

Conceptual Unit Rationale
ELAN 4400
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Testing the Boundaries: A Unit on Censorship in America
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The general concept on which this unit is based is censorship in America and how it has evolved throughout previous decades in American history. It goes without saying that many issues deemed unacceptable in the 1950's are considered commonplace today. The question that we will continually pose to our students is: Why is this the case? What events have occurred over the last half-century that have altered the American standard of what is acceptable in regards to music, government, and especially literature? In this multimedia/multigenre unit we will convey the fundamentals of the censorship concept and how it affects us as life-long readers and writers. The goal of this unit is to heighten the civic awareness of our students and to further their personal development. In order to obtain this objective we will introduce and study works that have historically been protested or banned but have certainly achieved notoriety and have been deemed valuable pieces of literature. We will focus our instruction on three main aspects of American literature: the novel, the short story, and the poem.

Lee Burress defines censorship as “any effort to prevent the fulfillment of a communication.”¹ We feel that for the purpose of this unit, Burress’ definition is an appropriate one. Censorship imposes someone else’s opinion of merit on a work of literature, art, political

opinion, etc.² One of the main goals of this unit is to provide the necessary skills that will enable our students to discern on their own the value of a particular piece of literature without such impositions. Being an educated and informed reader is a very important skill, and we feel that as our students prepare for college and entrance into the “real world,” it a necessary skill to possess.

This conceptual unit is based around Ray Bradbury’s novel, Fahrenheit 451. This novel is commonly read in many public high schools and will fit appropriately into an American literature class. Although this book is often associated with controversial issues, we hope to teach it in a way that will encourage students to develop their own opinions regarding censorship and freedom of thought and speech. Fahrenheit 451 deals with important issues pertaining to individual rights in American society, and while the novel is considered science-fiction literature, its central message is hauntingly realistic. For this reason, Fahrenheit 451 will provide students with an opportunity to expand their knowledge and appreciation regarding their constitutional rights while presenting the consequences that exist when these rights are taken for granted. Fahrenheit 451 explores the effects of a system of government that is completely intolerant of all things not in accordance to its dictated laws and regulations. The book presents a provocative stance on the banning of literature, and as teachers, we hope to challenge our students to examine when (or if) censorship is a legitimate action to take.

The First Amendment to the United States Constitution states, “Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging

¹ Burrell, Lee. *Battle of the Books: Literary Censorship in Public Schools, 1950-1985*. (Metuchenn, N.J.: The Scarecrow Press, 1989) p.9.

the freedom of speech of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.” Many view the banning of literature as unconstitutional because of this amendment. By exposing students to the controversy surrounding not only the books that are actually banned, but also to the entire idea of imposing censorship on any person, material, or idea, we are challenging them to develop their own opinions and beliefs about what is within their legal rights as American citizens to read or to write. Bradbury’s novel certainly explores the possible effects of unchallenged censorship, and by reading about these issues in an engaging text, students will hopefully be able to critically evaluate and become more involved in the societal system in which we exist.

In addition to our focus on Fahrenheit 451 we have also selected Flannery O’Connor’s short story “A Good Man is Hard to Find” as well as T.S. Eliot’s poem “The Love Song of J. Alfred Prufrock.” We have chosen these two pieces because of the controversy typically associated with both of them. Since their publications, these two pieces of literature have been at the center of debate, possessing subject matter that explores issues of, perhaps, a questionable or immoral nature. We feel that our students, at the high school level, should be able to understand the ideas and opinions about why these particular pieces of literature are considered controversial and have been censored or even banned in some American high schools. However, we hope to also explore the reasons, if any, that these works should or should not be subjected to any form of censorship. We, as teachers, will not advocate one

² Reichman, Henry. *Censorship and Selection: Issues and Answers for Schools*. Chicago, IL. ALA/AASA, 1993, p.2.

particular stance over another, but we will encourage our students to think about what they read and who (if anyone other than themselves) has the right to withhold information from them.

