Novel Series

Fahrenheit 451

teacher resource

TheCenterforLearning

Fahrenheit 451

Ray Bradbury

Curriculum Unit
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TheCenterforLearning

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Contents

Introduction

Reading Ray Bradbury's *Fahrenheit 451* in the twenty-first century is as exciting as when it was first published in 1953. Probably Bradbury's most famous and influential novel, this work of science fiction explores a not-too-distant future when citizens are forced to conform and books are banned and burned. Written during the Cold War and the era of McCarthyism, this novel also addresses the destructive capacity of totalitarian government. The early 1950s was also the time period when America's love affair with television and mass communication began. Bradbury indicts consumerism and dependency on technology by illustrating how creativity and individuality are destroyed by rampant advertising and intrusive government control.

Another intriguing aspect of this novel is Bradbury's distinctive style, which combines a suspenseful story line with poetic devices such as allusions, figurative language, and sensory imagery. Bradbury's preoccupation with humanism is also illustrated by the sentimental value of friendship and loyalty over visionary technology. The social commentary that is both satirical and optimistic is never simplistic or predictable. Most of all, Bradbury celebrates the spirit of human imagination.

These ten lessons on *Fahrenheit 451* emphasize the relevancy of this book. Ray Bradbury questions society's overreliance on technology. Bradbury argued that this book is not about government censorship, but about the potential of television (and by extension all forms of visual and social media) to replace books, causing us to forget how to think. This concern about the loss of critical thinking is a topic explored often in educational journals; therefore, much of the material in this curriculum unit emphasizes critical thinking through inquiry, questioning, analysis, discussion, and Socratic seminar. Additionally, the spirit of individualism celebrated in the book is addressed through reflections, journal entries, and text-to-self activities.

Teacher Notes

Because of the high interest of this book, its relative brevity, and the author's engaging style, *Fahrenheit 451* is traditionally taught in the early years of high school. While the reading level is around seventh grade, older students relate better to the topics explored. This work of science fiction is also engaging for reluctant readers.

The unit begins with prereading activities that increase anticipation for the reading of a "dystopian" novel. Student ownership of the text begins with a text rendering of the first two pages, followed by further reflection, text-to-self activities, and journaling. Since the novel is divided into three parts, subsequent lessons in this unit work best when a part has been read in its entirety. Lesson 2 centers on one character who has the integrity to stand up to the totalitarian government, the innocent Clarisse. In the spirit of this individual who dares to ask questions, this lesson focuses on the writing of "dense" or complex questions. Lesson 3 also relates to the exposition of part 1 by examining the atrocity of book burning.

The activities for part 2 include an examination of irony and a comparison of the science fiction to actual technology today. Subsequent lessons address the distinctive style of the entire novel by focusing on the meaning of allusions, imagery, symbols, and archetypes. A cumulative activity centers on the formative value of literature, and the unit ends with a Socratic seminar that serves as both an informal assessment of understanding and a review before the final test.

Critical thinking and inquiry are enhanced by various assessments throughout the unit. They include a round-robin discussion, a brief essay on irony, a creative presentation on an allusion, and connected readings to relevant poetry. Final assessments include an objective test, a creative assessment, and essay questions. Throughout, students have many opportunities to reflect on the themes and the significance of this novel through brainstorming, free-writing, and journal entries.

Answers to handouts will vary unless otherwise indicated. Students may need additional paper to complete some handouts.

Reading assignments for the novel are as follows:

Part 1 for Lessons 2 and 3

Part 2 for Lessons 4 and 5

Part 3 for Lessons 6, 7, and 8

Entire novel for Lessons 9 and 10

Lesson 1

Prereading Activities

Objectives

- To define the genre of this novel, dystopia
- To develop inquiry into background components of the novel through a WebQuest
- To apply the reading strategy of text rendering

Notes to the Teacher

In this prereading lesson, students examine a variety of topics to establish context for the work and to build anticipation for reading. Additionally, prereading activities such as text rendering and a four-square vocabulary hunt increase students' interest in this unforgettable book, still as popular with students today as it was when it was first published.

As an introduction to the novel, students can use the official Ray Bradbury Web site. It is advisable to guide the students. Once students are introduced to the author and the book, a before-reading activity that includes speculation about the title and images on the cover works well.

To build on understanding, another prereading activity, the four-square vocabulary search, informs students about the specific genre of this work, dystopian literature. Building on this information, students are next involved in a WebQuest activity. This is constructed as a type of scavenger hunt with groups of students dividing up the tasks to find out pertinent background information about Bradbury's beliefs and about the novel.

Finally, another important strategy to immerse students into this book is to conduct a text rendering on the first seven paragraphs of the book. Text rendering is a during-reading activity that promotes interaction between students and the text, allowing for text-to-self connections. Examining single words, phrases, and sentences provides a means for students to begin to appreciate and connect to Bradbury's uses of figurative language and a rich imagination.

Procedure

1. Distribute **Handout 1**, which works best when the book is first assigned, before any reading assignments have been made. Discuss impressions about the title, author, and genre.

Suggested Responses

Title—Students may question why the title is scientific. What is the importance of the temperature? Explain that this will be made clear later, but point out how very hot that must be. Water boils at 212 degrees Fahrenheit, for example. The image on the cover of the Random House commemorative edition, which features the original cover art of the Ballantine hardcover, depicts a man covered in what appears to be newsprint, standing on books, all of which are aflame. The tone is ominous, and the tattered cover images front and back connote neglect.

Author—The official Ray Bradbury Web site reveals that the author has published more than five hundred works. A self-taught and prolific writer, he loved his work. Use the videos embedded on the Web site to illustrate Bradbury's whimsy and appeal.

Genre—The book is a novel (fiction) in three parts. Each part has a very telling title. Additionally, in most editions of the book, there is an afterword and coda in the author's own voice.

2. Distribute **Handout 2**. Have students work individually to fill in all four boxes for either the word *dystopia* or the term *dystopian literature*. Direct students to use dictionaries and the Internet to complete the sections.

Suggested Responses

- *Definition or Description*—Dystopian literature illustrates a society that is repressive, although it pretends to be beneficent. Dystopian societies feature different kinds of repressive governmental organizations. Many pieces of dystopian literature explore the concept that technology has progressed too rapidly. Dystopian societies are often depicted as police states with unlimited power over citizens. A dystopia is then a utopian society with at least one fatal flaw. While a utopia is founded on a vision of a good life, dystopian societies illustrate damaging situations.
- *Etymology, History, Synonyms, and Antonyms*—The word derives from the ancient Greek *dys* meaning "bad" or "ill" and the ancient Greek *topia* meaning "place" or "landscape." Other forms could be *caco-topia* and a synonym would be *anti-utopia*. The opposite would be *utopia* or *an ideal society*. Thomas More in 1516 originally coined the term *utopia*. John Stuart Mill used the term *dystopia* for the first time in 1868, to criticize the British government's Irish land policy.

- *Classic and Current Examples of This Genre*—Examples include *1984* by George Orwell, *Brave New World* by Aldous Huxley, *Lord of the Flies* by William Golding, *Anthem* by Ayn Rand, and *A Clockwork Orange* by Anthony Burgess. Many students will be familiar with such contemporary examples as *The Hunger Games* trilogy by Suzanne Collins, *The Giver* by Lois Lowry, and *The Uglies* by Scott Westerfield.
- *Illustration, Symbol, Logo*—Encourage students to share their images and explain them to the class.

3. Divide students into teams to complete the WebQuest on **Handout 3**. Conduct it like a scavenger hunt.

Suggested Responses

1. Walking one evening and being stopped by a policeman who questioned what he was doing inspired Bradbury to write a short story, "The Pedestrian," which then became the beginning of *Fahrenheit 451*. The policeman's questioning enraged Bradbury as he simply was enjoying a walk after dinner. It is interesting to note that Bradbury never obtained a driver's license.
2. Bradbury never attended college. Libraries were his primary source of education. He graduated from high school during the Great Depression. The Web site claims that he went to the library three days a week for about ten years.
3. Bradbury expressed dislike for the term *science fiction*. He did see *Fahrenheit 451* as science fiction but felt that it was based on reality. Science fiction to him is a depiction of reality. He saw fantasy as a depiction of the unreal, which is what most of his works are about. An interesting related question would be how would students define *science fiction*, given Bradbury's beliefs.
4. *Fahrenheit 451* was published in 1953, during the Cold War, a time of suspicion and tension.
5. In 1966, an adaptation of the novel was filmed, directed by François Truffaut. Julie Christie played both Clarisse and Mrs. Montag, which was not a very good casting concept. Oskar Werner played Guy Montag. The movie was not generally well received.
6. The true purpose of *Fahrenheit 451* is to criticize the potential of television to replace books, causing people to forget how to think for themselves. Bradbury insisted the book was not meant to be a satire on government control.

7. Key titles that students might enjoy include *The Martian Chronicles, Something Wicked This Way Comes,* and *Dandelion Wine*. There are many short stories of note as well. Encourage students to explain why specific titles appeal to them.
8. Ray Bradbury received many, many honors and awards, including the National Medal of Arts presented by President George W. Bush in 2004. He also received a special citation from the Pulitzer Board in 2007. *Fahrenheit 451* received the National Book Award. There is even an asteroid named in Bradbury's honor, as well as a crater on the moon called Dandelion Crater.
9. The book states that 451 degrees Fahrenheit is the temperature at which books burn. Bradbury took some literary license with this temperature, though, as paper combusts anywhere from 424 to 474 degrees Fahrenheit. At one point, in its shorter form, this work was called, "The Fireman." Encourage discussion on why the actual title is superior in connotation.
10. Bradbury's hatred of overreliance on any form of technology is evident. On one occasion, he was taking a walk and a husband and wife walking their dog passed him. The sight of the woman listening to her transistor radio on headphones absolutely stunned him. She was oblivious to both her husband and their dog, immersed in her own world.

4. Have students read the opening pages of the novel and complete **Handout 4**. Build on students' understanding of the first seven paragraphs by asking the following questions:
   - What is the impact on the reader of the famous first line of this novel? (Encourage students to realize the implicit horror in the idea of pleasure in destruction.)
   - What are some of the negative metaphors in the opening paragraphs? (The nozzle is referred to as a snake spewing venom. The hands of the fireman are compared to those of a conductor directing some macabre symphony. Fire is constantly referenced. Books are compared to dying pigeons.)
   - Why does Montag see himself as a minstrel man? (Like white actors who played black stereotypes in minstrel shows, Montag's face is blackened by the fire he has conducted. This image is furthered by the wide smile of delight.)
   - What colors dominate the text on the first two pages? (The red and yellow of fire is dominant, but the color black is as well.)

- What is the effect of the negative use of color and imagery? (There is an ominous tone. A person who has just set a terrible fire and then goes about his business whistling as he catches the subway is disconcerting.)

5. Assign students to finish reading the first part of the novel, "The Hearth and the Salamander."

Guidelines for Reading Literature

Directions: As you experience *Fahrenheit 451* by Ray Bradbury, try to become an active reader. Respond to the following prompts.

1. Prereading

   Think about the following topics before you start to read.

   - Title

     Speculate on the meaning of the title. Consider the graphics on the cover for information about the contents and meaning of the book. What tone is created by the title and cover art?

   - Author

     Knowing about authors can help us understand their works. Record details about Ray Bradbury which you think will help you understand his work.

   - Genre

     Identifying the structure of the work can help you understand what to expect while reading it. After browsing through the book, record the most important details about the novel's format.

