

THE GREAT
GATSBY

Student Study Guide

Name: _____

English 11 Regents

Fall 2014

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The Great Gatsby Reading Guide

About the Author:

Francis Scott Fitzgerald is considered one of the greatest American writers. He is often considered the most important American writer of the 20th century. Most importantly, Fitzgerald wrote vividly about the jazz age (the 1920s), a term he coined. Unlike his contemporaries, Fitzgerald was only sort of popular. His first novel, *This Side of Paradise*, became a huge hit that propelled him into the spotlight, but for the remainder of his life he wrote novels that failed to capture an audience; this includes *The Great Gatsby*, his now most famous novel, was only a moderate success and Fitzgerald had to rely on writing screenplays and short stories to supplement his income. Today, *The Great Gatsby* is considered not only his best and most influential work, but one of the greatest novels ever written. Fitzgerald's life seems brief and strenuous. He was, by all accounts, an alcoholic, and his wife Zelda Fitzgerald was clinically insane. Fitzgerald wanted to live a life of luxury and extravagance; unfortunately, he never made the money to live a life that reflected that, so when the reader sees the world of Gatsby, he or she should be aware that there is a fantastical element to the world that is unfolding.

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. As the characters are revealed, they often look inward; it is at these moments that the reader will reflect on his or her life and see why Gatsby speaks so much to the American Dream.

Setting and Atmosphere:

1920s: New York City. A couple ideas need to be conveyed to understand the importance of the setting. This is in-between World War I and World War II, so the first world war will be mentioned from time to time. The story also takes place during Prohibition, which means that alcohol is illegal, so anytime anyone is drinking in the story (which is often), it is considered an illegal activity. The world celebrates the rich, but the rivalry between the rich will be strong. It will also stand in stark contrast when the characters visit the "Valley of Ashes" which is a far more dilapidated and poor area.

Note to the Reader:

The Great Gatsby is a drama first and foremost, and as such there are moments where the text seems dialogue heavy. Even as characters ramble and seem overtly superficial, something compels these characters forward. Remember: What may seem ridiculous to us, may seem dire to another. The book's symbols are plentiful and, in my opinion, heavy handed. They will hit you over the head with their bluntness; that said, Fitzgerald is a skilled writer and his language and syntax will be difficult. Even if the plot is fairly straightforward, the complexity in language, message and themes are worthy of discussion and analysis.

Point of view:

In most texts, we have an **omniscient narrator**. The role of the omniscient narrator is to chronicle the events of a story in an impartial way. He or she has full access to the events and dialogue occurring in the narrative, rendering his or her account the most complete and accurate. This all-knowing, all-seeing narrator type jumps from scene to scene, following characters throughout a story and assessing the progress of the narrative (Source: Georgetown).

In *The Great Gatsby*, the reader is introduced to Nick Carraway, a **first person narrator**. The story is told through Nick's eyes, but he is, at times, unreliable. While the events always unfold in natural and clear ways, he displays characteristics that are inherently deceitful or confusing. Take note how early on he is, "inclined to reserve all judgments" and then for the rest of the text judges people, often superficially.

Characters:

Nick: Narrator. He is interested in becoming a bond man.
 Jay Gatsby: In many ways the man character of the story. He is initially known as a person who loves lavish parties. A lot of information about him remains cryptic during the early parts of the novel.
 Daisy: Nick's cousin. She is married to Tom Buchanan.
 Tom: Daisy's wealthy husband.
 Jordan Baker: Nick's love interest. She represents a bit of the independent woman of the 1920s.
 Myrtle Wilson: Tom's mistress.
 Wilson: Myrtle's husband and owner of an auto-shop.

Themes and Motifs:

Motifs are recurring symbols, ideas, or extensions of the themes. The major motifs in the novel include:

- ❖ Wealth
- ❖ Dreams
- ❖ Hope
- ❖ Paradox
- ❖ The American Dream

- ❖ Corruption
- ❖ Self-Discovery
- ❖ Reality vs. Illusion
- ❖ Possession
- ❖ Jealousy
- ❖ Class
- ❖ Love
- ❖ Memory
- ❖ Gender
- ❖ Education
- ❖ Compassion

Literary Terms:

Literary terms are words used in class discussion, classification and criticism of the novel.

Setting, flashback, point of view, metaphor, simile, aphorism, allusion, irony (dramatic, situational, verbal), symbolism, personification, hyperbole, onomatopoeia, imagery, internal conflict, external conflict, rhetorical question, and epiphany.

Essential Question:

How does self-reflection (looking inward) enable us to understand the world around us?

Students will understand:

- ❖ Fitzgerald's message and lesson to the reader
- ❖ How Fitzgerald uses literary elements and techniques to create an effect.
- ❖ Familiarize themselves with Part 1 of the Regents.
- ❖ How to do a close reading of a text and how that differentiates between everyday reading,
- ❖ Annotation is a necessity for complete synthesis of a text
- ❖ That annotation and close reading will help with comprehension and answering multiple choice questions.
- ❖ How to decipher vocabulary and how to use context clues to explore difficult words.
- ❖ How to evaluate the validity of facts.
- ❖ How to evaluate the depth of information.
- ❖ The influence of political and social climate when the text was written.
- ❖ And recognize the narrative structure and characteristic of fiction through reading.

Goals:

Students will understand:

- ❖ Fitzgerald's message and purpose.
- ❖ The characters, themes and plot of *The Great Gatsby*.
- ❖ Literary elements and techniques and how to apply and analyze them.
- ❖ Internal conflict in both his or her personal life and in the text.
- ❖ Gender roles in society.
- ❖ How to recognize the political and social climate of the text.
- ❖ How to use graphic organizers to help explain and organize information and ideas.
- ❖ The importance of reflection on the self.
- ❖ Annotation is a necessity for complete synthesis of a text.
- ❖ That annotation and close reading will help with comprehension and answering multiple choice questions.
- ❖ How to decipher vocabulary and how to use context clues to explore difficult words.
- ❖ The structure of a story.
- ❖ How bias influences a story.
- ❖ The first component of the ELA regents and how to approach reading fiction and non-fiction texts.