We also hope to point out how censorship often reflects the time period or society in which it is imposed by using supplementary materials from the 1950's, 1960's, and 1970's that exemplify the decade (i.e. the emergence of Rock and Roll, the Civil Rights Movement, the Vietnam War, etc.) and that affected the overall American opinion about what was and was not acceptable to say, hear, see, and read. By exploring supplementary materials from previous decades in American history, students will have an opportunity to connect with the chosen novel on a more meaningful level. For instance, we plan to read about the protest of integration during the 1950's by examining documents from the 1954 *Brown vs. the Board of Education* case. This reading material, in particular, will allow students to examine and identify the negative and destructive aspects of what can occur when unjust bans are placed on our society by our government. By examining the popular music of the time, we will further explore the conservatism of this time period and how it affected various bans that were put into place. We will read lyrics from popular music from the 1950's through today and discuss the changes in the appropriateness of these lyrics in regard to the decade in which they were written. This activity will require that the students break into groups of five or six, and each group will be assigned to represent a censorship committee from each decade (1950's-2000's). Each "committee will be given a selection of popular songs (including lyrics) from each of these decades, and it will be the goal of the committee to determine, based on previous class discussions and their own knowledge of the decade, which of the songs are appropriate to be played. Each group should be prepared to defend their positions to the rest of the class.

Throughout the planning of this unit we have relied heavily on the requirements set forth by AKS and QCC standards for Junior-level English. We feel that this unit fills the following requirements AKS and QCC requirements:

Section A: Listening and Speaking

- listen to formulate an opinion based on competing viewpoints

Section B: Reading

- read for a purpose; expect reading to make sense, to answer questions or to stimulate ideas
- distinguish between fact and opinion
- evaluate quality of reading material and its content based on author's purpose

Section C: Vocabulary

- expand vocabulary through reading, etymology and the use of dictionaries and other references
- use context clues to identify unknown words while reading
- use dictionary, thesaurus, glossary, electronic and other references to identify word meanings

Section D: Literature

- read and identify characteristics of various genres including drama, novels, short stories, poetry, nonfiction, technical writing, satire
- analyze plot and identify theme
- identify dialect, mood, and tone

- identify image, local color, oxymoron, parable, understatement, and vernacular
- identify characteristics and representative works of major American authors

Section E: Writing

- We feel that the writing assignments included in this unit will adequately fill each of the Section E requirements.

Section F: Grammar, Usage, and Mechanics

- We feel that the writing assignments included in this unit will adequately fill each of the Section F requirements.

Section G: Accessing Information

- This section is not applicable for this particular unit.

In lieu of current events, our decision to implement a unit on censorship, we feel, is a worthy one. Recent debate caused by Lynn Cheney has put into question our First Amendment right of free speech. Cheney has defined what she calls “un-American” talk and wishes Congress to put into action regulatory measures to stifle those who may be “anti-American.” Our students being young adults, we feel that it important for them to understand the events surrounding the censoring of speech in the United States and for them to form their own opinions regarding the right of political figures to implement restrictions on the spoken word. Another issue that has bearing on this conceptual unit are the attacks of September 11, 2001. Since these terrorist attacks on New York City and Washington D.C., media and print has been carefully scrutinized. Though this scrutiny has been implemented to prevent the spread of

knowledge to anyone who wishes the United States harm, it is a form of censorship. Is this type of censorship acceptable? Where do we draw the line? We, as U.S. citizens, are privy only to what the government wants us to know. Is this type of censorship in our best interest? These are questions we plan to have our students explore over the course of this unit.

We are aware that some of our chosen material is of questionable nature and is often met with controversy in public schools. However, we feel that it is in the best interest of our students that we present these materials. After all, “any work is potentially open to attack by someone, somewhere, sometime, for some reason.”³ We understand why some parents and administrators may have objections to this particular unit. Much of the material that we will cover is still debatable, even today, and raises a lot of unanswered questions. However, we feel that raising these questions is necessary in order to teach high school students to think critically for themselves. Censorship is a very real issue, and students, when presented with such information, should be able to form their own conclusions. We will approach these issues with the necessary sensitivity they warrant, but we will also ask the question posed by Justice William O. Douglas in the *District 25 vs. the Community School Board* case: “Are we sending our children to school to be educated by the norms of the school board, or are we educating our youth to shed the prejudices of the past, explore all forms of thought, and to find solutions to our world’s problems?”⁴