2. Read

   As you read this book, make it active reading by doing the following: annotate by using sticky notes to identify key passages; record questions as they occur; and consider the basic elements of narration such as plot, character, setting, theme, and point of view, as well as rhetorical elements.

3. Review

   To prepare for class discussions, do the following after each reading assignment: free-write on ideas and images; respond by using statements (immediate reactions) or questions; and compose dense questions on the five basic elements of narration.

 Name:

Vocabulary Search—Four Square

Directions: Fill in completely each section of the four-square form below. Use a dictionary or Internet resources as needed. Use colored pencils or markers to draw a symbol or logo.

Word or term: _____

Definition or Description	Etymology, History, Synonyms, and Antonyms
Classic and Current Examples of This Genre	**Illustration, Symbol, Logo**

Questions about Ray Bradbury

Directions: Use the Internet to answer the following questions. Use the official Ray Bradbury Web site as your main source of information.

1. What event in his life inspired Ray Bradbury to write *Fahrenheit 451*?

2. Did Ray Bradbury attend college? What did he say is his primary source of education?

3. What does Bradbury say about categorizing his work as science fiction?

4. When was *Fahrenheit 451* written and published? What important world events of that time may have influenced Bradbury?

5. Has a movie been made for *Fahrenheit 451*? If so, was it successful? Why or why not?

6. What did Ray Bradbury say is the true purpose of *Fahrenheit 451*?

7. What other works did Ray Bradbury write? Which of those titles might you recommend for reading? Why?

8. What are some honors Ray Bradbury received?

9. What is the significance of the temperature of 451 degrees Fahrenheit? Did Bradbury consider any other titles?

10. What do you think Bradbury would say about overreliance on the Internet and social media?

Text Rendering for the Opening Pages of *Fahrenheit 451*

Directions: Carefully read the first few pages of the novel. Then complete the following activities.

1. Choose one word that you particularly like. Write that word below.

2. From the same section of text, select a phrase (two or more words, but not a complete sentence) that appeals to you. Write that phrase below.

3. Choose one sentence that is beautifully written and that you think conveys meaning. Write that sentence below.

4. Take one of the three text renderings above, and reflect in writing for a few minutes about why you like that text and how it connects to you. Be prepared to share your reflection.

5. Finally, write one question about what you are wondering after this activity. What hanging question do you still have about the text?

Lesson 2

Investigating Part 1

Objectives

- To analyze Clarisse McClellan as a dynamic, complex character
- To develop dense questions by using the reporter's formula
- To apply critical questioning skills in a round-robin discussion

Notes to the Teacher

In the first part of the novel, the reader learns that Clarisse did not fit in at school because she asked tough questions that had no obvious answers. Asking "why" is a fundamental right of a democratic education, and this type of challenging thinking should be encouraged. In the dystopian world of *Fahrenheit 451*, education is rote at best. The result of this type of soporific education is that at the end of the day Clarisse's peers just want to sleep or run amok and create violence by going to a dystopian version of a Fun Park.

The first strategy of this lesson focuses on the enigmatic character of Clarisse. According to Montag, she thinks too many things. She also seems so much older and wiser than her years, and she disappears from the novel after this section.

You may need to conduct a mini-lesson on grammar, focusing on the part of speech of adjectives.

To emphasize the necessity of asking questions, Lesson 2 next guides students through a scaffolded activity to create questions at the application or analysis level of Bloom's Taxonomy and then to answer those questions in a round-robin discussion. At this point, conduct a mini-lesson in writing questions above the comprehension or knowledge level of Bloom's Taxonomy. First, introduce students to the concept of the Reporter's Formula: Every reporter for a newspaper or magazine, online or in text, knows that readers care about six things when they read an article. Using the "w's" when writing questions can help any writer know where to begin. The reporter's formula is as follows: Who? What? When? Where? Why? And How? Next, establish that the questions students are asked to create for this lesson need to be beyond the level of knowledge (memory) or comprehension (understanding). For example, a shallow question might be "Who is Captain Beatty?" A dense question would be "Who becomes a foil to Guy Montag, and why does this person pose a threat?"

Tell students that one writes questions at the application level when trying to figure out situations that are new or unfamiliar, such as the world of *Fahrenheit 451*. Verbs for questions of this type include the following: "predict" "tell how, when, where, why," "identify the results of," or "judge." Next, when one analyzes, the task involved is to break down the unfamiliar into parts. Leads for questions on this level include the following: "What assumptions…," "What conclusions…," "State the point of view of…," What's the relationship between…," and "What inconsistencies or fallacies. . . ." Questions that lead with the interrogative "why" are also appropriate for this level. Emphasize that "dense" questions dig at meaning and that questions of this type challenge assumptions or misperceptions.

Presumably, some of the questions that arise from part 1 of *Fahrenheit 451* will include the many allusions that enhance meaning throughout this novel. Defining *allusion* as a literary term at this point is key in establishing a foundation for the rest of the novel and preparing for an activity later in this unit. In a mini-lesson, define the term *allusion* and list the various types that students will encounter in their readings: cultural, historical, mythological or classical, biblical, literary, etc. An allusion is a reference in a literary work to a person, place, myth, or thing in history or another work of literature with which the reader is presumably familiar. Allusions are often indirect or brief references to well-known characters or events.

Procedure

1. Explain that adjectives help to make characters come alive. Encourage students to think about the character of Clarisse McClellan and to review part 1 for ways that the author makes her seem real by direct description, by reactions of others to her, and by her dialogue.
2. Distribute **Handout 5**, and ask students to complete the graphic organizer. (Bradbury says that Clarisse is slender and pale with bright eyes. She is compared to moonlight and snow. She is beautiful, fragile, and gentle. She smells of fresh apricots and strawberries. She is observant and conversational. Montag finds her odd and endearing. She is guileless and innocent. A beautifully ironic metaphor compares her to the light of a candle. Clarisse describes herself as antisocial, talkative, and inquisitive. She is individualistic, responsible, and self-assured. Mildred and Beatty think of Clarisse as strange.)
3. Ask students to respond in writing to the following prompt:
   - Would you see Clarisse as a friend? Why or why not?

   Follow with discussion.
4. Distribute **Handout 6**. Allow paired students time to brainstorm the various issues or big ideas and to write questions. (Some of the issues introduced in part 1 include overreliance on technology and addictions in various forms. A related issue is the nature of the Montags' cold, childless marriage. Questions could include why Montag's

society is so violent and the youth are so careless. Why does human life have so little value? Why is controversy a problem? Why do people like mindless, cliché-ridden entertainment?)

5. Distribute **Handout 7**, and have each student record one intriguing question from **Handout 6**. This works well if students simply pass papers around the room.

Suggested Responses

- Who comes to the rescue of Mildred when she has a drug overdose, and to what are the rescuers compared? (Rather than an ambulance or doctor coming to resuscitate Mildred, the two men are compared to handymen or workers in overalls that impersonally operate a machine which is compared to a suction snake. The rescuers are crude and indifferent.)
- What is the purpose of the Mechanical Hound, and why is this machine so frightening? (It serves as an antagonist to Guy Montag. It is conditioned to detect and kill those who are thinkers and readers. This man-made monster has eight legs and a needle that bursts from its nose to stun, paralyze, and kill a victim. It is the complete opposite of the traditional firehouse dog that rescued people. Ominously, it seems to have taken a dislike to Guy Montag.)
- When does Montag reveal that he has hidden books, and what is the implication of this deception? (Montag reveals that he has hidden books only after he questions Beatty if firemen in the past actually put out fires. The assembled firemen, Stoneman and Black, ridicule his question and chant the history of firemen and the corresponding rules. Montag's revelation also occurs after they burn the library of the old lady.)
- Where does Mildred Montag interact with people most closely? (Ironically, Mildred talks with family in her parlor, which has three walls of interactive television. Her favorite programs include ridiculous situational comedies.)
- Why does Montag stay home from work, and why does Beatty come to visit him? (As Beatty explains, most firemen at least once in their careers want to find out what books have to say. Beatty says that he has read some books in his time, which seems like hypocrisy. Montag feels physically ill after the old woman burns along with her library.)
- How do language and literature become meaningless in this futuristic, dystopian society? (Everything that once had deep meaning is reduced to a digest. Films are speeded up, and meaningful editorials are only headlines. Life is lived in the present.)

6. Ask students to examine part 1 of the novel for allusions and to explain what the references mean.

Suggested Responses

Salamander—In legend, a salamander has the ability to extinguish fire with the coldness of its body. Its habitat is fire.

Phoenix—The phoenix is a mythical firebird. According to some legends, it has an incredibly long life cycle. When it prepares to die, it builds a nest of twigs that then ignites; the bird is reduced to ashes from which a young phoenix arises. Both of these mythological allusions are insignias on the firemen's suits; both involve flames.

Millay—Edna St. Vincent Millay was an American poet in the early part of the twentieth century. Note the alliteration of Monday and Millay, Whitman and Wednesday, and Faulkner and Friday.

Whitman—This literary allusion is to Walt Whitman, the American poet.

Faulkner—William Faulkner was also an American writer. From Mississippi, Faulkner is considered one of the most important writers of Southern literature. All three of these literary allusions are American writers.

"Play the man, Master Ridley; we shall this day light such a candle, by God's grace, in England, as I trust shall never be put out."—This quotation is attributed to Hugh Latimer, who lived from about 1470 to 1555. He said this to his friend, Nicholas Ridley, as they were both about to be burned as heretics for their unorthodox teachings and beliefs.

"Time has fallen asleep in the afternoon sunshine."—This line, which Beatty reads in the book just before it is burned in the fire at the old woman's library, is from a poem by Alexander Smith entitled "Dreamthorpe" and written in the 1800s. This sentiment about both time and nature is neglected in Montag's age.

Tower of Babel—This biblical allusion from the Book of Genesis refers to a tower to heaven which the people tried to build. Up until this point, all people spoke one common language. God confused their language, causing them to speak a variety of languages so that they could not communicate. In the novel, language has been reduced to meaningless clichés.

Theremin—This musical instrument is mentioned in passing by Beatty. It is an electronic musical instrument, a fitting device for an era overly reliant on technology. It is associated with an eerie sound which is emitted by electronic signals.

