

Applied Practice The Great Gatsby Answers

#1 NEW YORK TIMES BESTSELLER • ONE OF TIME MAGAZINE'S 100 BEST YA BOOKS OF ALL TIME The extraordinary, beloved novel about the ability of books to feed the soul even in the darkest of times. When Death has a story to tell, you listen. It is 1939. Nazi Germany. The country is holding its breath. Death has never been busier, and will become busier still. Liesel Meminger is a foster girl living outside of Munich, who scratches out a meager existence for herself by stealing when she encounters something she can't resist—books. With the help of her accordion-playing foster father, she learns to read and shares her stolen books with her neighbors during bombing raids as well as with the Jewish man hidden in her basement. In superbly crafted writing that burns with intensity, award-winning author Markus Zusak, author of *I Am the Messenger*, has given us one of the most enduring stories of our time. “The kind of book that can be life-changing.” —The New York Times “Deserves a place on the same shelf with *The Diary of a Young Girl* by Anne Frank.” —USA Today **DON'T MISS BRIDGE OF CLAY, MARKUS ZUSAK'S FIRST NOVEL SINCE THE BOOK THIEF.**

The flipped classroom method, particularly when used with digital video, has recently attracted many supporters within the education field. Now more than ever, language arts educators can benefit tremendously from incorporating flipped classroom techniques into their curriculum. Applying the Flipped Classroom Model to English Language Arts Education provides a comprehensive examination of the latest strategies for incorporating the flipped classroom technique into English language courses. Highlighting innovative practices and applications in many areas, such as curriculum development, digital tools, and instructional design, this book is an ideal reference source for academicians, educators, students, practitioners, and researchers who are interested in the advancement of the flipped classroom model in curriculums.

The award-winning “lively and excellent collection” (Los Angeles Times) about the South and its legacy, about African-American griefs and passages, from the author of *Jelly Roll* and *Black Maria*, a poet who has “set himself apart from his peers with his supple, variable, blues-inflected lines” (Publishers Weekly).

British culture has changed almost beyond recognition since 1956. Angry young men have been displaced by Yuppies, Elvis by the Spice Girls, and meat and two veg by continental cuisine. What is more, as the death of Diana, Princess of Wales showed, the British are now more famous for a trembling lower lip than a stiff upper one. This volume, the last in the series, examines the transformations in literature and culture over the last forty years. An introductory essay provides a context for the following chapters by arguing that although there have been significant changes in British life, there are

also profound continuities. It also discusses the rise of 'theory' and its impact on the humanities. Each essay in the volume concentrates on a facet of British culture over the last half century from painting to poetry, from the seriousness of the novel to the postmodern ironies of the computing age. What we get from this selection is not only an informed history of the relations between literature and culture but also a lively sense of cultural change, not least of which is the new found relationship between literature and other arts which ushers us into the new millennium.

The "Fresh Air" book critic investigates the enduring power of *The Great Gatsby* -- "The Great American Novel we all think we've read, but really haven't." Conceived nearly a century ago by a man who died believing himself a failure, it's now a revered classic and a rite of passage in the reading lives of millions. But how well do we really know *The Great Gatsby*? As Maureen Corrigan, *Gatsby* lover extraordinaire, points out, while Fitzgerald's masterpiece may be one of the most popular novels in America, many of us first read it when we were too young to fully comprehend its power. Offering a fresh perspective on what makes *Gatsby* great-and utterly unusual-*So We Read On* takes us into archives, high school classrooms, and even out onto the Long Island Sound to explore the novel's hidden depths, a journey whose revelations include *Gatsby*'s surprising debt to hard-boiled crime fiction, its rocky path to recognition as a "classic," and its profound commentaries on the national themes of race, class, and gender. With rigor, wit, and infectious enthusiasm, Corrigan inspires us to re-experience the greatness of *Gatsby* and cuts to the heart of why we are, as a culture, "borne back ceaselessly" into its thrall. Along the way, she spins a new and fascinating story of her own.

