each other across a work.

The definitions (continued)

self-invention 4.5 — Creating a new identity, often by changing name, story or class.

national origins quota 4.5 — A limit on immigration based on a person's country of birth, set by the 1924 Act.

literary nonfiction 4.5 — Factual writing that uses the techniques of literature.

assimilation 4.5 — The process by which newcomers adopt the culture of the society they join.

the American Dream 4.5 — The idea that anyone in America can rise by effort; the phrase was popularized by James Truslow Adams in 1931.

climax 4.6 — The point of greatest tension in a plot, where its conflicts come to a head.

irony 4.6 — A gap between what is said and what is meant, or between what a character believes and what is true.

inquest 4.6 — An official inquiry into the cause of a death; Michaelis is its principal witness.

vigil 4.6 — A watch kept through the night; Nick calls Gatsby's watch outside the Buchanans' house a vigil.

prig 4.6 — A person who self-righteously insists on correct behavior; Nick says Tom changes "from libertine to prig."

research question 4.7 — An open how or why question that research can answer with evidence.

annotated bibliography 4.7 — A list of sources, each followed by a summary, an evaluation and a statement of its use.

primary source 4.7 — An original document or artifact from the period studied.

secondary source 4.7 — An analysis or interpretation written later by someone studying the period.

search log 4.7 — A record of searches run and results found, used to retrace and extend research.

denouement 4.8 — The part of a story after the climax, where consequences unfold and loose ends are settled.

carelessness 4.8 — In the novel, not only clumsiness but a refusal of responsibility; Nick's final charge against Tom and Daisy.

elegy 4.8 — A work or passage that mourns a loss; the last pages of the novel read as an elegy for Gatsby and for a dream.

self-improvement 4.8 — The American tradition of planning one's own advancement through discipline; young Jimmy Gatz's schedule belongs to it.

retrospective narration 4.8 — Telling a story after it is over; Nick begins Chapter 9 "After two years," looking back.

Stated versus revealed — Nick in Chapter 1, and the revelation timeline

Lesson 4.1 — Nick's Narration — Structure, Symbol and the Unreliable Witness · 11-12.RL.2.D, 11-12.RL.2.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.A, 11-12.RL.3.D

Nick says he is inclined to reserve judgment, then judges nearly everyone he describes. Pair what he claims with what his narration shows. Begin the revelation timeline here and keep it on this page: you add rows in Lessons 4.2, 4.4, 4.6 and 4.8.

Ch.	What we learn about Gatsby	Who tells us, and how

What Nick says about himself (quoted)	What his narration shows (quoted)

WHY FITZGERALD KEEPS GATSBY ALMOST ENTIRELY OFFSTAGE IN CHAPTER 1

Rumor and observation — the valley of ashes and the first party

Lesson 4.2 — The Valley of Ashes and the First Party · 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.3.D

The rumors arrive before the man. Log every claim about Gatsby with its speaker beside what Nick actually sees Gatsby do, and add your Chapter 2 and 3 rows to the revelation timeline on your Lesson 4.1 page.

Rumor or claim about Gatsby	Speaker	What Nick sees Gatsby do

WHY FITZGERALD SHOWS THE VALLEY OF ASHES BEFORE THE FIRST PARTY

"ONE OF THE FEW HONEST PEOPLE THAT I HAVE EVER KNOWN": TRUE, FALSE, OR TRUE ONLY IN A LIMITED SENSE?

Two quotations from Chapters 2-3.

Figure log and imitation — Fitzgerald's sentences

Lesson 4.3 — Language Lab — Fitzgerald's Figures and the Rhythm of a Sentence · `11-12.RL.1.B, 11-12.RL.2.C, 11-12.W.3.A.b, 11-12.W.3.A.c, 11-12.W.2.A`

Interpret each figure in context: in the valley of ashes, "fantastic" means grotesque, not delightful. Then imitate the moves, not the content, in 200 words about a real place, varying sentence length on purpose.

Figure (quoted, with chapter)	Kind	What it means here

> Include at least one symbol, one simile or metaphor, one paradox, and one understatement or hyperbole.

200-WORD IMITATION PASSAGE ABOUT A REAL PLACE

COMMENTARY: EACH DELIBERATE CHOICE, NAMED

What Gatsby says versus what the novel shows — Chapters 4-5

Lesson 4.4 — Gatsby's Story and the Reunion in the Rain · `11-12.RL.1.D, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.2.A, 11-12.RL.1.A, 11-12.RL.3.D`

Gatsby tells Nick his own story in Chapter 4, and Jordan tells another. Set them side by side, then read the reunion in Chapter 5 for time and illusion. Add your Chapter 4 and 5 rows to the revelation timeline on your Lesson 4.1 page.