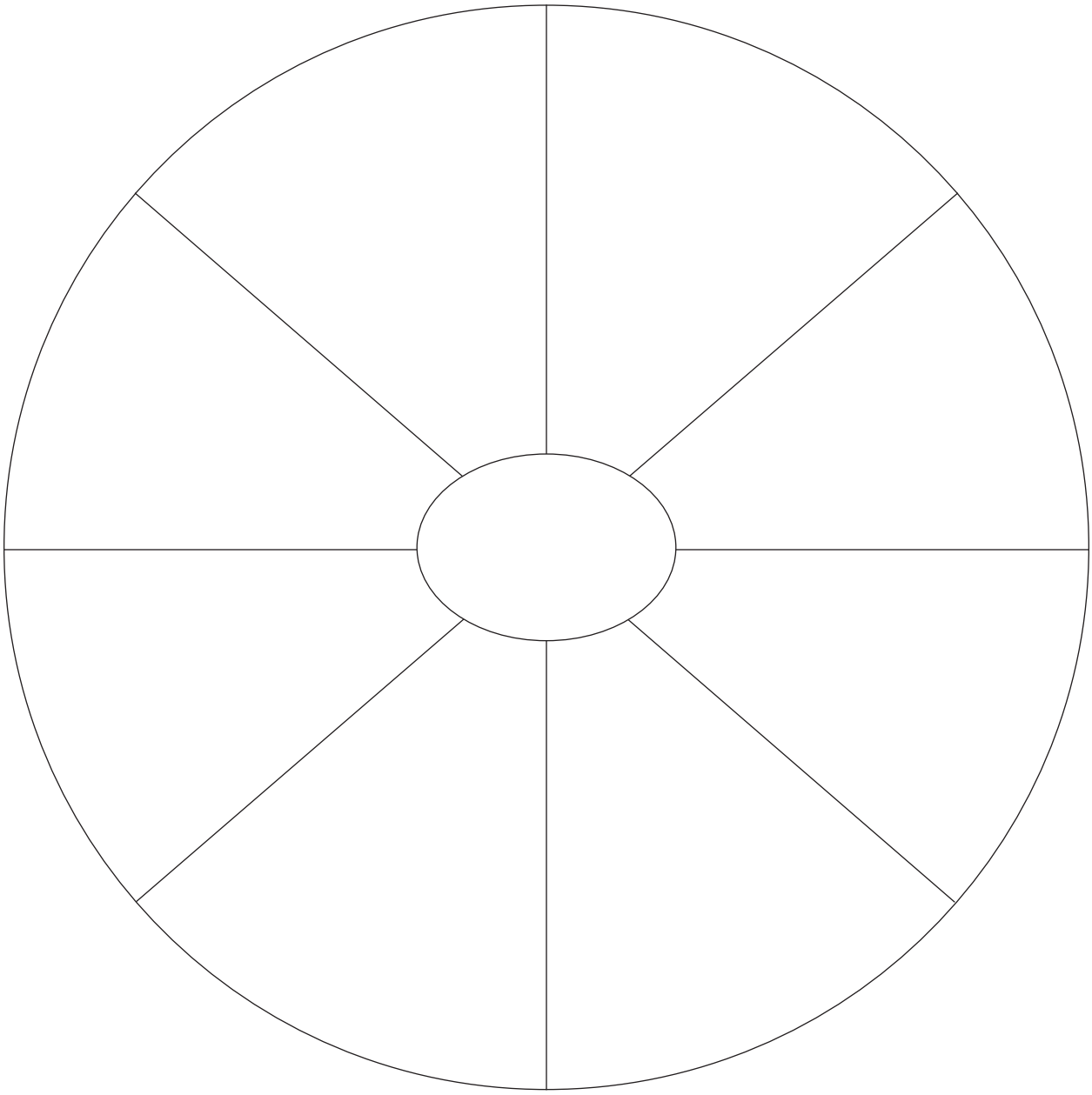
"It is computed that eleven thousand persons have at several times suffered death rather than submit to break their eggs at the smaller end."—From book 1 of *Gulliver's Travels* when Gulliver is stranded in the land of Lilliput, this quotation is about political struggles over petty matters. The allusion predicts the dissension to come.

7. Assign students to review the first part of the novel, especially any passages that they found confusing.

Name:

Adjectives Describing Clarisse

Directions: Using part 1 of *Fahrenheit 451*, examine the complex character of Clarisse McClellan. Write her name or draw a picture of her in the center of the graphic organizer. In the wheel, write eight adjectives that describe Clarisse, and provide evidence to support your ideas.



Creating Analytical Questions

Directions: Reporters try to answer six questions when they are working on a story. Use the reporter's formula as a framework to create dense questions about the first part of *Fahrenheit 451*.

Who _____

What _____

When _____

Where _____

Why _____

How _____

Round-Robin Discussion

Directions: Choose one of the questions you composed on **Handout 6**. Write the question in the space below, and record your own thoughts about it under Response One. Then ask your classmates to provide responses.

Dense Question:

Response One:

Response Two:

Response Three:

Response Four:

Lesson 3

Book Burning

Objectives

- To determine historical incidents of book burning
- To analyze the reasons why books are burned
- To write individual responses to quotations regarding book burning

Notes to the Teacher

In history, book burning is typically motivated by moral or political objections to either the author or the content. Examples of the destruction of cultural heritage include the burning of the great Library of Alexandria, the destruction of books and scholars under China's Q'in Dynasty, medieval European book burnings, and the destruction of Mayan codices by Spanish conquistadors. Adolf Hitler ordered the burning of books that he perceived as degenerate, which included works by Jewish authors as well as by American or British writers such as Ernest Hemingway, H. G. Wells, Helen Keller, and Theodor Dreiser.

There are many examples of efforts to control freedom of expression and intellect through book burning in America. For example, in 1935, librarians in Warsaw, Indiana, were forced to burn the books of Theodore Dreiser because of the perceived leftist content. In 1939, John Steinbeck's classic novel *The Grapes of Wrath* was burned all over the United States because of its political content and language. In 1973, *Slaughterhouse-Five* by Kurt Vonnegut was burned in Drake, North Dakota. Vonnegut had this response: "I am among those American writers whose books have been destroyed in the now famous furnace of your school. Certain members of your community have suggested that my work is evil. This is extraordinarily insulting to me. The news from Drake indicates to me that books and writers are very unreal to you people. I am writing this letter to let you know how real I am." Incidents have continued into the twenty-first century with burning Harry Potter books.

In March 2011, a Florida pastor burned a Quran, the holy book of Islam, after his church found it guilty during a trial. President Barack Obama and Secretary of Defense Robert Gates became involved in the controversy because of fear of international repercussions. Indeed, the incident sparked violent protests in Afghanistan that resulted in more than twenty deaths, including those of seven employees of the United Nations.

After giving students time to reflect on their initial perception of book burning in *Fahrenheit 451*, encourage them to share their responses. Additionally, create collectively a time line of the history of book burning and the role of firemen in Ray Bradbury's dystopian world.

Procedure

1. Ask students if they are aware of any historical examples of book burning that Ray Bradbury must have had in mind when he wrote *Fahrenheit 451*. After preliminary discussion on recent and historical examples, distribute **Handout 8**. Give students adequate time to freewrite on the prompts and to take notes on the history of firemen by using their texts. Follow with discussion.

Suggested Responses

1. Montag realizes that books were created by living human beings and that it took a lot of time and effort to put thoughts down on paper. He discerns that fire is not bright and clean as Beatty claims, but destructive. He becomes curious about the contents of books and endangers himself and Mildred in a quest to learn why books are so powerful that the old woman would have committed suicide to die with her beloved books.
2. The history and description of firemen in America as outlined by Beatty
   - In the revisionist history, firemen were established in 1790 by Benjamin Franklin, presumably because of his association with lightning. This information is included along with the five rules of firemen, who are supposed to answer the alarm swiftly, start the fire immediately, burn everything, and report back to the firehouse to stand alert for other alarms.
   - Beatty explains that the present job started after the Civil War, when dissension created havoc in America. As Beatty explains the history, it was photography that truly brought about the modern era because it led to television and motion pictures. Visual technology simplified thought and made it easier for people to think alike.
   - Beatty grudgingly admits that firemen at one time did put out fires, but when all homes were fireproofed, there was no need for firefighters any longer. They were given a new job: to get rid of controversy by burning the million banned books, which Beatty calls the "loaded guns next door."

- Firemen became the "happiness boys" in their efforts to get rid of the ideas of thinkers and intellectuals. Schools followed suit by omitting the study of languages, English, philosophy, and history. All that remains for reading pleasure are comic books and tabloids.

2. Discuss why books have become the target of censorship resulting in mass book burnings. Ask what a world without books would be like. Refer to the dystopia in part 1 of *Fahrenheit 451*, and review what is missing in Montag's world. (Not only are books missing in this dystopia, so are front porches where people could just sit and talk, gardens, any sense of ritual such as funerals, museums with any type of art besides abstract, and any mental stimulation that requires real thought. As Clarisse shows Montag, human interaction is also missing, and real love seems absent.)
3. Distribute **Handout 9**, and explain that these are quotations from famous writers and thinkers who are vehemently opposed to burning books. Ask students to think in writing and to complete the handout. After adequate time, encourage students to read their responses aloud or to explain their thinking about book burning. As students respond, have them first identify the quotation they chose and why they chose it.
4. Share the following information about the three quotations:
   - Alfred Whitney Griswold lived in the twentieth century and was president of Yale University. His dissertation was a first in the field of American studies, and he wrote on the cult of success in America. His ideas are the epitome of what Beatty hates about intellectuals.
   - Heinrich Heine was a significant German poet of the nineteenth century. As a Jew, he was often the victim of anti-Semitism. When Hitler ordered books to be burned in Berlin in 1933, among the thousands of books burned were works by Heine. To commemorate this terrible event, this quotation, one of the lines from a play that Heine wrote in 1821, is engraved at the site in Berlin. His prediction of the terrible events in Nazi Germany is eerie.
   - John Milton, the great English Puritan poet, was opposed to censorship. In 1644, Milton published "Areopagitica," an essay which appealed to Parliament to rescind the order which would bring publishing under government control. This order would have created official censors to whom authors would submit their work for approval before it could be published. Milton's argument is that this type of censorship is little more than an excuse for state control of thought, which is present in Montag's world of *Fahrenheit 451*.
5. Assign students to read "The Sieve and the Sand."

 Name:

Reflection on Book Burning in *Fahrenheit 451*

Directions: Reflect in writing about the following prompts.

1. In part 1 of *Fahrenheit 451,* Guy Montag tries to talk to Mildred about the reasons he feels so ill after burning the old woman's library: "There must be something in books, things we can't imagine, to make a woman stay in a burning house; there must be something there. You don't stay for nothing."

   What is the power of books that would cause people to burn them in protest? Explain what Montag comes to realize about books near the end of the first part of the novel.

2. Summarize the history and description of firemen in America, which Beatty explains to Montag. List and describe steps in the evolution of firemen.

 Name:

Philosophical Reflections on Book Burning

Directions: Choose one of the three quotations below, and reflect in writing about what you believe it means. Make text-to-text connections to *Fahrenheit 451* when possible.

1. "Books won't stay banned. They won't burn. Ideas won't go to jail. In the long run of history, the censor and the inquisitor have always lost. The only sure weapon against bad ideas is better ideas. The source of better ideas is wisdom." Alfred Whitney Griswold, *Essays on Education*

2. "Where they have burned books, they will end in burning human beings." Heinrich Heine, *Almansor*

3. "For books are not absolutely dead things, but . . . do preserve as in a vial the purest efficacy and extraction of that living intellect that bred them. . . . Who kills a man kills a reasonable creature, God's image; but he who destroys a good book, kills reason itself, kills the image of God, as it were in the eye. Many a man lives a burden to the earth; but a good book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond life." John Milton, "Areopagitica"

Lesson 4

Exploring Irony

Objectives

- To define three types of irony
- To distinguish among examples of types of irony
- To analyze the effect of irony

Notes to the Teacher

High school students are often somewhat adept at recognizing irony, but typically not at analyzing the effect of irony and the author's intent in its use. In *Fahrenheit 451*, Ray Bradbury uses irony extensively in his scathing indictment of dependence on technology and the proclivity to let technology replace thought.

Irony comes from the Greek *eironeia*, which means "simulated ignorance." This is an excellent description of Beatty's verbal thrust and parry in part 2, when he goads Montag into stunned confusion directly before driving to his house on a mission of destruction. Since irony is often lightly sarcastic, Bradbury uses it when the women natter about nothing at Mildred's television viewing party. Many of their statements are the opposite of Bradbury's intent. So often in this novel, the author's attitude is completely opposed to what is actually stated by characters. It is the context of statements that leads readers to understand the irony.