Testing the Boundaries: A Unit on Censorship in America

Goals and Rubrics

Goal 1: Reflective Writing Piece (minor) 10%

We hope to familiarize students with the general idea and definition of censorship and how it affects various aspects of their own lives. Also, to help students develop an awareness of existing censorship in society. To fulfill this goal, the students will read from a collection of short stories centered around the theme of censorship. From the book, Places I Never Meant to Be, edited by Judy Blume, we will read one short story, “Ashes,” by Susan Pfeffer, in class;

³ “Students’ Right to Read.” NCTE website. <<http://www.ncte.org/censorship/right2read.html>>.

⁴ Douglas, William O. *President’s Council District 25 vs. Community School Board No. 25*. 457F.2D Cir.1972, 409 US 999-1000 (1972).

and, the students will choose one story to write a reflective writing piece relating the story to a personal experience in their own lives. In this reflective writing piece, the students will:

- write a 250-500 word, or 1-2 page writing piece that is both typed and double spaced.
- Explain / Describe a personal experience or struggle and how it has affected your life.
- Explain how this experience relates to the chosen story, *Ashes*.

Be creative! Use your imagination! This writing piece can be in the form of a short story, dialogue, a play, a narrative essay format, etc.

The rubric for this goal is attached.

Goal 2: Daily Assignments and Participation (minor) 15%

This unit goal is for students to consistently participate in class activities and to consistently complete all assignments. To fulfill this goal, students will complete journal entries on topics including assigned readings and class discussions. These readings will cover works by Martin Luther King, Jr., and the discussions will center around controversial topics such as the Brown vs Board of Education of Topeka, Kansas case, the emergence of rock and roll, and the censorship of media in general.

Assessments for this goal will include:

- active participation in class
- prompt completion of assignments, reading comprehension quizzes, vocabulary quizzes
- quality work (meeting length requirements, adhering to appropriate guidelines for assignments, and intelligently responding to discussion and writing prompts.)

There is no rubric for this goal since each item must be assessed individually.

Goal 3: Persuasive Poetry Essay (Major) 25%

In this goal we hope to emphasize the skills necessary for making connections across texts in a critical essay format. In this essay, we ask the students to take a point of view of a school board member who influences the curriculum. After having read T.S. Eliot's "The Love Song of J. Alfred Prufrock," they will have to support their claim of whether or not this poem should be allowed in high school classrooms, using textual evidence for support of their position. Our goal is to foster deeper thinking and for the students to practice their formal writing skills set forth by the AKS standards. In this essay, the students will:

- write a 4-5 page paper in double spaced 12 point Times New Roman font.
- The essay needs to be well organized with a strong thesis statement that presents clearly, the author's opinion on whether or not s/he feels this poem is appropriate for a high school classroom and why.
- The final product will be proofread and as error free as possible.
- The paper must be turned in on the specified date.

The rubric for this goal is attached.

Goal 4: Movie Poster (Major) 25%

In keeping with the theme of censorship we have chosen to study Ray Bradbury's Fahrenheit 451. In order to assess the students' knowledge and comprehension of the novel, the students will form groups of four or five and will create a movie poster that fully and accurately depicts each major theme in the novel. In creating their poster, each group must:

- choose present day actors and actresses that will appropriately portray each major

character in the novel. As a group, you will be required to produce a written explanation for each of these portrayals. Why did you choose this particular actor / actress? What will s/he bring to the role?

- As a group, decide how to portray the overall theme and concept of the novel. Your portrayal should be thoughtful and creative, pulling from the novel aspects you consider worthy to include on the poster.
- Again, Be creative! However, your poster should look professional and complete. Include actors/actresses' names, the title of the movie, and a creative "tag-line."

The rubric for this goal is attached.