Vocabulary word	Part of speech	Page #	Definition
Chapter 1			
Feigned	Verb	1	To make believe; pretend
Epigram	Noun	4	A pithy saying or remark expressing an idea in a clever or amusing way
Supercilious	Adjective	7	Behaving or thinking one is superior to others
Contempt	Noun	7	The feeling that a person or a thing is beneath consideration, worthless or deserving scorn.
Wan	Adjective	11	(of a person's complexion or appearance) pale and giving the impression of illness or exhaustion.
Bantering	Verb	12	Talk or exchange of remarks in a good-humored teasing way
Pessimist	Noun	12	A person who sees or anticipates the worst.
Cynical	Adjective	16	Distrusting, criticizing, or mocking the motives of others.
Chapter 2			
Grotesque	Adjective	23	Fantastically ugly or absurd
Solemn	Adjective	24	Formal; serious; somber. Lacking humor.
Anemic	Adjective	25	Lacking power; weak
Vitality	Noun	25	Liveliness; energy
Hauteur	Noun	30	Pride, arrogance; cockiness
Incessant	Adjective	30	Never ending; ceaseless
Disdain	Verb	31	To despise or scorn
Strident	Adjective	35	Loud, harsh, grating, or shrill
Chapter 3			
Toiled	Verb	39	Hard work
Prodigality	Noun	40	Extravagant wastefulness
Eddies	Noun	42	A current moving in the opposite direction of the main current.
Dissension	Noun	51	Disagreement; different of opinion
Malevolence	Noun	52	A desire to harm others; evil
Tantalizing	Verb	52	Torment or tease someone with the sight or promise of something that is unobtainable
Discordant	Adjective	53	Disagreeing or incongruous
Poignant	Adjective	57	Evoking a keen sense of sadness or regret.
Chapter 4			
Sporadic	Adjective	64	Happening at irregular intervals
Punctilious	Adjective	64	Painstaking; meticulous; strict attention to minute details.
Rajah	Noun	65	An Indian king, prince or chief
Retribution	Noun	65	Something justly deserved; taking revenge or correcting a wrong
Somnambulatory	Adj / Noun	69	Sleepwalking

Juxtaposition	Noun	71	Placing two or more things side by side to emphasize the link or contrast
Chapter 5			
Tactless	Adjective	88	Lacking or showing a lack of what is fitting and considerate in dealing with others
Obliged	Verb	88	To place under a debt of gratitude for some benefit, favor or service.
Harrowed	Adjective	90	Distressed
Obstinate	Adjective	93	Stubbornly adhering to an attitude, opinion, or course of action
Vestige	Noun	94	A mark, trace or visible evidence of something that is no longer present or in existence.
Nebulous	Adjective	100	Hazy, vague, indistinct or confused
Chapter 6			
Meretricious	Adjective	98	Alluring by a show of flashy or vulgar attractions.
Ineffable	Adjective	99	Incapable of being expressed; indescribable.
Reverie	Noun	99	A state of being pleasantly lost in one's thoughts; a daydream.
Lethargic	Adjective	106	Drowsy; sluggish; lazy
Menagerie	Noun	107	A collection of wild or unusual animals, or an unusual and varied group of people.
Chapter 7			
Caravansary	Noun	114	Any large inn or hotel
Harrowing	Adjective	114	Extremely disturbing or distressing
Abyss	Noun	121	A deep or seemingly bottomless chasm
Rancor	Noun	132	Bitter resentment; ill will; hatred; malice
Magnanimous	Adjective	135	Generous in forgiving an insult or injury
Chapter 8			
Pavilion	Noun	147	A building or similar structure used for a specific purpose
Unscrupulously	Adverb	149	Not restrained by moral or ethical principles
Benediction	Noun	153	An expression of good wishes; a prayer asking for God's blessing, usually at the end of a service.
Corroborate	Verb	153	To give or represent evident of the truth of something; to confirm or substantiate
Pneumatic	Adjective	161	Operated by compressed air
Amorphous	Adjective	161	Without any clear shape, form or structure
Holocaust	Noun	162	Complete mass destruction
Chapter 9			
Deranged	Adjective	172	Driven insane
Superfluous	Adjective	173	More than sufficient; excessive
Aesthetic	Adjective	189	Of or concerning the appreciate of beauty or good taste.

The Great Gatsby Anticipation Guide

Read the following statements. Circle the number on the scale that fits your opinion the best. Write at least two sentences explaining your thoughts about each statement. There are no right or wrong answers!

1	2	3	4	5
always true	sometimes true	depends	sometimes false	always false

1. You should choose someone to marry based on financial wealth.

1	2	3	4	5
---	---	---	---	---

2. If someone comes from a higher social class then they are a better person.

1	2	3	4	5
---	---	---	---	---

3. Sometimes it's okay to commit a crime.

1	2	3	4	5
---	---	---	---	---

4. Money will make you happy.

1 2 3 4 5

5. We should conform to society's rules.

1 2 3 4 5

6. People who live in the metropolitan (i.e.: NYC) are better than people from small towns.

1 2 3 4 5

7. A love affair is sometimes okay.

1 2 3 4 5

Personal question: Does the end justify the means? (If the goal is really important, is it justifiable to do whatever must be done to achieve the goal?)

Chapter 1:

Directions: Be sure to answer all questions in **complete** sentences. You must answer all parts of the question for credit.

Words to remember:

“”You see I think everything’s terrible anyhow”

The Least You Should Know:

Literary Terms:

Motif

Internal Conflict

Simile

Metaphor

Hyperbole

1. From the first two pages, pick 5 words that establish the motif of *The Great Gatsby*.
2. Identify 5 vocabulary words that may pose difficulty in this selection. Attempt to define three of the words.
3. What business does Nick Carraway go into and why?
4. What year does the story take place?
5. Who does Nick go to the country with?

Read the following passage, and then answer the questions in bold:

I looked at Miss Baker, wondering what it was she “got done.” I enjoyed looking at her. She was a slender, small-breasted girl, with an erect carriage, which she accentuated by throwing her body backward at the shoulders like a young cadet. Her gray sun-strained eyes looked back at me with polite reciprocal curiosity out of a wan, charming, discontented face. It occurred to me now that I had seen her, or a picture of her, somewhere before. 5

“You live in West Egg,” she remarked contemptuously. “I know somebody there.” 10

“I don’t know a single ——”

“You must know Gatsby.”

“Gatsby?” demanded Daisy. “What Gatsby?”

Before I could reply that he was my neighbor dinner was announced; wedging his tense arm imperatively under mine, Tom Buchanan compelled me from the room as though he were moving a checker to another square. 15

Slenderly, languidly, their hands set lightly on their hips, the two young women preceded us out onto a rosy-colored porch, open toward the sunset, where four candles flickered on the table in the diminished wind. 20

“Why *candles*?” objected Daisy, frowning. She snapped them out with her fingers. “In two weeks it’ll be the longest day in the year.” She looked at us all radiantly. “Do you always watch for the longest day of the year and then miss it? I always watch for the longest day in the year and then miss it.” 25

“We ought to plan something,” yawned Miss Baker, sitting down at the table as if she were getting into bed.