In this inspiring and provocative memoir, Caylin Moore tells the against-all-odds story of his rise from cruel poverty in gang-ridden Los Angeles to academic success at Oxford University, with hope as his compass. By all rights, Caylin Louis Moore should be dead, in prison, or stalking the streets of Compton with his fellow gang-members. Instead, he's a Rhodes Scholar, author, speaker, and role model for every kid deprived of hope in downtrodden communities. *A Dream Too Big* is the story of Moore's exodus from one of the most impoverished, gang-infested communities in the United States to the golden, dreaming spires of Oxford, England. After Moore's mother gathered her three young children and fled an abusive husband of nine years, leaving behind a comfortable middle-class life, Moore found himself in a bewildering and dangerous environment. The family lived in a neighborhood ruled by the Bloods, and Caylin often lay awake at night, terrified by both the sounds of gunfire outside and the scratching of rats and roaches moving in the walls. When Moore's father was convicted of murder and his mother was sexually assaulted in the hospital while recovering from open-heart surgery, Moore was forced to enter adulthood prematurely. Embracing his mother's steely faith in God and education, Moore skirted the gangs and the endemic violence of Compton to excel on the football field and in the classroom. Academics and athletics led to college scholarships, which led to a Fulbright and eventually the Rhodes

Scholarship. Along the way, Moore cofounded a student organization that brought college athletes into underserved classrooms as inspirational speakers, role models, and mentors. Moore's eye-opening, inspirational story proves that, contrary to what others told him on his journey, there is no such thing as a dream too big. "A dream too big is a truly special book. Caylin's story is not just inspirational, it is instructional. I have admired him and his journey for a long time; read this book and you'll understand why." --Wes Moore, bestselling author of *The Other Wes Moore*, CEO of Robin Hood "I loved this story of triumph in praise of a sacrificial single mom and a kid who, against all odds, fought hunger-pains and gangs to make a dream-too-big become a dream-come-true. Through gunshots and the temptations of inner city poverty, Caylin Moore laced up his cleats, outran gangs, and caught the 6:00am bus on an empty stomach. A future world-changer, Caylin has penned an inspiring tale that should be mandatory reading for every student, parent, and anyone else interested in the success of those who will shape and define our future." -- Ron Hall, #1 New York Times bestselling author of *Same Kind of Different as Me* and *Workin' Our Way Home*

Who is this Gatsby anyhow? Answering that question, voiced by one of the book's characters, is fundamental to teaching F. Scott Fitzgerald's *The Great Gatsby*. Although there is no simple answer, classroom analysis of this classic American novel can lead to a rich exploration of the colorful yet contradictory period Fitzgerald dubbed the Jazz Age. The novel also prompts considerations of novelistic technique, specifically point of view, characterization, and narrative structure. This volume aims to give instructors of *The Great Gatsby* multiple tools and strategies for teaching the novel and for introducing students to the culture of the 1920s. Part 1, "Materials," reviews the novel's composition history and the scholarly resources related to the novel. In part 2, "Approaches," contributors demonstrate a range of frameworks that usefully inform teaching, from the new historicism to feminist and gender studies to narrative theory. They also examine the novel's complex artistry, variety of motifs and symbol patterns, and cultural and social influences, such as the era's changing racial attitudes, the rise of a new suburban culture, and the dichotomy of East versus West in America.

This carefully compiled collection includes ten of the greatest novels of all time about the plight of married women. The works are masterpieces in storytelling: powerfully presenting the characters, their relationships and their historical context, in poignant and unforgettable terms. It's a worthwhile tome for anyone wishing to see the progression of women's rights and a must-read for students of feminist literature. The collection includes: F. Scott Fitzgerald *The Great Gatsby* Nathaniel Hawthorne *The Scarlet Letter* Leo Tolstoy *Anna Karenina* Gustave Flaubert *Madame Bovary* William Makepeace Thackeray *Vanity Fair* Willa Cather *My Antonia* Henry James *The Portrait of a Lady* Anne Bronte *The Tenant of Wildfell Hall* Mary Elizabeth Braddon *Lady Audley's Secret* Virginia Woolf *Mrs Dalloway in Bond Street*

This book brings together researchers with cognitive-scientific and literary backgrounds to present innovative research in all three

variations on the possible interactions between literary studies and cognitive science. The tripartite structure of the volume reflects a more ambitious conception of what cognitive approaches to literature are and could be than is usually encountered, and thus aims both to map out and to advance the field. The first section corresponds to what most people think of as "cognitive poetics" or "cognitive literary studies": the study of literature by literary scholars drawing on cognitive-scientific methods, findings, and/or debates to yield insights into literature. The second section demonstrates that literary scholars needn't only make use of cognitive science to study literature, but can also, in a reciprocally interdisciplinary manner, use a cognitively informed perspective on literature to offer benefits back to the cognitive sciences. Finally, the third section, "literature in cognitive science", showcases some of the ways in which literature can be a stimulating object of study and a fertile testing ground for theories and models, not only to literary scholars but also to cognitive scientists, who here engage with some key questions in cognitive literary studies with the benefit of their in-depth scientific knowledge and training.