While identifying types of irony is not always crucial to recognizing it, for the structure of this lesson, differentiating among the types is a beginning point leading to analysis. Situational irony is related to the plot or action; dramatic irony relies on characterization; and verbal irony relates directly to themes. Situational irony, the most overt and common type of irony, involves the occurrence of events that are the opposite of what the reader expects. Dramatic irony involves a contrast between what a character believes to be true and what the informed reader knows. Verbal irony involves a contrast between the words spoken and the intended meaning.

This lesson begins with a discussion of what students already know about irony and what they need to learn. Then, working in groups of three, students find an example of each type of irony in *Fahrenheit 451*. After identifying the types of irony in the text, students discuss and record the effects. The lesson ends in a brief writing assignment.

Procedure

1. Ask students to define the word *irony*. Explain that irony always involves some kind of discrepancy. Identify the three types of irony. In situational irony, the discrepancy lies between what is expected and what actually happens. With dramatic irony, the audience is aware of something a character or several characters do not know. When a person says one thing but actually means the opposite, verbal irony is at work.
2. Distribute **Handout 10**, and have small groups complete the chart. Follow with discussion.

Suggested Responses

1. The most overt irony in the action of the novel is that firemen are charged with the task of creating fires and destroying life and property. It is also ironic that the youth go to the Fun Park to bully people, wreck cars, and smash windows.
2. It is ironic that the fire truck stops directly in front of Montag's house. He was reluctant to go to this new assignment and burn more books even before he realized that this was, in fact, his own house.
3. Mildred says that she is happy in reply to Montag's lament about how unhappy he is, but the reader knows that the previous night Mildred took an overdose of sleeping pills.
4. Montag reads from a book a quotation: "That favourite subject Myself," which is by James Boswell, the eighteenth-century biographer of Samuel Johnson. Millie replies that she understands that book, virtually the only thing Montag read that she understood. This is both verbal and dramatic irony; Montag replies that Clarisse's favorite subject was not herself but others, as she loved to watch people. The reader knows that Millie is entirely self-centered and yet a survivor.
5. It is ironic that Millie cannot remember when she first met her husband, even though it was only ten years ago. She says that it is funny not to remember where she met him, which is anything but funny. It is also ironic that Mildred calls the actors on the massive television screens her family.
6. Guy Montag asks Millie if her family loves her, and she simply says that it is a silly question. Bradbury wants the reader to perceive how little love or happiness there is in this futuristic, dystopian America. Another example in part 2 is when Mrs. Bowles becomes angry with Montag for reading "Dover

Beach" to the women. She accuses him and the words of the poem of hurting people, yet they themselves live in a violent, destructive society. Finally, at the end of part 2, as Montag, Beatty, and the firemen are speeding through the streets, Beatty shouts out, "Here we go to keep the world happy, Montag." This is a severely depressed world, not a happy one.

3. Distribute **Handout 11**, and review the assignment as well as the rubric. Encourage students to choose an example that they understand well.
4. Clarify that to analyze a passage is to explain what it means and why it is significant. An analysis helps both the writer and the reader to understand the importance of a passage and its relation to the meaning of the work as a whole. The task of analyzing takes the explicit—what the book says—and digs for meaning. When writers analyze, they suspend judgment by not stating if a passage is good or bad. In analysis, the writer makes observations on a complex topic such as irony and breaks it into smaller parts. Finally, the writer draws conclusions.
5. Give students adequate time to write several paragraphs explaining the effect and purpose of an example of irony. This activity is a benchmark assessment on understanding at this point in the novel. Collect the essays at the end of the allotted time.
6. Assign students to review "The Sieve and the Sand" for examples of technology and to create a list of the different types.

 Name:

Isn't It Ironic?

Directions: Complete the columns with examples of irony in the first two parts of *Fahrenheit 451*.

Type of Irony	Page Number of Example	Quotation	Explanation
1. Situational—Part 1			
2. Situational—Part 2			
3. Dramatic—Part 1			

Type of Irony	Page Number of Example	Quotation	Explanation
4. Dramatic—Part 2			
5. Situational—Part 1			
6. Dramatic—Part 2			

Irony Analysis

Directions: Choose one example of irony in *Fahrenheit 451*. Identify the type of irony, and write an analysis of the effect and purpose of that specific example. As you work, keep in mind the scorecard that will be used to grade your writing.

____ Includes a clear and precise explanation of the type of irony

____ Uses logical organization, including introductory and concluding statements

____ Provides ample and specific support with carefully chosen additional direct quotations or examples coherently embedded in the writing

____ Offers a clear and complex analysis of the purpose of the irony and has no factual or interpretive errors

____ Integrates the theme of the novel into the last part of the writing, giving significance to the analysis

Lesson 5

The Future Is Now

Objectives

- To identify types of technology in the novel
- To compare the technology in the science fiction to the reality of today
- To recognize the negative connotations of the new technology in the novel

Notes to the Teacher

In an interview with the *Los Angeles Times* on August 16, 2010, Ray Bradbury complained about the conditions of the contemporary world, demonstrating his reputation as both a curmudgeon and one of the world's greatest dreamers. While appalled at NASA's cancellation of the moon exploration program, he was equally appalled at the pervasiveness of technology: "We have too many cell phones. We've got too many Internets. We have got to get rid of those machines. We have too many machines now."

Bradbury published *Fahrenheit 451* in 1953; many of his predictions of advancements in the field of telecommunications are evident today. He predicted that television-like screens would take up multiple walls of living space and that entertainment would consist of more sports for everyone and vapid reality shows. Telephones and doorbells would call out the names of callers. People would listen endlessly to music and communicate using small ear devices. Equally prescient are Bradbury's inventions of mechanical devices to enhance crime detection, such as the Mechanical Hound. Warfare has also advanced in Bradbury's fictional vision.

The advanced technologies that Bradbury predicts in *Fahrenheit 451* are one reason he himself classified this novel as science fiction. Yet, much of the fiction has become today's reality. Flat-screen televisions can measure as large as 152 inches diagonally. People use surround-sound systems and interactive home video consoles. Today's young people tend to be a constantly plugged-in generation.

In this lesson, students discover the similarities of the society in *Fahrenheit 451* to today's popular culture. Students also discuss the implication that technology can be dangerous if not used in moderation. Guide students to the realization of the double-edged sword of the technology they take for granted. The modern era's desire to have information readily accessible at any time and from any place needs to be examined. Bradbury makes clear that overreliance on technology can have negative implications, as acquisition of facts replaces thoughtful reasoning.

Procedure

1. Ask students to define the word *technology*. It comes from the Greek word *tekhnologia*, meaning the study of a skill or craft. Technology involves creating tools to serve purposes and solve problems.
2. Distribute **Handout 12**, and ask students to complete both parts.

Suggested Responses

Part B.

1. Thimble radios in Mildred's ears enable her to listen to music, talk shows, and propaganda all the time. They solve the problem of boredom.
2. The suction snakes remove the poison of the overdose of sleeping pills. The second machine pumps out all the blood and replaces it with fresh blood. The suction snakes clean up a problem without the need of doctors and hospitals.
3. The wall-to-wall television screens give pleasure and involve the viewer in interactive shows. Many of the programs bombard the viewer with bright colors and firework displays. They address the problem of boredom.
4. The Mechanical Hound sniffs out criminals and maims or destroys perpetrators. Lawbreakers are brought to "justice."
5. The firemen spray kerosene all over books and ignite the bonfire with a mechanical match. Books are hard to burn, and the equipment expedites the process.
6. The front door speaker announces visitors, providing security.
7. Telephones identify callers, solving the problem of answering unwanted calls.
8. The bomber planes provide surveillance and a feeling of protection after two atomic wars.
9. The subway train radio advertises products and avoids the problem of needing to replace print advertisements.
10. The "green bullet" ear device makes private communication possible and helps Montag feel secure.

3. Divide the class into small groups, and ask them to discover how Bradbury's science fiction inventions listed in part B of **Handout 12** have for the most part become true and are widely available technologies today.

Suggested Responses

1. Devices to listen to music are ubiquitous in today's world.
2. While suctioning poison from the body is an ancient technology, the use of fiber optics is prevalent in medicine today.

3. We have large-screen televisions and interactive home video consoles.
4. The Mechanical Hound is similar to unmanned aerial vehicles or drones used in present-day warfare and police actions.
5. The firemen's equipment brings to mind flamethrowers or even common mechanical igniters.
6. The front door speaker resembles our security options.
7. Many people today use caller ID.
8. The bomber planes are similar to B-52 planes and stealth bombers.
9. Most of us do not even pause to consider the audio advertisements that bombard us daily.
10. Some cell phones offer hands-free communication.

4. Distribute **Handout 13**, and ask students to complete the activity.
5. Assign students to read the last section of the novel, "Burning Bright."

 Name:

Technology in *Fahrenheit 451*

Part A.

Directions: Record a working definition of the word *technology*.

Part B.

Directions: Below is a list of some of the machines and advanced technologies present in parts 1 and 2 of *Fahrenheit 451*. In the space provided, record the purpose of each and the problem it solves.

Technology	Purpose	Usefulness
1. "Seashells" or thimble radios in Mildred's ears		
2. The suction snake used on Mildred		
3. The wall-to-wall television screens		
4. The Mechanical Hound		

 Name:

Technology	Purpose	Usefulness
5. The firemen's equipment		
6. The front door speaker		
7. Telephones that report the name of the person calling		
8. The bomber planes in the sky		
9. The subway train radio		
10. The "green bullet" ear device		

 Name:

Keeping the World Happy

Directions: Choose one of these five machines from *Fahrenheit 451,* and circle your choice. Then fill in the various parts of this four-square form completely.

1. "Seashells" or thimble radios in Mildred's ears
2. The wall-to-wall television screens
3. The Mechanical Hound
4. The subway train radio
5. The "green bullet" ear device

Description in Novel	Description in My Own Words
Illustration Based on Description	**Dangers Posed**

Lesson 6

Allusions: Making Connections

Objectives

- To identify types of allusions in *Fahrenheit 451*
- To explore the effects of allusions
- To analyze the themes of the novel through a focus on allusions

Notes to the Teacher

This novel is filled with allusions, a necessary component in a work that explores the nature of knowledge in a world where books are banned. In fact, *Fahrenheit 451* is a rich tapestry of allusions with which the reader needs to become familiar, as the many references link directly to themes. This lesson focuses solely on allusions and builds on Lesson 2 in this unit, where allusions are introduced.

Allusions are usually indirect or passing references to some event, person, place, or artistic work, the relevance of which is not explained by the writer. By this definition, the inclusion of most of Matthew Arnold's "Dover Beach" is not an allusion, as Ray Bradbury makes the purpose overt. By implying comparisons, allusions enhance meaning.

Classical allusions refer to ancient Greece and Rome. For example, Hercules and Antaeus are mentioned when Faber tells Montag about the lack of substance in the present era. Biblical allusions refer to either the Old or the New Testament; in this novel, there are many biblical allusions, as well as historical allusions.

In this lesson, students first discuss various types of allusions. Next, in an activity that requires individual reflection, students respond to a passage that relates to a biblical allusion. Finally, in a culminating activity, students research a specific allusion and prepare to take on the persona of the author of a work. As students compose brief presentations, they include analysis of why Bradbury chose to include a specific allusion in his story.