What Gatsby says about himself (quoted)	What Jordan's story or Nick's observation shows

> Cover his family, Oxford, the war and his money.

WHY GATSBY BOUGHT HIS HOUSE IN WEST EGG, ACCORDING TO JORDAN

"HIS COUNT OF ENCHANTED OBJECTS HAD DIMINISHED BY ONE": WHAT HAS CHANGED

HOW TIME AND ILLUSION INTERACT IN CHAPTER 5, WITH THE CLOCK AND THE GREEN LIGHT AS EVIDENCE

Comparison chart — Gatsby and Yezierska's narrator

Lesson 4.5 — Seminar — Gatsby, Yezierska and the Promise of Arrival · `11-12.RL.3.B, 11-12.SL.1.A, 11-12.SL.1.B, 11-12.RL.1.D, 11-12.RI.2.B`

Same decade, same theme, opposite strategies. Read Chapter 6 and "America and I" against the Immigration Act of 1924, which decided in law who could arrive. A probing question asks for the reasoning or evidence behind a claim.

	Gatsby	Yezierska's narrator

> Rows: origins · what they invent · whom they invent it for · backward or forward · who decides whether they belong. Quote or cite the chapter in each cell.

THE 1924 ACT: WHOM IT LIMITED OR BARRED, AND WHAT THAT ADDS TO THE COMPARISON

90-SECOND CLAIM: WHICH SELF-INVENTION IS THE MORE AMERICAN DREAM?

TWO PROBING QUESTIONS THAT ASK FOR REASONING OR EVIDENCE

Scene map and responsibility — Chapter 7

Lesson 4.6 — The Plaza Hotel and the Road Home · `11-12.RL.2.D, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.A, 11-12.RL.1.A, 11-12.RL.3.D`

Chapter 7 moves through six places on the hottest day of the summer, and Nick withholds who was driving until the last scene. Map the power in each place, add Chapters 6 and 7 to your revelation timeline, then weigh responsibility for Myrtle Wilson's death.

Place	Who is present	Who holds power	Quotation

> Rows: Gatsby's house · the Buchanans' house · Wilson's garage · the Plaza · the road home · the Buchanans' drive.

TOM ON "FAMILY LIFE AND FAMILY INSTITUTIONS": WHERE THE IRONY LIES

Character	Share of responsibility	Evidence (quoted)

HOW THE ORDER IN WHICH NICK TELLS THE EVENTS SHAPES MY ANSWER

Stage 1 — research proposal, sources and search log

Lesson 4.7 — Research Workshop — Questions, Sources and the Annotated Bibliography · `11-12.W.1.A, 11-12.W.1.A.b, 11-12.W.3.A.e, 11-12.RL.1.A, 11-12.RI.1.A`

This page is **submitted and scored**. A workable question is open, answerable with sources, and narrow enough for 2,500 words. A source's usefulness depends on the question, and the use statement is the part of an annotation most often skipped and most important.

RESEARCH QUESTION, AFTER NARROWING

THE BROADER AND NARROWER VERSIONS I REJECTED, AND WHY

WHY IT MATTERS, AND HOW IT CONNECTS TO WHO BELONGS TO THE AMERICAN PROMISE, AND ON WHAT TERMS

TENTATIVE CLAIM

#	Source (author, title, date)	Kind	How I will use it

> Kinds: two literary texts from the year, two primary historical documents, three or more authoritative secondary sources.

Where I searched	Search terms	What I found, or why I rejected it

The ending — Wilson, the funeral and the green light

Lesson 4.8 — The Ending — Wilson, the Funeral and the Green Light · `11-12.RL.2.A, 11-12.RL.1.D, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.A, 11-12.RL.3.D`

Finish the revelation timeline and Nick's stated-versus-revealed chart (on your Lesson 4.1 page and below) first; the ending reads differently once you see everything Nick held back. Then decide whether Nick's final "we" is insight or evasion.