Over the past two hundred years, Western North Carolina has evolved from a mountainous frontier known for illicit moonshine production into a renowned destination for craft beer. Follow its story from the wild days of saloons and the first breweries of the 1870s through one of the longest Prohibitions in the nation. Eventually, a few bold entrepreneurs started the first modern breweries in Asheville, and formerly dry towns and counties throughout the region started to embrace the industry. The business of beer attracts jobs, tourists and dollars, as well as mixed emotions, legal conundrums and entrepreneurial challenges. Join award-winning beer writer Anne Fitten Glenn as she narrates the storied history of brewing in Western North Carolina.

In a work that spans the twentieth century, Nancy Tomes questions the popular--and largely unexamined--idea that in order to get good health care, people must learn to shop for it. *Remaking the American Patient* explores the consequences of the consumer economy and American medicine having come of age at exactly the same time. Tracing the robust development of advertising, marketing, and public relations within the medical profession and the vast realm we now think of as "health care," Tomes considers what it means to be a "good" patient. As she shows, this history of the coevolution of medicine and consumer culture tells us much about our current predicament over health care in the United States. Understanding where the shopping model came from, why it was so long resisted in medicine, and why it finally triumphed in the late twentieth century helps explain why, despite striking changes that seem to empower patients, so many Americans remain unhappy and confused about their status as patients today.

The Common Core State Standards initiated major changes for language arts teachers, particularly the emphasis on "informational text." Language arts teachers were asked to shift attention toward informational texts without taking away from the teaching of literature. Teachers, however, need to incorporate nonfiction in ways that enhance rather than take away from their teaching of literature. The *Using Informational Text* series is designed to help. In this fourth volume (Volume 1: *Using Informational Text to Teach To Kill a Mockingbird*; Volume 2: *Using Informational Text to Teach A Raisin in the Sun*; Volume 3: *Connecting Across Disciplines: Collaborating with Informational Text*), we offer challenging and engaging readings to enhance your teaching of

Gatsby. Texts from a wide range of genres (a TED Talk, federal legislation, economic policy material, newspaper articles, and 1920s political writing) and on a variety of topics (income inequality, nativism and immigration, anti-Semitism, the relationship between wealth and cheating, the Black Sox scandal and newspaper coverage, and prohibition) help students answer essential questions about F. Scott Fitzgerald's novel. Each informational text is part of a student-friendly unit, with media links, reading strategies, vocabulary, discussion, and writing activities, and out-of-the-box class activities.

REA's Crash Course for the AP® U.S. History Exam - Gets You a Higher Advanced Placement® Score in Less Time Completely Revised for the 2015 Exam! Crash Course is perfect for the time-crunched student, the last-minute studier, or anyone who wants a refresher on the subject. Are you crunched for time? Have you started studying for your Advanced Placement® U.S. History exam yet? How will you memorize everything you need to know before the test? Do you wish there was a fast and easy way to study for the exam AND boost your score? If this sounds like you, don't panic. REA's Crash Course for AP® U.S. History is just what you need. Our Crash Course gives you: Targeted, Focused Review - Study Only What You Need to Know Fully revised for the 2015 AP® U.S. History exam, this Crash Course is based on an in-depth analysis of the revised AP® U.S. History course description outline and sample AP® test questions. It covers only the information tested on the new exam, so you can make the most of your valuable study time. Expert Test-taking Strategies Crash Course presents detailed, question-level strategies for answering both the multiple-choice and essay questions. By following this advice, you can boost your score in every section of the test. Take REA's Online Practice Exam After studying the material in the Crash Course, go to the online REA Study Center and test what you've learned. Our practice exam features timed testing, detailed explanations of answers, and automatic scoring analysis. The exam is balanced to include every topic and type of question found on the actual AP® exam, so you know you're studying the smart way. Whether you're cramming for the test at the last minute, looking for extra review, or want to study on your own in preparation for the exams - this is the study guide every AP® U.S. History student must have. When it's crucial crunch time and your Advanced Placement® exam is just around the corner, you need REA's Crash Course for AP® U.S. History!