Procedure

1. Review the basic definition of *allusion*. (An allusion is a reference to a person, place, myth, historical event, or another work of literature. Allusions are often indirect or brief references to well-known characters or events.)

2. Distribute **Handout 14**, and use it to explain various types of allusions. Then ask small groups to complete the handout.

Suggested Responses

1. In part 2 when Montag is trying to block out the blaring advertisements from the subway radio, he repeatedly mentions the lilies of the field. This is a reference to *Matthew 6:28* or *Luke 12:27*. This is ironic considering the obsession with appearances demonstrated by Mildred as well as the advertisement for a dental product to enhance the whiteness of teeth.
2. Beatty refers to the story of Icarus, the son of Daedulus, at the beginning of part 3. This is a powerful allusion to the myth of escaping imprisonment and being destroyed by fire.
3. Benjamin Franklin is referred to as the first fireman in the first part of the novel. This allusion is one of many that include the destructive power of fire.
4. One of the first literary allusions mentions Latimer and Ridley, the Oxford martyrs burned at the stake in 1555. It is fitting that the old lady who chooses to be burned with her library cites the quotation, "Play the man, Master Ridley. . . ." The novel abounds with literary allusions.
5. Early in part 2 Montag states that America started and won two atomic wars since 1990. Readers would be aware of the bombing of Hiroshima and Nagasaki. Clearly, at the end of the novel, there is another atomic war. Bradbury illustrates the idea that humankind is bent on destroying itself through war, thus reinforcing the pessimistic ending of "Dover Beach."

3. Distribute **Handout 15**. Locate the references to *Ecclesiastes 3* at the end of part 3, and read the ending out loud. Give students time to reflect and make connections in writing. Then encourage students to share their responses.

Suggested Responses

1. Time is a constant motif in *Fahrenheit 451*, as seen in the title of part 2. The sands of time are running out, as both Faber and Montag come to realize. Granger in part 3 also tells Montag that when the war is over, it will be time for books again until another dark age of repression.
2. Guy Montag's choice of Ecclesiastes to keep alive shows that his time has come to defy the repression of Beatty and the other firemen. It is time to escape, rebel, and persevere so that the future of knowledge and real thought can live on.

4. Distribute **Handout 16**, and review the directions. Ask students to use online sources and encyclopedias to locate information. (There are basically three reasons Bradbury uses the allusions listed. Many have to do with fire; some refer to the importance of knowledge; most are allusions to works by rebels, philosophers, and thinkers.) For presentations, students should be able to share the relevant section of *Fahrenheit 451*. They might also consider using direct quotations from an original source. Suggest that students dress in costume for the presentation. Mention that evaluations of student work will be based on evidence of research and critical thinking and on how well students assume the persona of their chosen figure.

 Name:

Types of Allusions

Directions: For each of the following types of allusions, locate an example from *Fahrenheit 451*. Use all three parts of the novel to locate examples. Use direct quotations to record the allusions. Then find the sources of the allusions, and explain their purposes; include the ways they enhance the themes of the novel.

Type of Allusion	Example and Page Number	Source and Purpose
1. Biblical		
2. Classical		

Type of Allusion	Example and Page Number	Source and Purpose
3. Historical		
4. Literary		
5. Topical		

A Time for Everything

Directions: Ecclesiastes, a book of the Old Testament of the Bible, is referred to many times in *Fahrenheit 451*. It is the book that Montag becomes at the end of the novel. Read the following passage carefully. Then answer the questions.

Ecclesiastes 3:1–8

There is a time for everything,
and a season for every activity under the heavens:
a time to be born and a time to die,
a time to plant and a time to uproot,
a time to kill and a time to heal,
a time to tear down and a time to build,
a time to weep and a time to laugh,
a time to mourn and a time to dance,
a time to scatter stones and a time to gather them,
a time to embrace and a time to refrain from embracing,
a time to search and a time to give up,
a time to keep and a time to throw away,
a time to tear and a time to mend,
a time to be silent and a time to speak,
a time to love and a time to hate,
a time for war and a time for peace.

1. What does this passage mean? Why is it significant? How does it connect to a theme in *Fahrenheit 451*?

2. What does this passage tell the reader about Guy Montag? Why does he choose this book to keep alive?

3. What personal connections do you have to this passage? What text-to-self connections can you make to this quotation?

Allusions and the Meeting of the Minds

Directions: Ray Bradbury makes many allusions in *Fahrenheit 451*. Choose an allusion from the following list. After locating the allusion in *Fahrenheit 451*, research the author, philosopher, theorist, or leader, and his literary work, philosophical writing, theory, or achievement. Prepare to act as that person in a presentation in which you tell the class who you are, explain why Bradbury included you and your text or idea in his story, and clarify whether the allusion is ironic.

1. Aristophanes—Greek playwright of satirical comedies
2. Marcus Aurelius—*Meditations*
3. Sir Francis Bacon—*Novum Organum*, a philosophical work
4. William Blake—"The Tyger," a poem
5. James Boswell —*Life of Samuel Johnson*, a biography published in 1791
6. Robert Browning—*Pippa Passes*, a long poem
7. Gautama Buddha—Siddhartha Gautama, Indian mystic and founder of Buddhism
8. Book of Job—Bible: A man's faith is tested by a series of tragic events.
9. Robert Burton—*The Anatomy of Melancholy*
10. Lord Byron—George Gordon, Lord Byron, a British Romantic poet
11. Lewis Carroll—*Alice's Adventure in Wonderland*, Cheshire Cat
12. Confucius—Chinese philosopher whose writings are the basis of Confucianism
13. Charles Darwin—*On the Origin of Species*
14. Mahatma Gandhi—Indian leader who advocated nonviolent resistance
15. Thomas Jefferson—Author of the Declaration of Independence
16. King John—*Magna Carta,* 1215
17. Samuel Johnson—*Rasselas*
18. Latimer & Ridley—"Play the man, Master Ridley. . ." were the last words of Hugh Latimer to Nicolas Ridley. They were two Protestants burned at the stake in Oxford, England, in 1555.
19. Niccolò Machiavelli—Italian Renaissance political theorist
20. José Ortega y Gasset—Spanish philosopher
21. Thomas Paine—British-born American patriot who wrote *Common Sense,* 1776
22. Plato—Plato's *Republic*, *Utopia*, and "Allegory of the Cave"
23. Alexander Pope—*Essay on Criticism* and *Essay on Man*, poet

24. Revelation—Bible: The last book of the New Testament is apocalyptic in nature.
25. Bertrand Russell—British philosopher, mathematician, social critic
26. Albert Schweitzer—French philosopher, physician, missionary
27. William Shakespeare—Plays alluded to include *Julius Caesar, The Merchant of Venice, and The Tempest*. Choose one.
28. Sir Philip Sidney—*Defense of Poetry, Arcadia*, Renaissance poet
29. Jonathan Swift—A satirist, wrote *Gulliver's Travels*
30. Henry David Thoreau—Author of *Civil Disobedience and Walden*

Lesson 7

Specific, Concrete Imagery

Objectives

- To explore the impact of concrete, specific word choice
- To identify figurative language and imagery in context
- To analyze the effect of sensory details, imagery, and figurative language

Notes to the Teacher

Concrete, sensory details in a work aid the reader in visualizing what the author is describing. When an author uses the five senses to describe a situation or person, he or she engages the reader directly through sight, smell, taste, hearing, and touch. Ray Bradbury's work is filled with sensory details, especially in the third part describing Montag's pain when escaping the city and the pleasure he finds in the natural world in which he finds sanctuary.

Figurative language is another means of connecting with the reader by creating comparisons between the unfamiliar—the text of the author—and the familiar world of the reader's realm of experience. The two main figures of speech that Bradbury uses to make his novel vivid are similes and metaphors.

Students begin this look at the writer's craft by completing a creative writing prompt on concrete, specific word choice and imagery. Then students locate examples of text with sensory details. Finally, students find examples of similes and metaphors in the novel and discuss their meaning and significance.

Procedure

1. Read aloud the passage early in part 1 in which Montag discovers his unconscious wife. Discuss why this scene is so vivid, and call attention to the sensory details of the feeling of coldness, the sound of the pill bottle on the floor, and the sight of his wife's face and glassy eyes, all of which suggest death.
2. Distribute **Handout 17**, and review the difference between abstract and concrete words. Abstract nouns name concepts. Concrete nouns, on the other hand, identify things that can be sensed. Ask students to complete the handout, and follow with discussion.

3. Review the definitions of metaphors and similes as examples of figurative language. Return to the passage read for the activity in procedure 1, and point out examples of metaphors and similes on those pages: Montag compares his wife's remoteness as she is stretched on the bed to a carving on the lid of a tomb. Bradbury calls her addiction a vast sea, and her overdose is like drowning or going down for the third time. Encourage students to find other examples of similes and metaphors in the same passage.
4. Distribute **Handout 18**. Clarify that sensory details, imagery, and figurative language are like an author's thumbprint. Bradbury's unique style becomes evident when we examine his creativity in composing similes and metaphors and in using imagery. Direct students to complete the handout. During discussion, encourage students to realize the immediacy of the imagery.

Suggested Responses

1. When Montag burns Beatty, the dead man is compared to a silent "charred wax doll." As Montag is escaping, he imagines the thousands of faces coming to the front doors of their homes to locate the fugitive. He compares the lifeless citizens to "gray animals peering from electric caves." This simile also relates to the sense of sight and is one more example of imagery of death.
2. Just before Montag turns the flamethrower on Beatty, his anxiety and emotions are compared to the thunder of an avalanche. The pain Montag experiences as he is escaping the city is compared to spikes being driven into his knee, then darning needles, then safety pins, as the pain abates.
3. When Montag burns his home, it collapses into "red coals and black ash" and "sleepy pink-gray cinders."
4. The sound of the approaching police helicopters is described as a "great whirling whisper."
5. The pain of Montag's injured knee is a "shower of silver needles," which is also a metaphor.
6. When the bomb destroys the city, Montag feels as if his mouth is lined with dust.
7. The breath of the deer smells of cardamom and ragweed. The leaves on the ground smell of hot cloves. There are many other sensory details that relate to the sense of smell in the same passage.

5. To reinforce the effect of sensory details and figurative language, distribute **Handout 19**, which includes the poem "The Tyger" by William Blake, the source for the title of the last part of the novel. Read the poem out loud, and briefly discuss the fierce tone. Then, for closure to this lesson, have students reread the poem and answer the questions. Remind students of the dual nature of fire, which Beatty suggests when he says that fire is both bright and clean. Fire can destroy, but it can also restore.

Suggested Responses

1. The sense of sight is predominant with the references to the bright fire burning and the symmetry of the tiger. The sense of touch is also mentioned. The aggression of the subject of the poem makes it seem negative and frightening.
2. There are a number of reasons that the third part of *Fahrenheit 451* is entitled "Burning Bright." The allusion predicts the complete annihilation of the city. It also suggests that Montag has become fierce like a tiger. There are many references to the destructive power of fire throughout part 3, as well as some to its restorative nature. If students do not notice the veiled allusion to Icarus in the poem, "On what wings dare he aspire," be sure to point that out.
3. If students have not already read William Blake's "The Lamb," use it for its contrast to "The Tyger."

6. Assign students to review the novel and list symbols, including names that seem to carry additional meaning. If the edition you are using includes the Afterword, assign that for students to read.

Name:

Specific, Concrete Imagery

Directions: Select an abstract noun like *sorrow, joy, love, wisdom,* or *patriotism*. Write the word in the space below. Then fill in a concrete image evoked by the abstract term for each category. Be very specific.