“All right,” said Daisy. “What’ll we plan?” She turned to me helplessly: “What do people plan?” 30

Before I could answer her eyes fastened with an awed expression on her little finger.

How does Nick feel about Jordan Baker?

What literary term is found in lines 6-8.

How does Jordan Baker feel about Nick?

Explain the metaphor in lines 16-17

How would you describe Daisy?

11. How do Tom and Daisy feel about race? Why does Fitzgerald include this information? What does this say about the context of society?

12. What does Tom call Nick? Why? How does Nick feel about what Tom says?

13. Why does Daisy want her daughter to be a fool? What does this reveal about Daisy?

14. How does Tom feel towards Jordan Baker?

15. Explain Nick's "Engagement."

16. Who does Nick see at the end of the 1st chapter? What is their interaction?

17. What object does Nick see at the end of the chapter? What literary term is this?

Themes: In this section for two boxes write a sentence about the theme in regards to the book, and for one of the boxes, find a quote from the text which shows one of themes from this chapter

Dreams	Wealth	Possession
--------	--------	------------

Vocabulary: Look at the chapter list on page 7. Write a complete sentence for 6 of the words.

Word 1:

Word 2:

Word 3:

Word 4:

Word 5:

Word 6:

Chapter 2:

Directions: Be sure to answer all questions in complete sentences. You must answer all parts of the question for credit.

Words to remember:

““You can’t live forever; you can’t live forever.”

The Least You Should Know:*Literary Terms:*

Setting

1. From the text, choose 5 words that reflect the valley of ashes. You cannot pick the words *valley* or *ashes*.

2. What are the “eyes of Doctor T.J. Eckleburg”?

3. Who does Nick meet that he really doesn’t want to?

4. Who is the mistress’ husband?

5. What object does Myrtle want?

6. What happens to Nick for the second time in his life? Why is this important?

7. Describe Myrtle's sister.

8. What does Myrtle say about Daisy?

9. What derogatory term does Mrs. McKee use to describe the man she almost married?

10. Although not explicitly stated in the text, why might Myrtle prefer Tom over her husband?

11. What does Tom do to Myrtle after she mentions Daisy's name? Is he justified?

12. Again, although it is never stated, how might Nick feel about Tom's actions?

Themes: In this section for two boxes write a sentence about the theme in regards to the book, and for one of the boxes, find a quote from the text which shows one of themes from this chapter

Love	Wealth	Trouble
------	--------	---------

Vocabulary: Look at the chapter list on page 7. Write a sentence for six of the words.

Word 1:

Word 2:

Word 3:

Word 4:

Word 5:

Word 6:

Chapter 3:

Directions: Be sure to answer all questions in complete sentences. You must answer all parts of the question for credit.

Words to remember:

“And I like large parties. They’re so intimate. At small parties there isn’t any privacy”

The Least You Should Know:*Literary Terms:*

Paradox

Read the following passage, and then answer the questions in bold:

There was music from my neighbor’s house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft, or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants, including an extra gardener, toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before. 5

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York — every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler’s thumb. 10 15

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby’s enormous garden. On buffet tables, garnished with glistening hors-d’oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another. 20 25 30

8. How do Gatsby and Nick know each other?

9. How does Gatsby smile at Nick? Why is this important?

10. What literary term is the following, “And I like large parties. They’re so intimate. At small parties there isn’t any privacy.” Explain how this could be.

11. Despite their being copious amounts of this at the party, what doesn’t Gatsby partake in? What could this show?

12. Remembering the end of the party, explain the incident with the car.

13. How does Nick feel about New York? Explain.

14. How does Nick feel towards Jordan Baker?

15. Explain what Nick means when he says, “Dishonesty in a woman is a thing you never blame deeply.”

16. At the end of the chapter Nick says, “I am one of the few honest people that I have ever known.” What does this show about Nick?

Themes: In this section for two boxes write a sentence about the theme in regards to the book, and for one of the boxes, find a quote from the text which shows one of themes from this chapter

Extravagance	Self-Discovery	Corruption
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Vocabulary: Look at the chapter list on page 7. Write a sentence for five of the words.

Word 1:

Word 2:

Word 3:

Word 4:

Word 5:

Chapter 4:

Directions: Be sure to answer all questions in complete sentences. You must answer all parts of the question for credit.

Words to remember:

“He’s an Oggsford man”

The Least You Should Know:*Literary Terms:*

Hyperbole

Foreshadowing

Flashback

1. What is the purpose of listing all the names at the beginning of chapter 4?
2. What does Nick find disappointing about Gatsby?
3. Name two events that Gatsby tells Nick about that Nick finds suspect. What proof does Gatsby offer?
4. Explain the incident between Gatsby and the police officer.
5. Nick says, “Even Gatsby could happen, without any particular wonder.” What does this mean?

6. What happened to Rosy Rosenthal? Why would this information be revealed to the reader?

7. What did Meyer Wolfsheim do? What does this show?

8. Who else do the men see at the restaurant? Not much else is mentioned about this event, so why is this information revealed?

9. Explain Daisy and Jordan's relationship.

10. What does Daisy do the night before her wedding, and what does she say?

11. In the text, it states, "A week after I left Santa Barbara Tom ran into a wagon on the Ventura road one night and ripped a front wheel off his car. The girl who was with him got into the papers, too, because her arm was broken – She was one of the chambermaids in the Santa Barbara Hotel." What does this passage imply?

12. Why did Gatsby buy his house?

13. According to Jordan, what does Gatsby want Nick to do?

14. During their conversation, what happens between Nick and Jordan?

Themes: In this section for two boxes write a sentence about the theme in regards to the book, and for one of the boxes, find a quote from the text which shows one of themes from this chapter

Reality vs Illusion

Death

Favors

Vocabulary: Look at the chapter list on page 7-8. Write a sentence for four of the words.

Word 1:

Word 2:

Word 3:

Word 4:

“Will they do?” I asked.

“Of course, of course! They’re fine!” and he added hollowly, “. . . old sport.” 20

The rain cooled about half-past three to a damp mist, through which occasional thin drops swam like dew. Gatsby looked with vacant eyes through a copy of Clay’s *Economics*, starting at the Finnish tread that shook the kitchen floor, and peering toward the bleared windows from time to time as if a series of invisible but alarming happenings were taking place outside. Finally he got up and informed me, in an uncertain voice, that he was going home. 25

“Why’s that?” 30

“Nobody’s coming to tea. It’s too late!” He looked at his watch as if there was some pressing demand on his time elsewhere. “I can’t wait all day.”

“Don’t be silly; it’s just two minutes to four.”