Goal 5: Final Unit Test (Major) 25%

This unit goal is for students to demonstrate a working knowledge of the issues, ideas, and works focused on throughout the unit as well as an adequate awareness of how these three components relate to the concept of censorship in general. To fulfill this goal, students will complete a comprehensive exam that deals with major themes discussed in class and relating to the overarching concept of censorship. This exam is composed of both short answer questions that focus on comprehension of works studied, and also an essay component that should provoke thoughtful responses in which students will apply conceptual knowledge gained from the unit in a short essay format.

- This exam is divided into two sections: short answer and essay.

A. One short answer section will address the following works:

Fahrenheit 451, novel

“A Good Man is Hard to Find,” short story

“The Love Song of J. Alfred Prufrock,” poem

These questions will require 1-2 complete sentences as responses and will predominantly focus on basic reading comprehension.

B. The short essay component should be 2-4 paragraphs in length and will focus on the students’ application of conceptual knowledge acquired throughout the unit.

The rubric for this goal is the answer key.

Week One: Lesson Plans

Monday:

- 2 minutes Opening Announcements and Attendance
- 45 minutes Divide the students into groups of four and assign *Ashes*, by Susan Beth Pfeffer from Places I Never Meant to Be to read silently. (*See attached*) If the groups finish before the rest of the class they will discuss quietly in their groups a working definition of *censorship*. This definition will be due in class tomorrow when we discuss the story and begin our discussion of what censorship is.
- 3 minutes Closing Announcements

Tuesday:

- 2 minutes Opening Announcements and Attendance
- 5 minutes Handout **Censorship** Writing Assignment and Explain the criteria expected to be met as explained on the handout.

Due on Thursday

- 20 minutes Class discussion regarding Pfeffer's story. Discussion will be guided by students' discussions held the day before.
- 20 minutes Class will give definitions of *censorship* and the teacher

will write out definitions to create one working class definition.

Class definition will then be compared to the Webster's Version and small discussion about that will follow. (*See attached*)

- Webster's Definition: *ensorship: the act of criticizing or reproaching in a harsh manner*
- 3 minutes Closing Announcements

Wednesday:

- 2 minutes Opening Announcements and Attendance
- 25 minutes Revisit yesterday's discussion with a revised list of questions to ask the students dependant upon the thoughts and opinions brought up in class.
- 20 minutes Class time devoted to writing a Rough Draft of students' Writing Assignment.
- 3 minutes Closing Announcements- Remind students that Writing Assignment is due tomorrow.

Thursday:

- 2 minutes Class Announcements and Attendance
- 10 minutes Assign each student a copy of Fahrenheit 451 novel and

give out a Study Guide (*see attached*).

- 5 minutes Discuss Study Guide and how to ask a good question
- 25 minutes Read aloud to the class
- 5 minutes Assign homework: write 3 discussion questions and finish reading Part I for Monday.

- 3 minutes Closing Statements

Friday:

- 2 minutes Opening Announcements and Attendance
- 10 minutes Give some background information on the text (Study guide questions 1-4)
- 20 minutes Discuss the first 30 pgs. Using first, the student questions and then the Study Guide Questions.
- 10 minutes Read silently the rest of Part I and finish the rest for homework.
- 3 minutes Closing Announcements

Fahrenheit 451:

By Ray Bradbury

Study Guide and Vocabulary

Introductory Questions:

1. When was the novel published?
2. Define the term “dystopia.”
3. What point of view is the story written in?
4. What is the significance of the title, Fahrenheit 451?
5. What is the genre of the novel?

PART ONE: The Hearth and the Salamander

1. What is the difference between firemen in the 21st century and firemen in Bradbury’s novel?
2. Define the significance of the salamander on Montag’s uniform.
3. Name the three authors in the firemen slogan.
4. Give two examples of motifs that are prevalent in Part One of the novel.
5. How long has Montag been a fireman?
6. Explain the significance of Mildred’s (Millie) stomach being pumped by a “black cobra?”
7. Who is Clarisse and why is she important to Montag?
8. Why is against the law to own a printed book?
9. Explain the significance of laughter in the first part of the novel.
10. What does a phoenix represent and who wears it?
11. What is the purpose of an “electronic bee”?