Abstract Noun _____

Color	**Smell**	**Taste**
Sound	**Texture**	**Animal**
Flower	**Weather**	**Car**

Focus on Style

Directions: Use part 3, "Burning Bright," to find examples of each of the following techniques that together make up Ray Bradbury's style. Be prepared to discuss the purpose of each example.

Stylistic Device	Example and Page Number	Effect and Purpose
1. Simile		
2. Metaphor		
3. Concrete sensory detail of sight (visual)		

Stylistic Device	Example and Page Number	Effect and Purpose
4. Concrete sensory detail of sound (auditory)		
5. Concrete sensory detail of touch (tactile)		
6. Concrete sensory detail of taste (gustatory)		
7. Concrete sensory detail of smell (olfactory)		

Burning Bright

Directions: Read the following poem by William Blake. Then respond in writing by carefully answering the questions. Be prepared to share your responses.

The Tyger
Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare sieze the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright,
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

—William Blake

1. What sense is predominant in this poem? How does the poem make you feel?

2. Why is part 3 of *Fahrenheit 451* entitled "Burning Bright"? What is the purpose of this allusion? What other text-to-text connections can you make between the poem and the novel?

3. What text-to-self or personal connections can you make?

Lesson 8

Hidden Meanings: Archetypes and Symbols

Objectives

- To define the terms *archetypal imagery* and *symbolism*
- To identify archetypal images and symbols in context
- To analyze the effect of archetypes and symbols

Notes to the Teacher

Explaining the purpose and effect of symbolism as it relates to discerning a theme is often difficult for students. A symbol is something concrete that represents an abstract idea. For example, the flag of the United States of America is a red, white, and blue piece of cloth that includes stripes and stars; it represents patriotism and freedom to most U.S. citizens. Open symbols are universal and well-known; for example, a set of scales represents justice. There are also constructed or closed symbols, which are given meaning by the author. The salamander in *Fahrenheit 451* is an example.

When symbols are deeply embedded in the psyche or intuitive level of response, they are often described as archetypes. Most students are not familiar with the concept and power of archetypal imagery. An archetype is an original pattern or model from which other things of the same type are copied or on which they are based. An archetype is a first form or a prototype. In Jungian psychology, it is an inherited, unconscious idea, part of the collective unconscious. According to Jung, archetypes are universally present in all individual psyches. Considering archetypes explains how so many descriptions about a great flood exist in ancient texts. The similarity of the stories about restoration of the peoples of the earth in these various creation myths cannot have arisen from commerce between these civilizations.

Fahrenheit 451 is filled with powerful symbols and archetypal images, all of which relate directly to the theme. In the first part of this lesson, students discover the symbolic meaning in the title of each part of the novel. Students also use the Afterword to determine the meaning of certain tag names such as Faber, Montag, and Granger. Next, students locate and respond to various archetypal images and symbols in the novel. Finally, for an optional activity, students choose symbols to use in creating a new book cover for the novel.

Procedure

1. Point out that authors usually give careful thought to titles and names. Review why Ray Bradbury entitled this novel *Fahrenheit 451*. Ask students if they are aware of characters in film or literature whose names have extra meaning. These types of names with connotation are sometimes called "tag names." Give examples of tag names in literature, such as Professor Severus Snape in the Harry Potter books. *Severus* means "severe or strict," which that character certainly is.
2. Distribute **Handout 20**. Divide students into pairs to work on this activity, and give them time to use the text, especially the Afterword. After adequate time, discuss what students have recorded and how these names add meaning to the novel.

Suggested Responses

1. Both of the nouns in the title of part 1 have to do with fire. A hearth is a fireplace where the "home fires" burn bright, but that is ironic in Montag's case. His home lacks warmth. The mythological salamander is at home in fire; it is a symbol on the fireman's uniform. The fire truck is also personified as a salamander.
2. Montag recalls a trip he took as a young child to the seashore. A relative told him he would get a dime if he could fill up a sieve with sand. Of course, the faster he poured the sand into the sieve, the faster it sifted through. The reason Montag remembers this event is that his time is passing rapidly, like the sand in an hourglass. The emptiness and futility of this task represents Montag's society in the city and the meaninglessness of his life.
3. Since students have already discussed the poem by William Blake, this is a review. The firebomb at the end with the apocalyptic destruction of the city is connoted in the title.
4. In the Afterword, Bradbury claims that using the name of a paper manufacturing company was a subconscious choice. It is significant that Guy Montag's name is connected with writing and books.
5. In the Afterword, Bradbury makes clear that the name Faber, a manufacturer of pencils, also came from his subconscious. Still, it is a fitting tag name for someone who values the meaning of books and an intellectual life.
6. Montag encounters Granger after running from the city. The name has an agrarian association. Granger and his fellow book people live in the forest.

3. Ask whether there are other possible tag names in the novel, and guide students to consider the firemen's names, Stoneman and Black. Stoneman has the connotation of being cold and emotionless, while black is a color used negatively in this book. At one point, Montag realizes that the firemen all look alike with black hair, black brows, and dark shadows of whiskers on their faces.
4. Provide a definition of the term *symbolism*, and discuss various familiar or open symbols. Clarify that a symbol must be something concrete or tangible that represents something abstract. Distribute **Handout 21**, and ask students to complete the chart.

Suggested Responses

1. In legend, the salamander makes its home in fire. A salamander cannot be consumed by flames, so this symbol represents the impervious nature of Beatty and the other firemen, who are callous and uncaring.
2. The phoenix rises from the ashes of its own funeral pyre. At the end of the novel, Granger compares humankind to a phoenix that rises again and again. This is a hint of optimism. In the beginning, the phoenix is a symbol of fire worn on the chest of the firemen.
3. In part 1, the allusion to the Tower of Babel is used by Beatty to explain the confusing and contradictory nature of books. At the end, intellectuals and professors with knowledge of many languages have come together to keep knowledge intact and safe. This is a reversal of God's punishment, and it provides hope for the future.
4. As Bradbury claims in the Afterword, the Mechanical Hound is his "robot clone" of Arthur Conan Doyle's hound of the Baskervilles. Bradbury's beast is described thoroughly in part 1. The Mechanical Hound represents evil.
5. In part 1, Montag describes Clarisse as a sort of mirror who helps him to see himself. At the end, Granger repeats this symbol by saying that the survivors are going to "go build a mirror factory" so that people will not forget the past. By taking a good long look into these figurative mirrors, Granger hopes that people will see and try to correct their inherent flaws.
6. Books serve as the central symbol of the novel and have many layers of meaning. When Montag burns the books, he sees them as white birds rising to the sky; thus they represent freedom of thought. Books represent knowledge, wisdom, and understanding. Montag also comes to realize that these concrete objects of paste and paper which burn at 451 degrees Fahrenheit represent real flesh and blood.

5. Explain that some symbols used throughout time and in many different cultures acquire added meaning. These types of symbols and images are called *archetypes*. Distribute **Handout 22**, and use it to clarify the nature of archetypes. Then ask students to complete the chart.

Suggested Responses

1. The firemen are dressed in black. Montag's house is often in darkness. Montag escapes in the dark of night.
2. Fire is often described as red. Blood is often mentioned in violent scenes. Mildred's poisoned blood is replaced by fresh, pure blood.
3. Clarisse is described in terms of milky whiteness, signifying her innocence and purity. The burnt books are white ash, conveying death.
4. The suction tubes of the men who revive Mildred are referred to as snakes, and the men's eyes are like puff adders'. The firemen's hose spewing kerosene is also referred to as a serpent.
5. Fire has destructive powers in the novel, beginning with the meaning of the title. It can also restore as the campfire does at the end. The sun rises feebly after the great bombing of the city, connoting hope.
6. After escaping in the river, Montag emerges a new man, partly because he is washed clean of his scent and puts on new clothes. The river is an escape for him, a path to safety.
7. Clarisse is a youthful version of the good mother. She is closely attuned to nature; Montag describes her in terms of natural imagery. She nurtures Montag and provides him a glimpse into truth and meaning.
8. Faber serves as Montag's mentor. He literally comes to Montag's rescue and tells him how to escape to safety. The listening device also provides Montag with safety. Faber has the wisdom of knowledge and reading on his side, which he passes on to Montag.
9. The dry leaves that Clarisse calls to Montag's attention provide the setting for the novel. This tragedy of the fall of a civilization occurs in autumn.

Optional Activity

Ask students to choose one symbol or a combination of similar symbols that they understand best. After examining again the cover of their book, have students create original book covers for *Fahrenheit 451* using one symbol or combination of symbols as the focus. Contrasting symbols can also convey hidden meaning. Encourage students to experiment with fonts and sizes to enhance symbolic meaning. When students present these book covers in a type of gallery, ask them to explain the symbols they have chosen.

What's in a Name?

Directions: Using your text, including the Afterword, explain the meaning of the following titles and names.

1. "The Hearth and the Salamander"

2. "The Sieve and the Sand"

3. "Burning Bright"

4. Montag

5. Faber

6. Granger

Powerful Symbols

Directions: Complete the middle column by describing the symbol as Ray Bradbury presents it. Then, in the right column, identify the abstract, hidden meaning of the symbol. What ideals, emotions, or beliefs are suggested by each symbol?

Symbol	Description of Symbol as Presented in Novel	Hidden Meaning
1. Salamander		
2. Phoenix		
3. Tower of Babel		

 Name:

Symbol	Description of Symbol as Presented in Novel	Hidden Meaning
4. Mechanical Hound		
5. Mirror		
6. Books		

A Taste of Archetypes

Directions: Fill in the right column completely by locating examples of the archetypal image in *Fahrenheit 451* and explaining its significance.

Archetype	Meaning	Example from *Fahrenheit 451*
1. The color black (darkness)	This color often signifies the unknown, death, the unconscious, evil, or great power.	
2. The color red	This color often signifies blood, violence, and chaos.	
3. The color white (light)	As a positive color, it signifies purity and innocence; in its negative aspects, it represents death and terror.	
4. Snake or serpent	The snake is nearly always a symbol of evil energy and force.	

 Name:

Archetype	Meaning	Example from *Fahrenheit 451*
5. Sun or fire	This paradoxical symbol represents creative energy and the passage of time. The setting sun represents death.	
6. Water or river	Rivers represent death and rebirth and the flowing of time.	
7. The good mother	She is a positive female character associated with warmth, nourishment, growth, and abundance.	
8. The wise old man	A character who comes to the rescue of the hero, the old man is knowledgeable and moral; he represents truth.	
9. The season of fall	Autumn suggests old age and death.	

Lesson 9

"I Am the Book"

Objectives

- To predict conditions of a world without books
- To evaluate the importance of literature

Notes to the Teacher

As this unit nears completion, the last two lessons emphasize students' reflections on Ray Bradbury's predictions of a technologically advanced society starved for meaning and significance. This lesson focuses on the importance of reading as part of human intellectual and moral development. Early in *To Kill a Mockingbird* by Harper Lee, the adult Jean Louise Finch reflects about a teacher who wanted her father to curtail the child's reading. Scout comes to this conclusion: "Until I feared I would lose it, I never loved to read. One does not love breathing." Bradbury likewise affirms the necessity of reading when Granger asserts that books will endure. This idea of the worth and value of books drives Montag's rebellion.