He sat down miserably, as if I had pushed him, and simultaneously there was the sound of a motor turning into my lane. We both jumped up, and, a little harrowed myself, I went out into the yard. 35

Under the dripping bare lilac-trees a large open car was coming up the drive. It stopped. Daisy’s face, tipped sideways beneath a three-cornered lavender hat, looked out at me with a bright ecstatic smile. 40

“Is this absolutely where you live, my dearest one?”

The exhilarating ripple of her voice was a wild tonic in the rain. I had to follow the sound of it for a moment, up and down, with my ear alone, before any words came through. A damp streak of hair lay like a dash of blue paint across her cheek, and her hand was wet with glistening drops as I took it to help her from the car. 45

How might you describe the flower situation at Nick’s house?

How does Gatsby look?

How does Gatsby act while waiting for tea? Cite two examples.

Define the word harrowed (line 27). Be sure to include the part of speech.

In the last paragraph (lines 44-49), identify two literary terms.

3. How would you describe the beginning of the tea party?

4. Why does Nick scold Gatsby?

5. Once Gatsby pulls himself together, what does he ask Daisy and Nick?

6. What is Daisy's reaction to Gatsby's home?

7. What is Daisy's reaction to Gatsby's shirt? Is this a logical feeling? What does this say about Daisy?

8. How might Nick feel about Gatsby and Daisy during the time at Gatsby's house?

9. What does Nick do at the end of the chapter?

10. How do you feel about the current affair? Is Daisy justified in falling in love with Gatsby? Explain.

11. Does Gatsby take advantage of the situation?

Themes: In this section for two boxes write a sentence about the theme in regards to the book, and for one of the boxes, find a quote from the text which shows one of themes from this chapter

Love	Fear	Wealth
------	------	--------

Vocabulary: Look at the chapter list on page 8. Write a complete sentence for four of the words.

Word 1:

Word 2:

Word 3:

Word 4:

Chapter 6:

Directions: Be sure to answer all questions in **complete** sentences. You must answer all parts of the question for credit.

Words to remember:

“You can’t repeat the past.”

The Least You Should Know:

1. What is revealed about Jay Gatsby aka “James Gatz”?
2. What was Dan Cody’s flaw? How might this relate to Gatsby?
3. What did Dan leave Gatsby? What happened?
4. When Nick next sees Gatsby, surprisingly who is with him?
5. Gatsby invites Tom to stay for dinner. What is the reaction and response?
6. How does Nick feel at Gatsby’s party? What does Nick notice?

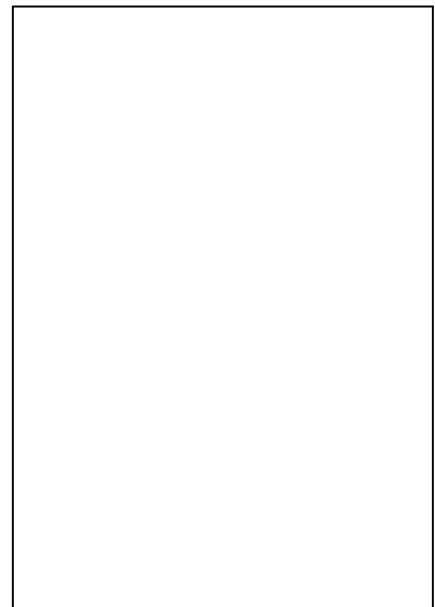
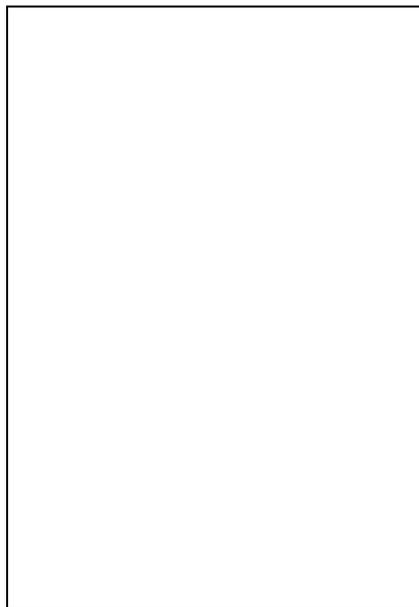
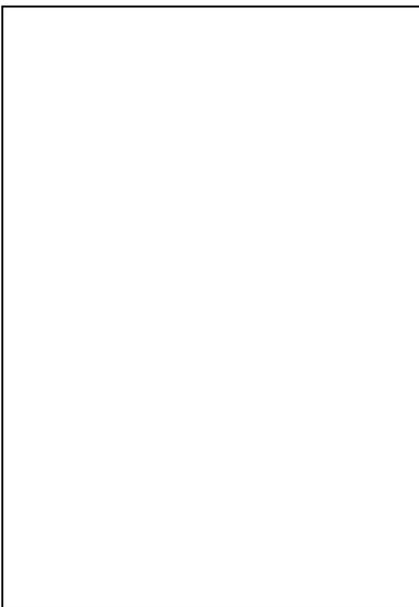
7. What does Tom accuse Gatsby of?

8. What does Gatsby realize about Daisy's feelings towards the party?

9. The text states, "You can't repeat the past." Is this true?

10. Why does F. Scott Fitzgerald include this chapter about a sad and mostly underwhelming party?

Themes: For the boxes in this section, write down the three themes that you think are more present in this chapter, then briefly explain why.



Vocabulary: Look at the chapter list on page 8. Write a complete sentence for each word.

Meretricious

Ineffable

Reverie

Lethargic

Menagerie

Chapter 7:

Directions: Be sure to answer all questions in **complete** sentences. You must answer all parts of the question for credit.

Words to remember:

“She’s going to stay there till the day after tomorrow, and then we’re going to move away.”

The Least You Should Know:*Literary Terms:*

allusion

1. Who is Trimalchio? Why might he be referenced in the text?
2. Describe the weather at the beginning of chapter 7. What literary term might this be?
3. What does Jordan call Daisy? How would you describe their relationship?
4. What character is introduced that surprises Gatsby?
5. What does Tom insist on doing at this very moment? What is Daisy’s reaction?
6. Describe the relationship between Tom, Daisy and Gatsby?