Exploring the practice of writing through stylistics, Jeremy Scott draws on the work of writers and theorists to show how stylistic techniques can help writers enhance their own fiction. Negotiating the creative-critical crossover, this book helps students develop practical writing skills and a critical awareness of creative possibilities.

America is embroiled in ideological conflict, with the opposing partisan bulwarks of the Left and the Right widening a chasm that threatens the unity of our Republic. The tumult in Washington has radiated into our universities, homes, and relationships — from constitutional threats; to the imposition on free speech; to a sprawling, unelected administrative state, America is at a tipping point. Fortunately, Encounter's Broadside and Intelligence series offer indispensable ammunition for intelligent debate on these critical issues of our time. With a staunch allegiance to the truth, these timely essays resurrect 18th-century pamphleteering to take on everything from the failures of the redistribution of wealth, to the twisting of Title IX, to the dangers of the increasingly unchecked media bias. Saving the Republic, a collection of Encounter interventions, is a necessary resource of critical thought and commonsense on how to safeguard the promise of America. Saving the Republic is edited by Roger Kimball with contributions from Jay Cost, Philip Hamburger, Mollie Ziegler Hemingway, David B. Kopel, Greg

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Lukianoff, Andrew C. McCarthy, Jared Meyer, James Piereson, Claudia Rosett, Avik Roy, Robert L. Shibley, Michael Walsh, and Kevin D. Williamson. Together these authors make the definitive case for liberty and democratic capitalism at a time when they are under siege from the resurgence of collectivist sentiment.

Applied Practice in the Great Gatsby For the Confederate Dead Knopf

Following in the steps of the socio-political turn of the discipline, *Equity in Mathematics Education: Addressing a Changing World* emerged as a response of the editor and the chapter authors to the enormous changes that have in the last years occurred at a global level (for example, the ongoing war in Syria, the political [in]actions of powerful nations to fight climate change, the rise of far-right parties in many countries around the world, and so on). In recent years, massive migration waves from the Middle East have caused significant demographic changes to many European countries, Canada and the US, that are reflected in schools and classrooms. These observations have led this book's contributors to reconsider the concept and/or practice of equity, and its related concept, social justice, and the role of mathematics education research in addressing and promoting a fairer world. Contrary to other, perhaps highly specialized books concerned with similar topics, this book aims to provide a smooth, yet deep introduction to those who are new to this research area. *Equity in Mathematics Education:*

Addressing a Changing World contributes to the understanding of equity and its complex relations to mathematics education. It is anticipated that it will support individuals in teaching, educational research, policy making and planning, and teacher education, in becoming more aware of the interplay between school mathematics and socio-political issues that, ultimately, impacts the lives of learners and their communities, teachers as practitioners and as citizens, the wider society, and the world as a whole. Even though each chapter can be read independently of others, an engagement with all chapters in this volume will provide readers with a solid holistic understanding of the research territory of equity and mathematics education.

This study explores the vestiges of primitive sacrificial rituals that emerge in a group of canonical modernist novels, including *The Turn of the Screw*, *Heart of Darkness*, *The Good Soldier*, *The Great Gatsby*, and *To the Lighthouse*. It argues that these novels reenact a process that achieved its seminal expression in the Genesis story of *The Binding of Isaac*, in which Abraham, having been prevented from sacrificing Isaac, offers up a ram in his place. Modernist reenactments of this pattern present narrators who, although vigorously protesting the victimization of certain characters, unflinchingly seize upon others as their surrogates. Each novel is designed in such a way, however, as to resist the reconstruction of a sacrificial ritual to which its narrator is prone. The resulting tension between the binding and unbinding of ritual persecution dramatizes the paradox that we can neither believe convincingly in the guilt of our scapegoats nor imagine a society that has dispensed with them entirely. Thomas Cousineau is Professor of English at Washington College in Maryland.

Living in a "perfect" world without social ills, a boy approaches the time when he will receive a life assignment from the Elders, but his selection leads him to a mysterious man known as the Giver, who reveals the dark secrets behind the utopian facade.

