

Grade 12 - Unit 1 - ELA Model Curriculum

Name: _____

Class: _____

Date: _____

Excerpt from *The Great Gatsby*

F. Scott Fitzgerald, *The Great Gatsby*, © 2004, Scribner paperback edition; 1925, Charles Scribners Sons. Permission pending

My family have been prominent, well-to-do people in this Middle Western city for three generations. The Carraways are something of a clan, and we have a tradition that we're descended from the Dukes of Buccleuch, but the actual founder of my line was my grandfather's brother, who came here in fifty-one, sent a substitute to the Civil War, and started the wholesale hardware business that my father carries on to-day.

I never saw this great-uncle, but I'm supposed to look like him---with special reference to the rather hard-boiled painting that hangs in father's office. I graduated from New Haven in 1915, just a quarter century after my father, and a little later I participated in that delayed Teutonic migration known as the Great War. I enjoyed the counter-raid so thoroughly that I came back restless. Instead of being the warm center of the world, the Middle West now seemed like the ragged edge of the universe—so I decided to go East and learn the bond business....Father agreed to finance me for a year, and after various delays I came East, permanently, I thought, in the spring of twenty-two.

....It was lonely for a day or so until one morning some man, more recently arrived than I, stopped me on the road.

"How do you get to West Egg village?" he asked helplessly.

I told him. And as I walked on I was lonely no longer. I was a guide, a pathfinder, an original settler. He had casually conferred on me the freedom of the neighborhood.

And so with the sunshine and the great bursts of leaves growing on the trees, just as things grow in fast movies, I had that familiar conviction that life was beginning over again with the summer.

1. Which literary techniques are used in the line "Instead of being the warm center of the world, the Middle West now seemed like the ragged edge of the universe"?
 - A. Alliteration and assonance
 - B. Simile and metaphor
 - C. Hyperbole and euphemism
 - D. Personification and foreshadowing
2. The overall tone of the passage is one of
 - A. despair
 - B. contentment
 - C. anger
 - D. anticipation
3. In this passage, the growing tree represents
 - A. love
 - B. renewal
 - C. identity
 - D. compassion
4. Decide if you think each statement below is TRUE or FALSE.

The narrator of this excerpt is fed up with his family's lineage and running away to get a fresh start.

 - A. True
 - B. False
5. Then, explain your choice by using specific details from the excerpt from *The Great Gatsby*.

6. The narrator is helped by the “helpless” man.
- A. True
B. False
7. Then, explain your choice by using specific details from the excerpt from *The Great Gatsby*.
8. In the excerpt from *The Great Gatsby*, what is the narrator's attitude toward his family background? Use specific details from the text to support your answer.

Excerpt from *Bodega Dreams*

Quinonez, Ernesto. *Bodega Dreams*. New York: Vintage, 2000. Permission pending

In my senior year at Art and Design, I learned about the Futurists. I wanted to do something like they had done. The Futurists had been a malcontent group of artists at the beginning of the century who loved speed and thought war was good, the “hygiene of humanity.” To them it was important to begin again. Culture was dead and it was time for something new. Burn all the museums! Burn all the libraries! Let's begin from scratch! were some of their battle cries, and although most of them were, like their leader, Marinetti, from upper-middle-class backgrounds and not from the slums like myself. I like them because I could relate to their anger. I realized that by reinventing culture, they were reinventing themselves. I wanted to reinvent myself too. I no longer wanted the world to be just my neighborhood anymore. Blanca thought the same, and when we started going out we would talk about this all the time.

“Julio, don't you hate it when people from the neighborhood who somehow manage to leave change their names? Instead of Juan, they want to be called John.”

“I see your point. But what's in a name anyway? A Rivera from Spanish Harlem by any other name would still be from Spanish Harlem.”

Blanca laughed....I could have married Blanca right then and there. Instead we enrolled at Hunter College, because we knew we needed school if we were ever going to change ourselves. We got married the following year. Those were the days when all conversations seemed as important as a cabinet crisis. We'd always talk about graduating and saving up to buy a house. About children who looked like me and slept like her. With Blanca next to me, El Barrio seemed less dirty, life less hard, God less unjust. Those were the good days, when Blanca and I worked hard to invent new people. It was important to have someone help you as you grew and changed.

(pgs 12-13)

9. Which literary technique is used in the line "But what's in a name anyway? A Rivera from Spanish Harlem by any other name would still be from Spanish Harlem"?
- A. Allusion
 - B. Simile
 - C. Personification
 - D. Hyperbole
10. The overall tone of the passage is one of
- A. despair
 - B. contentment
 - C. anger
 - D. nostalgia
11. The Futurists represent
- A. love
 - B. renewal
 - C. passion
 - D. despair

12. Decide if you think each statement below is TRUE or FALSE.

In the dialogue in the excerpt from *Bodega Dreams* Julio and Blanca talk about names. They would agree with the last line in the excerpt from *Romeo and Juliet* Act II, Scene ii, quoted below:

Jul. O Romeo, Romeo! wherefore art thou Romeo?

Deny thy father, and refuse thy name;

Or, if thou wilt not, be but sworn my love,

And I'll no longer be a Capulet.

40 *Rom.* [*Aside.*] Shall I hear more, or shall I speak at this?

Jul. 'Tis but thy name that is my enemy;

Thou art thyself though, not a Montague.

What's Montague? it is nor hand, nor foot,

44 Nor arm, nor face, nor any other part Belonging to a man.

O! be some other name: What's in a name? that which we call a rose

By any other name would smell as sweet;

- A. True

- B. False

13. Then, explain your choice by using specific details from “*Bodega Dreams*.”

[illegible]

14. Read stanzas 1 and 4 from Robert Frost's poem, "The Road Not Taken," published in 1916:

Two roads diverged in a yellow wood,
 And sorry I could not travel both
 And be one traveler, long I stood
 And looked down one as far as I could
 To where it bent in the undergrowth;
 . . .
 I shall be telling this with a sigh
 Somewhere ages and ages hence:
 Two roads diverged in a wood, and I
 I took the one less traveled by,
 And that has made all the difference.

Julio and Blanca of *Bodega Dreams* take the road less traveled by their relatives and neighbors.

- A. True
- B. False

15. Then, explain your choice by using specific details from "*Bodega Dreams*."
16. In the excerpt from *Bodega Dreams* both Julio and Blanca are challenged by change. Describe how each of them responds to the challenges, using details from the text to support your answer.
17. In *The Great Gatsby* and *Bodega Dreams*, the narrator makes a decision.
- Identify the decision of each narrator.
 - Compare and contrast what the decisions reveal about each narrator.
 - Use specific details from the passages to support your answer.
18. The narrator of *Bodega Dreams* says, "I no longer wanted the world to be just my neighborhood anymore." How do both narrators struggle with the cost of breaking from family tradition?

19. You read two excerpts, one from The Great Gatsby, copyright 1925 and the second, Bodega Dreams, copyright 2000. Through the author's use of dialogue and narrative techniques, each passage includes decisions, choices and information about the characters' thoughts regarding education and neighborhoods.

Now, it is your turn to be the author and narrator, copyright 2013. Reflect upon your life and tell your story about education and/or neighborhoods. Write a story about how your education or your neighborhood has changed during the past four years.

Establish a point of view, create a smooth progression of events, and include narrative techniques, such as dialogue, pacing, description, and sensory language. Provide a conclusion that follows from and reflects on the experience or event.