7. Why is Wilson ill?

8. What does Myrtle think about Jordan?

9. What does the group do at the Plaza Hotel?

10. What does Tom antagonize Gatsby about?

11. What does Gatsby tell Tom? Is this a good idea?

12. What does Daisy say about Tom?

13. What does Daisy reveal to Tom?

Read the following passage, and then answer the questions in bold:

I glanced at Daisy, who was staring terrified between Gatsby and her husband, and at Jordan, who had begun to balance an invisible but absorbing object on the tip of her chin. Then I turned back to Gatsby — and was startled at his expression. He looked — and this is said in all contempt for the babbled slander of his garden — as if he had “killed a man.” For a moment the set of his face could be described in just that fantastic way. 5

It passed, and he began to talk excitedly to Daisy, denying everything, defending his name against accusations that had not been made. But with every word she was drawing further and further into herself, so he gave that up, and only the dead dream fought on as the afternoon slipped away, trying to touch what was no longer tangible, struggling unhappily, undesperingly, toward that lost voice across the room. 10 15

The voice begged again to go.

“*Please*, Tom! I can’t stand this any more.”

Her frightened eyes told that whatever intentions, whatever courage, she had had, were definitely gone.

“You two start on home, Daisy,” said Tom. “In Mr. Gatsby’s car.” 20

She looked at Tom, alarmed now, but he insisted with magnanimous scorn.

“Go on. He won’t annoy you. I think he realizes that his presumptuous little flirtation is over.” 25

They were gone, without a word, snapped out, made accidental, isolated, like ghosts, even from our pity.

After a moment Tom got up and began wrapping the unopened bottle of whiskey in the towel.

“Want any of this stuff? Jordan? . . . Nick?” 30

I didn’t answer.

“Nick?” He asked again.

“What?”

“Want any?”

“No . . . I just remembered that to-day’s my birthday.” 35

I was thirty. Before me stretched the portentous, menacing road of a new decade.

What does the text mean when it explains that “Jordan... had begun to balance an invisible... object on her chin”?

What is the dead dream?

Why does Tom allow Daisy to go into Gatsby’s car?

Define the word *magnanimous* (line 23). Be sure to include the part of speech.

What literary term is present in lines 26-27?

14. What does Wilson do to Myrtle?

15. What happens to Myrtle?

16. Presumably, who hits Myrtle? How does the audience know?

17. How does Nick feel towards the group? Surprisingly, who does he include?

18. What does Gatsby reveal about the accident?

19. How does Nick view Daisy and Tom's relationship?

20. Who is Gatsby watching? Why does Nick refer to it as "nothing"?

Themes: In this section for two boxes write a sentence about the theme in regards to the book, and for one of the boxes, find a quote from the text which shows one of themes from this chapter

Love	Betrayal	Death

Vocabulary: Look at the chapter list on page 7. Write a complete sentence for each word.

Caravansary

Harrowing

Abyss

Rancor

Magnanimous

Chapter 8:

Directions: Be sure to answer all questions in complete sentences. You must answer all parts of the question for credit.

Words to remember:

“You may fool me, but you can’t fool God.”

The Least You Should Know:*Literary Terms:*

Rhetorical question

1. How does Nick feel about Gatsby and Daisy’s relationship?

Read the following passage, and then answer the questions in bold:

He did extraordinarily well in the war. He was a captain before he went to the front, and following the Argonne battles he got his majority and the command of the divisional machine-guns. After the Armistice he tried frantically to get home, but some complication or misunderstanding sent him to Oxford instead. He was worried now — there was a quality of nervous despair in Daisy’s letters. She didn’t see why he couldn’t come. She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all.

For Daisy was young and her artificial world was redolent of orchids and pleasant, cheerful snobbery and orchestras which set the rhythm of the year, summing up the sadness and suggestiveness of life in new tunes. All night the saxophones wailed the hopeless comment of the *Beale Street Blues* while a hundred pairs of golden and silver slippers shuffled the shining dust. At the gray tea hour there were always rooms that throbbed incessantly with this low, sweet fever, while fresh faces drifted here and there like rose petals blown by the sad horns around the floor.

Through this twilight universe Daisy began to move again with the season; suddenly she was again keeping half a dozen dates a day with half a dozen men, and drowsing asleep at dawn with the beads and chiffon of an evening dress tangled among dying orchids on the floor beside her bed. And all the time something within her was crying for a decision.

She wanted her life shaped now, immediately — and the decision must be made by some force — of love, of money, of unquestionable practicality — that was close at hand. 30

That force took shape in the middle of spring with the arrival of Tom Buchanan. There was a wholesome bulkiness about his person and his position, and Daisy was flattered. Doubtless there was a certain struggle and a certain relief. The letter reached Gatsby while he was still at Oxford. 35

How did Gatsby perform in the war?

How does the Nick describe Daisy? Is he correct?

What literary term is present in lines 20-21?

Why does Daisy choose Tom?

2. How does Nick treat Jordan? Why?

3. Who does Wilson think Myrtle's lover is?

4. What happens at the end of the chapter?

Themes: In this section for two boxes write a sentence about the theme in regards to the book, and for one of the boxes, find a quote from the text which shows one of themes from this chapter

Jealousy

Death

The American Dream

Vocabulary: Look at the chapter list on page 8. Write a complete sentence for each word.

Pavilion

Unscrupulously

Benediction

Corroborate

Pneumatic

Amorphous

Holocaust

Chapter 9:

Directions: Be sure to answer all questions in complete sentences. You must answer all parts of the question for credit.

Words to remember:

“So we beat on, boats against the current, borne back ceaselessly into the past.”

The Least You Should Know:

1. How does Catherine feel about Gatsby and Myrtle’s “affair”?
2. Who does Nick try to contact in the wake of Gatsby’s death? Why?
3. What character is introduced at the end of the novel? Why is this surprising?
4. How does Nick’s plan for a big funeral go?
5. What does Mr. Gatz show Nick?
6. What is “Eastern life”? How does Nick feel about it? Is he right?

7. What do Jordan and Nick say to each other?

8. When Nick sees Tom, what does Nick initially refuse to do?

9. What is Nick's final message to the reader?

Themes: In this section for two boxes write a sentence about the theme in regards to the book, and for one of the boxes, find a quote from the text which shows one of themes from this chapter

Love

Friendship

Value

Vocabulary: Look at the chapter list on page 8. Write a complete sentence for each word.

Deranged

Superfluous

Aesthetic

Pre-Reading Questions for When the Richer Weds Poorer:

Should people from different social classes be allowed to have a relationship?

How might it be difficult to communicate with someone in a social class higher than one's own?

Besides social issues, what are some outside influences that could affect a relationship?

Would you prefer to have a relationship/friendship with someone in the same social class as you?

The New York Times

May 19, 2005

When Richer Weds Poorer, Money Isn't the Only Difference

By Tamar Lewin

NORTHFIELD, Mass. - When Dan Croteau met Cate Woolner six years ago, he was selling cars at the Keene, N.H., Mitsubishi lot and she was pretending to be a customer, test driving a black Montero while she and her 11-year-old son, Jonah, waited for their car to be serviced.