Critical Theory Today is the essential introduction to contemporary critical theory. It provides clear, simple explanations and concrete examples of complex concepts, making a wide variety of commonly used critical theories accessible to novices without sacrificing any theoretical rigor or thoroughness. This new edition provides in-depth coverage of the most common approaches to literary analysis today: feminism, psychoanalysis, Marxism, reader-response theory, new criticism, structuralism and semiotics, deconstruction, new historicism, cultural criticism, lesbian/gay/queer theory, African American criticism, and postcolonial criticism. The chapters provide an extended explanation of each theory, using examples from everyday life, popular culture, and literary texts; a list of specific questions critics who use

that theory ask about literary texts; an interpretation of F. Scott Fitzgerald's *The Great Gatsby* through the lens of each theory; a list of questions for further practice to guide readers in applying each theory to different literary works; and a bibliography of primary and secondary works for further reading.

Camera Works is about the impact of photography and film on modern art and literature. For many artists and writers, these new media offered hope of new means of representation, neither linguistic nor pictorial, but hovering in a kind of utopian space between. At the same time, the new media introduced a dramatic element of novelty into the age-old evidence of the senses. For the avant-garde, the challenges of the new media were the modern in its most concentrated form, but even for aesthetically unadventurous writers they constituted an element of modern experience that could hardly be ignored. *Camera Works* thus traces some of the more utopian projects of the transatlantic avant-garde, including the Readie machine of Bob Brown, which was to turn stories and poems into strips of linguistic film. The influence of photography and film on the avant-garde is traced from the early days of *Camera Work*, through the enthusiasm of Eugene Jolas and the contributors to his magazine transition, to the crisis created by the introduction of sound in the late 1920s. Subsequent chapters describe the entirely new kind of sensory enjoyment brought into modern American fiction by the new media. What Fitzgerald calls "spectroscopic gayety," the enjoyable disorientation of the senses by machine perception, turns out to be a powerful force in much American fiction. The revolutionary possibilities of this new spectatorship and its limitations are pursued through a number of examples, including Dos Passos, James Weldon Johnson, and Hemingway. Together, these chapters offer a new and substantially different account of the relationship between modern American literature and the mediatized society of the early twentieth century. With a comprehensive introduction and detailed particular readings, *Camera Works* substantiates a new understanding of the formal and historical bases of modernism. It argues that when modern literature and art respond to modernity, on a formal level, they are responding to the intervention of technology in the transmission of meaning, an intervention that unsettles all the terms in the essential relationship of human consciousness to the world of phenomena.

? Universities have stood for 900 years in Western culture with most of their institutional structures essentially unchanged. They still serve three basic functions: educating the faculty, teaching students and gathering knowledge. Funding is, and always has been, the main difficulty within universities and most of the problems critics point to can be traced to a lack of it—universities, it seems, are always in crisis. The authors demonstrate that universities are in fact doing well. They generate an immense amount of research and drive the development of new technologies. On the whole, faculty members teach pretty well and students are in fact learning (at least something), and the challenges of inadequate funding are faced with adequate success.

Creative Writing Practice: reflections on form and process explores the craft of creative writing by illuminating the practices of writers and writer-educators. Demonstrating solutions to problems in different forms and genres, the contributors draw on their professional and personal experiences to examine specific and practical challenges that writers must confront and solve in order to write. This book discusses a range of approaches to writing, such as the early working out of projects, the idea of experimentation, of narrative time, and of failure. With its strong focus on process,

Creative Writing Practice is a valuable guide for students, scholars and practitioners of creative writing.

Using Virtual Reality in English Language Arts Education provides researched-based teaching practices and strong theoretical support for teaching English Language Arts with Virtual and Augmented Reality tools. It is perfect for teachers of any experience level, with or without prior experience with VR/AR.

Considering a range of neglected material, this book provides a richer view of how crime and criminality were understood between the wars.

Presents a selection of critical responses to F. Scott Fitzgerald's novel "The Great Gatsby," including both contemporary and later criticism; and includes brief biographical information about Fitzgerald.

That version of the 9-12 standards you wish you had If you're a high school teacher, no need to despair. Jim Burke has created a Common Core Companion for you, too. This time positioning the grades 9-10 standards alongside 11-12, it's every bit the roadmap to what each standard says, what each standard means, and how to put that standard into practice across subjects. Jim clearly lays out: - Key distinctions across grade levels - Different content-area versions of each standard - Explanations of each standard, with student prompts - Content to cover, lesson ideas, and instructional techniques - Glossary and adaptations for ELL students

Today more and more ethnically, culturally, and linguistically diverse students enroll in our college and university courses. These diverse, multilingual students enrich our campuses and at the same time present challenges. Who are these students? What skills do these diverse students need to be successful in college? How can faculty help them succeed? For faculty in all disciplines seeking answers to these questions, this is an essential book. This text provides practical advice on how to assist these students with academic tasks and how to help them to succeed in the academy.