When Granger introduces the book people to Montag, it is not by their names, but by their book personae: "I am Plato's *Republic*," proclaims Granger. "We are all bits and pieces of history and literature and international law." The goal of the book people is to keep knowledge intact and safe. They do this by memorizing important texts and passing them on. This idea of becoming the book is portrayed vividly and accurately in the 1966 film adaptation of *Fahrenheit 451*, starring Julie Christie and Oskar Werner and directed by François Truffaut. The last ten minutes of the film are very fine in stirring students to perceive the repercussions of suppressing literature.

In this lesson, students first reflect on the importance of books. Next, they view the ending of the 1966 film, if possible. They discuss Granger's comments and unforgettable legacy. Finally, students reflect on books that have helped to form them.

Procedure

1. Read the section in part 1 of *Fahrenheit 451* when Montag is talking with his wife about why he does not want to go to work after seeing the old woman burn with her library. He has an epiphany about the power of books. Ask students to journal about what they think that special something about books might be. After adequate time, ask students to volunteer to read their responses.

2. If possible, have the class view the last ten minutes of the 112-minute film *Fahrenheit 451*, starring Julie Christie and Oskar Werner, directed by François Truffaut. Explain that the film was created in 1966, and point out significant changes from the book. First of all, Clarisse meets back up with Montag several times; most significantly, she has joined the book people in the forest. Ask students why they think this change was made. Second, there is no bomb at the end. Significant time passes as the book people live quietly and happily in their campground, reciting and learning their books. In the entire film, there are other glaring omissions such as no Mechanical Hound, no Faber, and no Granger. Still, one thing that the film does well is to create a world where there is no reading. Tell students that the opening credits are spoken, and when Montag is reading the newspaper, it is all pictures. The film also stresses that in a world where one cannot read or think independently, there is no individuality. In the film, nonconformists are publicly punished. Discuss students' impressions of the last ten minutes of the film after providing viewer background information.
3. To reinforce the theme of reading and thinking for oneself that leads to individuality, distribute **Handout 23**, and have students complete it. Remind them that they will be encouraged to share their responses.

Suggested Responses

2. The purpose of this part of the novel is to assert that people who read and think for themselves should not be seen as threats to society, but as treasures. In Montag's world, individuality is a threat, and it is strongly discouraged. Mildred's way of life, dependent on drugs and addled by too much viewing and interaction with her television family, is promoted as superior. In contrast, Granger's grandfather, who left such an impact upon him, was a true nonconformist and individual. After all, he told Granger jokingly, "I hate a Roman named Status Quo!" A theme revealed by Granger's discussion of his grandfather is that individual thought and action should never be suppressed. To suppress books as a form of censorship is to suppress individuality. Nonconformity is healthy in a democratic society.
3. Encourage volunteers to share the nature of the thumbprints.

4. Discuss how books can truly form a person's life. Ask students to list books that have been important to them. Encourage students who seem reading resistant to think about the books that they associate with childhood. For each title, have students record how the book came to them (e.g., as a gift) and why they value it. Follow with class discussion.

5. Ask students to review the list of books that have formed their character. Direct them to choose one book that they would become to keep that book alive. Distribute **Handout 24** for use as a sort of ticket out or closing power write. Collect these reflections at the end of the class period.
6. Assign students to research the importance of television to people today.

Optional Activity

If time permits, a guided viewing of the entire film *Fahrenheit 451* is advisable. The film is unrated, and there is one suggestive scene with Montag and his wife. After viewing, ask students to respond to various aspects of the film. Which version of the story do they prefer, the novel or the film, and why? Why did the director choose the same actor to play both Montag's wife, named "Linda" in the film, and Clarisse? What is the effect of having Clarisse appear with the book people? What other changes in the film either enhance or detract from the story?

Individual Legacy

Directions: Reread the section near the end of part 3 of *Fahrenheit 451* in which Granger tells Montag about his grandfather and the legacy this important individual left to the world. Read from where Montag tells Granger that his wife is in the city to where the war begins and ends in an instant, about three pages of the book. Then, answer the following questions.

1. Granger says, "The world was bankrupted of ten million fine actions the night he passed on." Granger goes on to tell Montag, "Everyone must leave something behind when he dies." What is the legacy you hope to leave behind? What is it that makes you an individual? List your special talents, actions, and interests.

2. What is the purpose of this section of the novel? What theme is revealed by Granger's discussion of his grandfather?

3. What other text-to-self or personal connections can you make to this final section of the novel? Is there an individual who either left or will leave a "thumbprint" on the "convolutions" of your brain?

I Am the Book

Directions: In the space below, record the title of the one book that you would become to save it from extinction, just as Montag chooses to become a book from the Bible, Ecclesiastes. Then answer the questions thoroughly in a free-writing mode as reflection.

Book Title _____

1. Why have you selected this book? What does it indicate about you as an individual?

2. What would your life be like without this book? Why is it worth keeping alive?

Lesson 10

Unasked Questions

Objectives

- To question society's dependence on technology
- To evaluate participation in a Socratic seminar

Notes to the Teacher

The end of a unit is an ideal time for deep discussion using the strategy of a Socratic seminar. This method of assessment is particularly effective for *Fahrenheit 451* with its theme of becoming an individual through original thought, as well as its motif of the problems in a technologically advanced society. Before explaining the Socratic seminar format, introduce students to Neil Postman, an American cultural critic who is best known for his 1985 book about television, *Amusing Ourselves to Death*. This book warns of a decline in the sharing of substantial ideas because of mass media. His main argument is that television demeans political discourse, reduces serious issues to sound bites, and replaces ideas with entertainment. Students will readily perceive how Postman's argument correlates to the themes of Ray Bradbury's novel. Postman also argues that television is not an effective means of education, as it reduces interaction that he saw as necessary to maximize learning. Again, this belief completely correlates with Bradbury's much earlier vision.

A Socratic seminar is a unique alternative to traditional class discussions because, ideally, in a seminar, students speak up to 95 percent of the class time. A Socratic seminar differs from a didactic method by which the teacher delivers information to students. It is different from a debate, as a Socratic seminar is not competitive. Rather, in a Socratic seminar, the topic drives the conversation in a cooperative form of instruction. The teacher is first a facilitator and then an observer and recorder. To allow students to explore and question their ideas, a Socratic seminar is best conducted with twelve to fifteen students; in larger classes, a teacher is wise to split the class in half and have some students serve as observers in a fishbowl exercise.

Socratic seminars foster classroom conversations and build community, a goal that Bradbury endorses with his final vision of the community of the book people. Since Socratic seminars help students clarify positions as well as learn the language of civil disagreement, this form of instruction is ideal for a novel that examines the loss of community when reading and original thinking are discouraged. Students learn to tolerate opposing viewpoints and to defend their point of view with evidence and logic.

A Socratic seminar begins with a prebriefing section where there is group discussion about the goals and ideas to be explored. This is when the strategy of participation in a Socratic seminar can be discussed. Part of the coaching involves modeling the types of questions used in the Socratic method: What is your main point? Could you give me an example? Do I understand you correctly? What other information do we need? What is your evidence? The Socratic conversation itself takes about thirty-five to forty minutes. After the conversation, debriefing usually takes up to ten minutes and is very important.

Procedure

1. To initiate the Socratic seminar, review the information about television and media which the students learned from the homework assignment.
2. Provide students with details about the procedure for a Socratic seminar. Distribute **Handout 25**, and review the key concepts of this form of discussion.
3. If necessary, divide students into those who will participate in this Socratic seminar and those who will be fishbowl observers. Give the fishbowl observers **Handout 26**, and review the strategy with them.
4. Organize the students who are participants in this Socratic seminar in a circle with their fishbowl observers seated behind them and slightly to the right. Use a roster of students to mark their contributions. (Refer to the Teacher Resource Page for quick comment symbols.) Begin the Socratic seminar by reading this initial discussion-starter prompt:
   - When Montag first meets Faber, the professor uses an analogy for the lack of substance of their era: "We are living in a time when flowers are trying to live on flowers, instead of growing on good rain and black loam." Faber is criticizing television and other entertainment media, which substitute fantasy for reality. How does overdependence on television and technology inhibit mental growth?

   To start a conversation and to ensure that all Socratic seminar participants make a contribution, go around the circle to the right. Encourage students to respond to the initial prompt or to use it as a springboard to related responses.

5. Once all participants have had an opportunity to respond the first time, open up the conversation for students to control. Only if there is a lack of discussion, questioning, or illustration should the teacher-facilitator interject more guiding questions. Additional questions for this lesson's Socratic seminar are as follows:
    - How plausible is a future like the one Bradbury describes, one that would ban books and original thought? Could this rampant use of censorship actually occur?
    - Why is Clarisse considered antisocial and an outcast? What positive attributes does she portray?
    - How is the violence in Montag's world a comment on our own society? What is the link between visual media and violence?
    - How do visual media distract us from acting to solve social issues such as poverty and homelessness?
6. After a debriefing discussion on the ideas that emerge during the Socratic seminar, give students who participated in the Socratic discussion **Handout 27**. Collect the handout for evaluation.

Optional Activity

Provide a copy of Bradbury's short story "The Pedestrian," which is readily available on the Internet. This story is alluded to in the beginning of *Fahrenheit 451* when Clarisse and Montag are first talking and she mentions an uncle who was arrested for just walking. Later when Montag is almost run over, he realizes that he must be a very extraordinary sight, a man out walking for pleasure. Ask students to read the short story and write a brief essay on the how the story provides clarity for major themes of *Fahrenheit 451*.

Evaluating a Socratic Seminar

Directions to the Teacher: Use the following key to record students' performance during a Socratic seminar. Also record briefly the ideas that the students bring up. These ideas can be used for closure or subsequent discussion.

The symbols are arranged in a hierarchy with the most positive contributions at the top and the negative comments at the bottom.

Q	a question or probing comment
C	a clarifying question
F	helps to facilitate
T	a text reference
I	illustration (e.g., a personal example or text-to-self or text-to-world comment)
T-T	a reference to another reading in the class or a text-to-text comment
P	a paraphrase of what other students say
R	a response or a comment
+R -	a good/bad response
Q/A	asking and then answering one's own question
@	an unnecessary shift in tone, direction, or idea—a digression
O	personal opinion only
/	cut off someone else; interrupting a comment
L	long comment (keeps talking—dominates the conversation)
OT	off task, conducting side chatter or not paying attention

Parameters for Socratic Seminar Participants

Directions: Read the following rules and ideas to prepare you for participating in a Socratic seminar on *Fahrenheit 451*.

> Socrates maintained that, while others professed knowledge without realizing their ignorance, he at least was aware of his own ignorance. He said, "I only know that I know nothing." Another important idea is Socrates' unspoken theory that every person has the resources to answer questions correctly. He believed that he could teach merely by asking the right questions. Learning through questioning is the goal in a Socratic seminar. Recall what Clarisse states early in *Fahrenheit 451* about questioning. There is power in asking questions!

1. In a seminar you are aiming to understand ideas and issues.

2. Talk to other participants, not just to the instructor or facilitator.

3. Listen carefully.

4. Discuss ideas rather than opinions.

5. Question your own thinking.

6. Ask for clarification. Do not stay confused.

7. Speak up so that all can hear you.

8. Stick to the point.

9. Take notes when you want to remember a point.

10. Take turns; do not dominate the seminar.

11. Use *Fahrenheit 451* for illustrations of your point.

12. Remember that participants are responsible for the success of the seminar.

Fishbowl Observer Form

Directions: As a student observer, complete the following form for the student performer you have been assigned. If appropriate, tally the number of times he or she participates, asks questions, and gives positive responses. If the student performer you are watching does side talking or is inattentive, simply mark those items with an X. Give examples of the behavior you perceive. When the seminar is completed, sign your name at the top as the student observer.