The test drive lasted an hour and a half. Jonah got to see how the vehicle performed in off-road mud puddles. And Mr. Croteau and Ms. Woolner hit it off so well that she later sent him a note, suggesting that if he was not involved with someone, not a Republican and not an alien life form, maybe they could meet for coffee. Mr. Croteau dithered about the propriety of dating a customer, but when he finally responded, they talked on the phone from 10 p.m. to 5 a.m.

They had a lot in common. Each had two failed marriages and two children. Both love dancing, motorcycles, Bob Dylan, bad puns, liberal politics and National Public Radio.

But when they began dating, they found differences, too. The religious difference - he is Roman Catholic, she is Jewish - posed no problem. The real gap between them, both say, is more subtle: Mr. Croteau comes from the working class, and Ms. Woolner from money.

Mr. Croteau, who will be 50 in June, grew up in Keene, an old mill town in southern New Hampshire. His father was a factory worker whose education ended at the eighth grade; his mother had some factory jobs, too. Mr. Croteau had a difficult childhood and quit school at 16. He then left home, joined the Navy and drifted through a long series of jobs without finding any real calling. He married his pregnant 19-year-old girlfriend and had two daughters, Lael and Maggie, by the time he was 24.

"I was raised in a family where my grandma lived next door, my uncles lived on the next road over, my dad's two brothers lived next to each other, and I pretty much played with my cousins," he said. "The whole concept of life was that you should try to get a good job in the factory. My mother tried to encourage me. She'd say, 'Dan's bright; ask him a question.' But if I'd said I wanted to go to college, it would have been like saying I wanted to grow gills and breathe underwater."

He always felt that the rich people in town, "the ones with their names on the buildings," as he put it, lived in another world.

Ms. Woolner, 54, comes from that other world. The daughter of a doctor and a dancer, she grew up in a comfortable home in Hartsdale, N.Y., with the summer camps, vacations and college education that wealthy Westchester County families can take for granted. She was always uncomfortable with her money; when she came into a modest inheritance at 21, she ignored the monthly bank statements for several years, until she learned to channel her unease into philanthropy benefiting social causes. She was in her mid-30's and married to a psychotherapist when Isaac and Jonah were born.

"My mother's father had a Rolls-Royce and a butler and a second home in Florida," Ms. Woolner said, "and from as far back as I can remember, I was always aware that I had more than other people, and I was uncomfortable about it because it didn't feel fair. When I was little, what I fixated on with my girlfriends was how I had more pajamas than they did. So when I'd go to birthday sleepovers, I'd always take them a pair of pajamas as a present."

Marriages that cross class boundaries may not present as obvious a set of challenges as those that cross the lines of race or nationality. But in a quiet way, people who marry across class lines are also moving outside their comfort zones, into the uncharted territory of partners with a different level of wealth and education, and often, a different set of assumptions about things like manners, food, child-rearing, gift-giving and how to spend vacations. In cross-class marriages, one partner will usually have more money, more options and, almost inevitably, more power in the relationship.

It is not possible to say how many cross-class marriages there are. But to the extent that education serves as a proxy for class, they seem to be declining. Even as more people marry across racial and religious lines, often to partners who match them closely in other respects, fewer are choosing partners with a different level of education. While most of those marriages used to involve men marrying women with less education, studies have found, lately that pattern has flipped, so that by 2000, the majority involved women, like Ms. Woolner, marrying men with less schooling - the combination most likely to end in divorce.

"It's definitely more complicated, given the cultural scripts we've all grown up with," said Ms. Woolner, who has a master's degree in counseling and radiates a thoughtful sincerity. "We've all been taught it's supposed to be the man who has the money and the status and the power."

Bias on Both Sides

When he met Ms. Woolner, Mr. Croteau had recently stopped drinking and was looking to change his life. But when she told him, soon after they began dating, that she had money, it did not land as good news.

"I wished she had waited a little," Mr. Croteau said. "When she told me, my first thought was, uh oh, this is a complication. From that moment I had to begin questioning my motivations. You don't want to feel like a gold digger. You have to tell yourself, here's this person that I love, and here's this quality that comes with the package. Cate's very generous, and she thinks a lot about what's fair and works very hard to level things out, but she also has a lot of baggage around that quality. She has all kinds of choices I don't have. And she does the lion's share of the decision-making."

Before introducing Ms. Woolner to his family, Mr. Croteau warned them about her background. "I said, 'Mom, I want you to know Cate and her family are rich,' " he recalled. "And she said, 'Well, don't hold that against her; she's probably very nice anyway.' I thought that was amazing."

There were biases on the other side too. Just last summer, Mr. Croteau said, when they were at Ms. Woolner's mother's house on Martha's Vineyard, his mother-in-law confessed to him that she had initially been embarrassed that he was a car salesman and worried that her daughter was taking him on as a kind of do-good project.

Still, the relationship moved quickly. Mr. Croteau met Ms. Woolner in the fall of 1998 and moved into her comfortable home in Northfield the next spring, after meeting her condition that he sell his gun.

Even before Mr. Croteau moved in, Ms. Woolner gave him money to buy a new car and pay off some debts. "I wanted to give him the money," she said. "I hadn't sweated it. I told him that this was money that had just come to me for being born into one class, while he was born into another class." And when he lost his job not long after, Ms. Woolner began paying him a monthly stipend - he sometimes refers to it as an allowance - that continued, at a smaller level, until last November, when she quit her longstanding job at a local antipoverty agency. She also agreed to pay for a \$10,000 computer course that helped prepare him for his current job as a software analyst at

the Cheshire Medical Center in Keene. From the beginning, the balance of power in the relationship was a sufficiently touchy issue that at Ms. Woolner's urging, a few months before their wedding in August 2001, they joined a series of workshops on cross-class relationships.

"I had abject terror at the idea of the group," said Mr. Croteau, who is blunt and intellectually engaging. "It's certainly an upper-class luxury to pay to tell someone your troubles, and with all the problems in the world, it felt a little strange to sit around talking about your relationship. But it was useful. It was a relief to hear people talk about the same kinds of issues we were facing, about who had power in the relationship and how they used it. I think we would have made it anyway, but we would have had a rockier time without the group."

It is still accepted truth within the household that Ms. Woolner's status has given her the upper hand in the marriage. At dinner one night, when her son Isaac said baldly, "I always think of my mom as having the power in the relationship," Mr. Croteau did not flinch. He is fully aware that in this relationship he is the one whose life has been most changed.