From the author of *Crying*, a witty, wide-ranging cultural history of our attitudes toward work—and getting out of it Couch potatoes, goof-offs, freeloaders, good-for-nothings, loafers, and loungers: ever since the Industrial Revolution, when the work ethic as we know it was formed, there has been a chorus of slackers ridiculing and lampooning the pretensions of hardworking respectability. Reviled by many, heroes to others, these layabouts stretch and yawn while the rest of society worries and sweats. Whenever the world of labor changes in significant ways, the pulpits, politicians, and pedagogues ring with exhortations of the value of work, and the slackers answer with a strenuous call of their own: "To do nothing," as Oscar Wilde said, "is the most difficult thing in the world." From Benjamin Franklin's "air baths" to Jack Kerouac's "dharma bums," Generation-X slackers, and beyond, anti-work-ethic proponents have held a central place in modern culture. Moving with verve and wit through a series of fascinating case studies that illuminate the changing place of leisure in the American republic, *Doing Nothing* revises the way we understand slackers and work itself.

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.

Dirigido a estudiantes de la UNED para la asignatura "Literatura Norteamericana y Contemporanea" del grado "Estudios Ingleses: Lengua, Literatura y Cultura". Ofrece un recorrido por la vida de los autores, las preocupaciones del siglo XX en la literatura americana y presta principal atención al modernismo y al posmodernismo como grandes momentos culturales.

The Great Gatsby (1925) is a novel by F. Scott Fitzgerald. Published at the height of Fitzgerald's career as a leading writer of American fiction, The Great Gatsby was reviewed poorly by contemporary critics, but has since been recognized as a groundbreaking work for its vision of American decadence and decay. Adapted into several influential films and adored by generations of readers and writers, The Great Gatsby is not only Fitzgerald's crowning achievement, but one of the finest novels ever written. Nick Carraway is a young veteran and Yale graduate who moves to New York in search of work. He rents a bungalow on Long Island next door to the extravagant mansion of Jay Gatsby, a magnanimous millionaire with a mysterious past. There, he reconnects with his distant cousin Daisy and her husband Tom Buchanan, a flagrant philanderer who brings Nick to the city in order to spend time with Myrtle, his impoverished mistress. Soon, he receives an invitation to a party at the Gatsby mansion, where he gets terribly drunk and meets his neighbor, who swears they served together in the Great War. As time goes by, the two begin a tenuous friendship bolstered by stories of the war and a mutual fondness for alcohol. When Nick discovers that Gatsby and Daisy have a complicated history with one another, he starts to question not only the nature of his neighbor's kindness, but his own desire to make it big in New York. The Great Gatsby is a tragic tale of ambition and romance set in the Roaring Twenties, a decade born from war and lost to economic disaster. With a beautifully designed cover and professionally typeset manuscript, this new edition of F. Scott Fitzgerald's The Great Gatsby is a classic work of American literature reimagined for modern readers.

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Provides interpretations of the images found on a traditional tarot deck.

Ernest Hemingway, F. Scott Fitzgerald, and William Faulkner stand as the American voice of the Great War. But was it warfare that drove them to write? Not according to Keith Gandal, who argues that the authors' famous postwar novels were motivated not by their experiences of the horrors of war but rather by their failure to have those experiences. These 'quintessential' male American novelists of the 1920s were all, for different reasons, deemed unsuitable as candidates for full military service or command. As a result, Gandal contends, they felt themselves emasculated--not, as the usual story goes, due to their encounters with trench warfare, but because they got nowhere near the real action. Bringing to light

previously unexamined Army records, including new information about the intelligence tests, *The Gun and the Pen* demonstrates that the authors' frustrated military ambitions took place in the forgotten context of the unprecedented U.S. mobilization for the Great War, a radical effort to transform the Army into a meritocratic institution, indifferent to ethnic and class difference (though not to racial difference). For these Lost Generation writers, the humiliating failure vis-a-vis the Army meant an embarrassment before women and an inability to compete successfully in a rising social order, against a new set of people. *The Gun and the Pen* restores these seminal novels to their proper historical context and offers a major revision of our understanding of America's postwar literature.

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