Ch.	What Nick says about himself (quoted)	What his narration shows (quoted)

WHAT TOM TOLD WILSON, AND WHAT TOM STILL BELIEVES

JORDAN'S VERDICT ON NICK IN CHAPTER 9, SET BESIDE HIS CLAIM AT THE END OF CHAPTER 3

Ending choice	Passage (quoted)	What it does to the meaning

> Rows: the funeral nobody attends · Nick's verdict on Tom and Daisy · the green light.

NICK'S FINAL "WE": INSIGHT OR EVASION? MY POSITION, WITH EVIDENCE

Capstone and presentation planner

Lesson 4.9 — Key Assignment — Researched Argument Capstone · 11-12.W.2.A, 11-12.W.1.A, 11-12.RL.1.A, 11-12.SL.2.C, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.W.3.A.c

Synthesis, not stacking: every research paragraph puts sources in conversation and says what your own evidence adds. A qualified claim, limited to what the evidence supports, is stronger than a sweeping one.

MY RESEARCH QUESTION AND QUALIFIED CLAIM

Paragraph	Claim it advances	Sources combined	Done

THE STRONGEST COUNTERCLAIM, AND MY ANSWER

BEFORE I SUBMIT

- [ ] 1,800-2,500 words, and I counted; MLA throughout
- [ ] Eight or more sources, with the final annotated bibliography
- [ ] Each research paragraph combines at least two sources
- [ ] Published to the class portfolio with the bibliography

Minutes	What I say	Digital media shown (credited)

QUESTION PERIOD: THE HARDEST QUESTION I EXPECT, AND MY ANSWER

Peer review sheet

Lesson 4.9 · Stage 2 of the key assignment

Use one copy of this sheet for each of the two classmates you review. Use it on a classmate's rough draft. You are reviewing against the criteria the final essay is scored on — not against your own taste. Every comment must point at a sentence.

DRAFT WRITER / REVIEWER

Criterion	Where I see it working (quote the sentence)	One specific change that would improve it
Question and claim (11-12.W.1.A, 11-12.W.2.A)		
Research and synthesis (11-12.W.1.A, 11-12.W.1.A.b)		
Literary evidence (11-12.RL.1.A)		
Counterclaim (11-12.W.2.A)		
Annotated bibliography (11-12.W.1.A.b)		
Conventions and process (11-12.W.3.A.c, 11-12.W.2.A)		
Presentation (11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C)		

THE SINGLE MOST USEFUL CHANGE THIS WRITER COULD MAKE

One. Not five — a reviewer who names five names none.

> **Draft writer:** you will submit a revision note naming one specific change you made and the comment that caused it. Disagreeing with your reviewer is allowed; ignoring them without a reason is not.

MY REVISION NOTE

How this unit's essay is scored

Lesson 4.9

> These are the criteria your work is scored on, at the **proficient** level (the lesson holds the full four-level rubric). Score yourself in the middle column before you submit; the gap between your column and theirs is the most useful feedback in the unit.

Criterion	What proficient looks like	Me	Teacher
Question and claim (11-12.W.1.A, 11-12.W.2.A)	Self-generated question appropriately narrowed; precise, significant claim.		
Research and synthesis (11-12.W.1.A, 11-12.W.1.A.b)	Eight or more authoritative sources of the required types, synthesized rather than stacked.		
Literary evidence (11-12.RL.1.A)	Close reading of the year's texts carries the argument.		
Counterclaim (11-12.W.2.A)	Strongest counterclaim developed with sources and answered.		
Annotated bibliography (11-12.W.1.A.b)	Each entry summarizes, evaluates and states its use; MLA correct.		
Conventions and process (11-12.W.3.A.c, 11-12.W.2.A)	Controlled grammar across a long text; complete process record.		
Presentation (11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C)	Clear line of reasoning; digital media used strategically and credited; questions answered.		

Submission stages

1. **Stage 1 — Proposal and annotated bibliography.** Question, tentative claim, eight or more annotated sources and a search log (from Lesson 4.7).
2. **Stage 2 — Peer-reviewed draft.** A partner checks synthesis (does each research paragraph combine sources?) and counterclaim; a second reader checks the integration of quotations; submit a revision note.
3. **Stage 3 — Final essay.** 1,800-2,500 words, MLA, published to the class portfolio with the final annotated bibliography.
4. **Stage 4 — Presentation.** Six to eight minutes with digital media and a question period, live or recorded with written answers.

Revision log

> One line per change: *what I changed, and why.* "Fixed grammar" is not a change; "cut the first paragraph because the essay actually started in the second" is.

Draft	What I changed	Why — and what made me see it