Confusing Differences

The Woolner-Croteau household is just up the hill from the groomed fields of Northfield Mount Hermon prep school - a constant local reminder to Mr. Croteau of just how differently his wife's sons and his daughters have been educated. Jonah is now a senior there. Isaac, who also attended the school, is now back at Lewis & Clark College in Oregon after taking a couple of semesters away to study in India and to attend massage school while working in a deli near home.

By contrast, Mr. Croteau's adult daughters - who have never lived with the couple - made their way through the Keene public schools.

"I sometimes think Jonah and Isaac need a dose of reality, that a couple years in public school would have shown them something different," Mr. Croteau said. "On the other hand I sometimes wish I'd been able to give Maggie and Lael what they had. My kids didn't have the same kind of privilege and the same kind of schools. They didn't have teachers concerned about their tender growing egos. It was catch-as-catch-can for them, and that still shows in their personalities."

Mr. Croteau had another experience of Northfield Mount Hermon as well. He briefly had a job as its communications manager, but could not adjust to its culture.

"There were all these Ivy Leaguers," he said. "I didn't understand their nuances, and I didn't make a single friend there. In working-class life, people tell you things directly, they're not subtle. At N.M.H., I didn't get how they did things. When a vendor didn't meet the deadline, I called and said, 'Where's the job?' When he said, 'We bumped you, we'll have it next week,' I said, 'What do you mean, next week? We have a deadline, you can't do business like that.' It got back to my supervisor, who came and said, 'We don't yell at vendors.' The idea seemed to be that there weren't deadlines in that world, just guidelines."

Mr. Croteau says he is far more comfortable at the hospital. "I deal mostly with nurses and other computer nerds and they come from the same kind of world I do, so we know how to talk to each other," he said.

But in dealing with Ms. Woolner's family, especially during the annual visits to Martha's Vineyard, Mr. Croteau said, he sometimes finds himself back in class bewilderment, feeling again that he does not get the nuances. "They're incredibly gracious to me, very well bred and very nice," he said, "so much so that it's hard to tell whether it's sincere, whether they really like you."

Mr. Croteau still seems impressed by his wife's family, and their being among "the ones with their names on the buildings." It is he who shows a visitor the framed print of the old Woolner Distillery in Peoria, Ill., and, describing the pictures on the wall, mentions that this in-law went to Yale, and that one knew Gerald Ford.

Family Divisions

Mr. Croteau and Ms Woolner are not the only ones aware of the class divide within the family; so are the two sets of children.

Money is continually tight for Lael Croteau, 27, who is in graduate school in educational administration at the University of Vermont, and Maggie, 25, who is working three jobs while in her second year of law school at American University. At restaurants, they ask to have the leftovers wrapped to take home.

Neither could imagine taking a semester off to try out massage school, as Isaac did. They are careful about their manners, their plans, their clothes.

"Who's got money, who doesn't, it's always going on in my head," Maggie said. "So I put on the armor. I have the bag. I have the shirt. I know people can't tell my background by looking."

The Croteau daughters are the only ones among 12 first cousins who made it to college. Most of the others married and had babies right after high school.

"They see us as different, and sometimes that can hurt," Maggie said.

The daughters walk a fine line. They are deeply attached to their mother, who did most of their rearing, but they are also attracted to the Woolner world and its possibilities. Through holidays and Vineyard vacations, they have come to feel close not only to their stepbrothers, but also to Ms. Woolner's sisters' children, whose pictures are on display in Lael's house in Vermont. And they see, up close, just how different their upbringing was.

"Jonah and Isaac don't have to worry about how they dress, or whether they'll have the money to finish college, or anything," Lael said. "That's a real luxury. And when one of the little kids asks, 'Why do people sneeze?' their mom will say, 'I don't know; that's a great question. Let's go to the museum, and check it out.' My mom is very smart and certainly engages us on many levels, but when we asked a difficult question, she'd say, 'Because I said so.' "

The daughters' lives have been changed not only by Ms. Woolner's warm, stable presence, but also by her gifts of money for snow tires or books, the family vacations she pays for and her connections. One of Ms. Woolner's cousins, a Washington lawyer, employs Maggie both at her office and as a housesitter.

For Ms. Woolner's sons, Mr. Croteau's arrival did not make nearly as much difference. They are mostly oblivious of the extended Croteau family, and have barely met the Croteau cousins, who are close to their age and live nearby but lead quite different lives. Indeed, in early February, while Ms. Woolner's Isaac was re-adjusting to college life, Mr. Croteau's nephew, another 20-year-old Isaac who had enlisted in the Marines right after high school, was shot in the face in Falluja, Iraq, and shipped to Bethesda Medical Center in Maryland. Isaac and Jonah are easygoing young men, neither of whom has any clear idea what he wants to do in life. "For a while I've been trying to find my passion," Jonah said. "But I haven't been passionately trying to find my passion."

Isaac fantasizes about opening a brewery-cum-performance-space, traveling through South America or operating a sunset massage cruise in the Caribbean. He knows he is on such solid ground that he can afford fantasy.

"I have the most amazing safety net a person could have," he said, "incredible, loving, involved and wealthy parents."

On the rare occasions when they are all together, the daughters get on easily with the sons, though there are occasional tensions. Maggie would love to have a summer internship with a human rights group, but she needs paid work and when she graduates, with more than \$100,000 of debt, she will need a law firm job, not one with a nonprofit. So when Isaac one day teased her as being a sellout, she reminded him that it was a lot easier to live your ideals when you did not need to make money to pay for them.

And there are moments when the inequalities within the family are painfully obvious.

"I do feel the awkwardness of helping Isaac buy a car, when I'm not helping them buy a car," Ms. Woolner said of the daughters. "We've talked about that. But I also have to be aware of overstepping. Their mother's house burned down, which was awful for them and for her and I really wanted to help. I took out my checkbook and I didn't know what was appropriate. In the end I wrote a \$1,500 check. Emily Post doesn't deal with these situations."

She and Mr. Croteau remain conscious of the class differences between them, and the ways in which their lives have been shaped by different experiences.

On one visit to New York City, where Ms. Woolner's mother lives in the winter, Ms. Woolner lost her debit card and felt anxious about being disconnected, even briefly, from her money.

For Mr. Croteau, it was a strange moment. "She had real discomfort, even though we were around the corner from her mother, and she had enough money to do anything we were likely to do, assuming she wasn't planning to buy a car or a diamond all of a sudden," he said. "So I didn't understand the problem. I know how to walk around without a safety net. I've done it all my life."

Both he and his wife express pride that their marriage has withstood its particular problems and stresses.

"I think we're always both amazed that we're working it out," Ms. Woolner said.