Student Performer _____ Student Observer _____

Behavior	Tally	Example
Good posture		
Eye contact		
No side talking		
Participation		
Attentiveness		
Asking questions		
Positive responses		
Distraction		
Leadership		
Assisting others in getting involved in the discussion		
Civil disagreement		
Nonverbal communication		

Comments:

Socratic Seminar Self-Evaluation

Directions: Score your performance in today's seminar on *Fahrenheit 451* by using the following criteria.

4 = Excellent 3 = Good 2 = Fair 1 = Unsatisfactory

_____ I read the book.

_____ I contributed several relevant comments.

_____ I stated ideas and questions in a concise and precise manner.

_____ I phrased ideas as possibilities, not as opinions.

_____ I cited specific evidence from *Fahrenheit 451* to support my ideas.

_____ I asked at least one thoughtful, probing question.

_____ I asked at least one clarifying question that helped to move the dialogue forward.

_____ I questioned at least one unsupported assertion.

_____ I questioned the relevance of at least one comment or question.

_____ I related my comments and questions to previous comments or questions.

_____ I encouraged other participants to enter the conversation.

_____ I treated the comments and responses of all other participants with dignity and respect.

_____ I addressed all of my remarks to the entire group and did not conduct any side chatter.

_____ I contributed specific, objective, and constructive feedback about the group's overall performance during the debriefing.

Objective Test: *Fahrenheit 451*

Part A.

Directions: Define each of the following terms, and explain how each connects to the novel.

1. Dystopia

2. Irony

3. Technology

4. Allusion

5. Archetype

Part B.

Directions: Describe the roles and significance of the following characters.

1. Clarisse McClellan

2. Guy Montag

3. Captain Beatty

4. Professor Faber

5. Granger

Part C.

Directions: Clarify the source, meaning, and purpose of each of the following allusions.

1. Master Ridley

2. "he's burnt his . . . wings."

3. "Maybe the books can get us half out of the cave."

4. "And we are here as on a darkling plain/ . . . Where ignorant armies clash by night."

5. "To everything there is a season"

Part D.

Directions: Explain the significance of each of the following symbols.

1. Salamander

2. Phoenix

3. Tower of Babel

4. River

5. Mirror

Part E.

Directions: Briefly answer each of the following questions.

1. How does Mildred demonstrate her weaknesses throughout the novel?

2. What is the purpose of the Mechanical Hound?

3. Why does society consider Clarisse antisocial?

4. Explain how Montag's reaction to the commercial broadcast on the subway is a turning point in his life.

5. What technological tool does Faber give Montag, and how is it both a blessing and a curse?

6. Why is it ironic that Mildred describes the various actors on television as her family?

7. What does the White Clown show indicate about television programming in this society?

8. Why does Mrs. Phelps cry when Montag reads "Dover Beach"?

9. How does Montag escape the Mechanical Hound?

10. What is the climactic ending of the book? What glimmer of hope is left?

Answer Key

Part A.

1. Dystopia is a negative utopia, usually a repressive society with a controlling government; Montag lives in a dystopia.

2. Irony involves the opposite of what the reader or listener expects, such as the firemen who start fires rather than extinguishing them.

3. Technology involves the making and use of tools in order to solve problems; ironically, the tools in this novel cause problems.

4. An allusion is a reference to a person, place, myth, historical event, or another work of literature with which the reader is presumed to be familiar; it is ironic that Beatty knows so many lines from literature when books have been banned.

5. An archetype is a set of symbols, a prototypical pattern shared by many cultures. Examples include the good mother and the brave hero. These symbols are basic and intuitive and help increase significance in the novel.

Part B.

1. Clarisse McClellan is the innocent girl who stands against the cruel State. She befriends Montag and causes him to question his life and happiness.

2. Guy Montag's last name relates to a paper manufacturer. He is the protagonist who goes through a complete reversal in his understanding of the purpose and nature of books.

3. Captain Beatty is the antagonist and main foil to Montag. He ridicules Montag and deceives him when he leads him to burn his own home. Montag kills him with fire.

4. Professor Faber fits the archetype of the wise old man and comes to Montag's rescue. His name reflects a type of pencil manufacturer, fitting for a man who loves words.

5. Granger introduces Montag to the book people at the end. His name has the connotation of a simple life and the natural world of fields and forests. This is fitting as he lives in harmony with nature.

Part C.

1. The old lady makes this literary allusion just before she is burned with her books. Latimer and Ridley were heretics who were burned at the stake. Latimer said this to Ridley to give him courage.

2. Beatty says this to ridicule Montag; it is a classical allusion to Icarus, who flew too close to the sun; it is another image of destruction by fire.

3. This is another classical allusion to Plato's "Allegory of the Cave." It is significant because Montag chooses to find a new reality and turns away from the society he once knew and believed in. Also, Granger introduces himself as Plato.

4. These are lines from Matthew Arnold's "Dover Beach," which Montag reads. The lines of poetry suggest the apocalyptic ending.

5. This is a biblical allusion to Ecclesiastes, the book Montag chooses to become. He quotes these at the end, because he realizes that the time to rebuild is now, after the terrible end of his old society.

Part D.

1. Firemen wear a salamander on their uniforms. In myth, a salamander lives in fire.

2. The phoenix is an ironic symbol as it is also on the uniforms of the firemen. Granger cites the myth of the phoenix at the end as an example of how humanity will somehow rise again from the ashes of the old society.

3. The Tower of Babel symbolizes disunity and the fact that people are not unified by language and knowledge. Beatty ridicules books because they contradict each other and are written in so many different languages.

4. A river is an archetypal symbol of rebirth and restoration; Montag becomes a new man and even sheds his black fireman's uniform as he floats down the river away from the city to the safety of Granger's group.

5. Granger at the end says that the new society must build a mirror factory so that people can take a good hard look at themselves and their powers of destruction. This way, perhaps civilization can escape making the same terrible mistakes.

Part E.

1. Mildred takes an overdose of pills and has to have her stomach pumped. She is addicted to television and cannot think for herself. She turns in her own husband.

2. The Mechanical Hound sniffs out anyone who betrays the law by having books. It will destroy savagely whatever or whomever it corners and catches.

3. Clarisse asks too many questions. She would rather be outside enjoying nature than careening in fast cars or committing acts of violence. She does not watch television and does not conform in many other ways.

4. Montag realizes that the insistent commercial replaces real thoughts. He tries to drown it out by reciting a line from the Bible. He comes to hate television and advertising and conversely to love books.

5. Faber gives Montag a "green bullet" listening device that allows them to listen to each other. While it makes Montag feel secure and allows him to communicate, it also makes him vulnerable when Beatty finds it.

6. Mildred is closer to the insipid people on the parlor wall screens than to her own husband. She is thrilled to interact with television but does not interact or communicate with Montag, her only real family.

7. The television programming is empty entertainment, filled with clichés and snap endings.

8. Mrs. Phelps's husband is in the army. Even though she claims he will be back in a few days and says she is not worried, the poem makes her realize the reality of death in war.

9. Montag outraces the Mechanical Hound and escapes to the river, where he puts on Faber's clothes and throws the Mechanical Hound off his scent. To convince people that the Mechanical Hound did capture Montag, authorities catch and kill another victim on live television.

10. Atomic bombs annihilate the city and other cities in the country. The war begins and ends quickly in complete destruction, leaving only those like Granger's group who live in the forest. Hope is provided with the symbol of the phoenix and the idea that Granger and the other book people carry within them the memory of the literature of civilization.

Creative Assessment: *Fahrenheit 451*

Directions: Choose one of the following creative projects, or submit a proposal with your own creative idea. The project will be presented to the class.

1. Compose and/or perform a musical piece that captures Montag's sense of freedom when he has escaped the Mechanical Hound and the evils of the city. Use the sensory detail and exact quotations from the text as lyrics.
2. Compile a soundtrack by selecting several songs or musical compositions that capture the various actions from each part of the novel. Choose music that also relates to the tone of each climactic event. Write liner notes that describe each musical piece, the composer or songwriter, and the reason why you selected it.
3. Create a dramatic presentation, monologue or dialogue, of the scene in which Beatty barrages Montag with literary allusions. Write the script, and include descriptions of costumes and props. Prepare to perform this scene for the class.
4. Create a lexicon that lists and explains the many mythological, literary, and historical allusions in the novel. Illustrate it in appropriate ways to represent the key purposes. Present the final product in booklet form or as a PowerPoint presentation.
5. Create a video compilation of the historical or topical allusions in the novel, including the background of the time period in which the novel was written. Include videos relating to McCarthyism and the use of the atomic bomb and nuclear testing referred to at the end of part 3. Enhance the video montage with sounds, music, and text from the end of *Fahrenheit 451*.
6. Create a visual montage or poster of a series of lines and images that illustrate the scene in part 2 when Faber explains to Montag the three key things missing from their society. Develop a visual thematic statement for the novel.
7. Create a short multimedia presentation explaining a major theme of *Fahrenheit 451*. Include visuals that relate to the novel, illustrations, photographs from the movie, images that relate to actions or themes, possible video clips of nuclear war and McCarthyism, etc.
8. Draw an original graphic narrative of one of the key scenes in *Fahrenheit 451*. Include actual lines from the novel combined with drawings of the main characters and events.
9. Memorize one of the related poems or texts from *Fahrenheit 451* such as "Dover Beach," "The Tyger," or the key section from Ecclesiastes. Perform your memorized text for the class in a dramatic and entertaining fashion, using props and/or costumes.
10. Write an essay that explains the major themes of "Dover Beach" and explains its significance in the way Ray Bradbury uses it in part 2. Explain why this is a perfect poem for this novel by first analyzing Matthew Arnold's intent in the poem and then comparing it to major themes in *Fahrenheit 451*.

Essay Test: *Fahrenheit 451*

Directions: Choose one of the prompts below, and answer it completely in essay form. Use specific details from Ray Bradbury's novel, including direct quotations.

Prompt 1

How believable is a future like the one Bradbury describes, one that would ban books and original thought? Could this rampant use of censorship actually occur?

Prompt 2

How is the violence portrayed in Montag's world a comment on our own society? What is the possible link between television and other visual media and a violent society?

Prompt 3

How do visual media such as the computer and television distract people from the natural world? Comment on the superiority of nature over the sterility of a city filled with advanced technology.

Common Core English Language Arts Standards

Fahrenheit 451

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Entire Unit

RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.6	Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
RI.9-10.7	Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
RI.11-12.7	Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
W.9-10.2a	Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

W.9-10.2e	Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
W.9-10.3b	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
W.9-10.3c	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
W.9-10.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
W.11-12.2b	Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
W.11-12.2d	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
W.11-12.3b	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
W.11-12.9a	Apply *grades 11–12 Reading standards* to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").
SL.9-10.1b	Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
SL.9-10.1c	Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
SL.9-10.1d	Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

L.9-10.4b	Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).
L.9-10.4c	Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
L.9-10.5b	Analyze nuances in the meaning of words with similar denotations.
L.9-10.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
L.11-12.1b	Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, Garner's *Modern American Usage*) as needed.
L.11-12.4b	Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive, conception, conceivable*).
L.11-12.5b	Analyze nuances in the meaning of words with similar denotations.
L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Source

Common Core State Standards (Washington, D.C.: National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010)

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