But almost from the beginning they agreed on an approach to their relationship, a motto now engraved inside their wedding rings: "Press on regardless."

GROUPS ONE AND TWO

FOCUS: Influence of class on Mr. Croteau's and Ms. Woolner's relationship and marriage

GUIDING QUESTIONS:

How did Mr. Croteau's and Ms. Woolner's lives change after they started dating? Did one's life change more than the other's? If so, whose? Why and how?

What assumptions and expectations based on class did the couple's families have about the significant other? Were they positive? Negative? Why?

What does Mr. Croteau need from his work environment that he found at the hospital but not the Northfield Mount Hermon prep school? What do his work preferences say about how class has shaped his personality and work style?

What are the “nuances” that concern Mr. Croteau? Is the difference between classes typically obvious or subtle? Why?

GROUPS THREE AND FOUR

FOCUS: The lives and reactions of Mr. Croteau’s children, Lael and Maggie

GUIDING QUESTIONS:

Are Lael and Maggie aware of their class status? Do they view it as a handicap? Why or why not? How has it shaped their personalities?

How do Lael and Maggie relate to the Woolners? How did their upbringing differ from their stepbrothers? Are they willing to accept Ms. Woolner’s help? To what degree?

Lael points to different answers given by her mother and Ms. Woolner as indicative of class differences – what are the implications of the different answers? What different roles do the parents play in shaping their children’s attitude towards and approach to the world?

If they become successful, do you believe that Maggie and Lael will lose their class consciousness? Will they feel comfortable associating with people of higher class backgrounds because of their interactions with the Woolners? Why or why not?

GROUPS FIVE AND SIX

FOCUS: The lives and reactions of Ms. Woolner’s children, Jacob and Isaac

GUIDING QUESTIONS:

Are Isaac and Jonah aware of their class status? Do they view it as an advantage or a disadvantage (or both)? Why or why not? How has it shaped their personalities?

How do Isaac and Jonah relate to the Croteaus? How did their upbringing differ from that of their stepsisters'? How much help do their parents give them, and how do they feel about it?

What drives Jonah's and Isaac's efforts to decide what they want to do with their lives? What is the "safety net" on which they rely? Are they likely to become successful? Why or why not?

Are Jonah and Isaac more likely or less likely to have friends of diverse class backgrounds because of their interactions with the Croteaus? Why?

Pre-Reading Questions for When Women Rule:

If the population of the United States is roughly 50%, why haven't 50% of the presidents been women?

Name three current male political leaders, then name three female political leaders.

What are some ways that gender plays a role in my everyday life?

Are women held to different standards than men?

The New York Times

February 10, 2008

When Women Rule

By Nichols D. Kristof

While no woman has been president of the United States — yet — the world does have several thousand years' worth of experience with female leaders. And I have to acknowledge it: Their historical record puts men's to shame.

A notable share of the great leaders in history have been women: Queen Hatshepsut and Cleopatra of Egypt, Empress Wu Zetian of China, Isabella of Castile, Queen Elizabeth I of England, Catherine the Great of Russia, and Maria Theresa of Austria. Granted, I'm neglecting the likes of Bloody Mary, but it's still true that those women who climbed to power in monarchies had an astonishingly high success rate.

Research by political psychologists points to possible explanations. Scholars find that women, compared with men, tend to excel in consensus-building and certain other skills useful in leadership. If so, why have female political leaders been so much less impressive in the democratic era? Margaret Thatcher was a transformative figure, but women have been mediocre prime ministers or presidents in countries like Sri Lanka, India, Bangladesh, Pakistan, the Philippines and Indonesia. Often, they haven't even addressed the urgent needs of women in those countries.

I have a pet theory about what's going on.

In monarchies, women who rose to the top dealt mostly with a narrow elite, so they could prove themselves and get on with governing. But in democracies in the television age, female leaders also have to navigate public prejudices — and these make democratic politics far more challenging for a woman than for a man.

In one common experiment, the "Goldberg paradigm," people are asked to evaluate a particular article or speech, supposedly by a man. Others are asked to evaluate the identical presentation, but from a woman. Typically, in countries all over the world, the very same words are rated higher coming from a man.

In particular, one lesson from this research is that promoting their own successes is a helpful strategy for ambitious men. But experiments have demonstrated that when women highlight their accomplishments, that's a turn-off. And women seem even more offended by self-promoting females than men are.

This creates a huge challenge for ambitious women in politics or business: If they're self-effacing, people find them unimpressive, but if they talk up their accomplishments, they come across as pushy braggarts.

The broader conundrum is that for women, but not for men, there is a tradeoff in qualities associated with top leadership. A woman can be perceived as competent or as likable, but not both.

"It's an uphill struggle, to be judged both a good woman and a good leader," said Rosabeth Moss Kanter, a Harvard Business School professor who is an expert on women in leadership. Professor Kanter added that a pioneer in a man's world, like Hillary Rodham Clinton, also faces scrutiny on many more dimensions than a man — witness the public debate about Mrs. Clinton's allegedly "thick ankles," or the headlines last year about cleavage.

Clothing and appearance generally matter more for women than for men, research shows. Surprisingly, several studies have found that it's actually a disadvantage for a woman to be physically attractive when applying for a managerial job. Beautiful applicants received lower ratings, apparently because they were subconsciously pegged as stereotypically female and therefore unsuited for a job as a boss.

Female leaders face these impossible judgments all over the world. An M.I.T. economist, Esther Duflo, looked at India, which has required female leaders in one-third of village councils since the mid-1990s. Professor Duflo and her colleagues found that by objective standards, the women ran the villages better than men. For example, women constructed and maintained wells better, and took fewer bribes.

Yet ordinary villagers themselves judged the women as having done a worse job, and so most women were not re-elected. That seemed to result from simple prejudice. Professor Duflo asked villagers to listen to a speech, identical except that it was given by a man in some cases and by a woman in others. Villagers gave the speech much lower marks when it was given by a woman.

Such prejudices can be overridden after voters actually see female leaders in action. While the first ones received dismal evaluations, the second round of female leaders in the villages were rated the same as men. "Exposure reduces prejudice," Professor Duflo suggested.

Women have often quipped that they have to be twice as good as men to get anywhere — but that, fortunately, is not difficult. In fact, it appears that it may be difficult after all. Modern democracies may empower deep prejudices and thus constrain female leaders in ways that ancient monarchies did not.

Do the facts in Kristof's column support the opinions that he presents? Why or why not?

After reading about these barriers to female leadership, are you reminded of any spheres in where there are barriers for men?

Do any of the factual findings presented by either Orenstein or Kristof surprise you? Why or why not?