Part One Vocabulary Be sure you know the definition of these terms

stolid ballistics cacophony

whiffed odious theremin

radios rollick distill

ravenous proboscis gibbering

phoenix centrifuge

Part Two: The Sieve and the Sand

1. What is the job of the Mechanical Hound?
2. Why does Millie choose her TV family over Montag?
3. Who did Montag meet in the park last year and why is he important?
4. What part of the Bible does Montag try to memorize before he gives it to Beatty?
5. What color are Clarisse and Montag associated with?
6. Why do Montag and Faber begin their rebellion?
7. What tool do Montag and Faber use to spy on Beatty and to communicate with one another?
8. Who is the author of the poem, "Dover Beach" that Mrs. Phelps, Mrs. Bowles and Millie become moved by?
9. What is the center of focus in this part?

Part Two Vocabulary Be sure you know the definition of these terms

Subside	phonograph	phosphorescent
Immense	infinite	cowardice
Shriek	profusion	simultaneously
Sieve	perished	ruinous
Dentifrice	skepticism	quavery
Glimpse	praetorian	disperse

Part Three: Burning Bright

1. Who makes Montag burn his house?
2. What happens to Captain Beatty?
3. When does Montag's epiphany occur, what is going on then?
4. Where does Montag stop right before going to see Faber? What does he leave there?
5. Why do Montag and Faber rub alcohol on everything?
6. What is the significance of Montag changing clothes and floating down the river, what does it represent?
7. Who tells Montag that he can "be the book" if Harris dies?
8. The title of Part Three alludes to what famous poem? Who was the author of this poem?
9. How does fire progress in this part of the novel?

Vocabulary Part Three Be sure you know the definitions of these terms

Guild anesthetized dwindle

Scythe	plummeting	hovered
Perpetual	thoroughfare	warily
Bewilderment	rash	cadence
Liquefaction	dilate	convolutions

What Makes a Good Question?

- During the reading of this novel you will be required to come up with your own discussion questions. The following is a definition of the criteria a “good” question must have.
- **Open-ended:** A question cannot be answered with a yes or no answer nor can it be answered immediately
- **Focused:** The question must demonstrate some direct knowledge wanting to be obtained. (i.e. What is the significance of repetition in Blake’s poem, “Tyger?”)
- **Meaningful:** Must have significance to the text.
- **Exact:** Must be clearly worded. Avoid abstracts like *love or hate*

Week Two: Lesson Plan

Monday:

-(2 minutes) Opening announcements/ Attendance.

- (10 minutes) Reading Quiz over *Fahrenheit 451*. (attached)
- (25 minutes) Discussion over Part I of *Fahrenheit 451* addressing questions from “study guide” sheet. (attached)
- (10 minutes) Biographical information on T.S. Eliot (in preparation for tomorrow’s discussion of “The Love Song of J. Alfred Prufrock.”) Handout given to students. (attached)
- (3 minutes) Closing announcements and hand out copies of “The Love Song of J. Alfred Prufrock” to be read for homework. (poem copy attached)

Tuesday:

- (2 minutes) Opening announcements/ Attendance.
- (45 minutes) Introduce “The Love Song of J. Alfred Prufrock.” Discuss how this poem is often censored in high schools. Ask students why they think this poem might be considered controversial? Also discuss and analyze allusions in the poem (allusion handout attached) as well as the following questions and topics in a class discussion format.

Discussion Questions for “The Love Song of J. Alfred Prufrock”

1. What, if anything, does this poem convey about Prufrock’s relationship with women?

Possible discussion material:

It's obvious that they are an influencing factor in his life--he is paralyzed by his own insecurities and the women are the ones he seems to feel are watching him all the time. And not even that...he does not understand them, yet disjointed images of them are constantly in his thoughts. He wants something...something related to the women--whether it be relationships, love, or some other quality which they embody.

2. Is there any great significance to the imagery regarding hell and purgatory?

Possible discussion material:

There is something of a pull between the allusions to Hell and Purgatory, making Prufrock's state even more ambiguous. Either it is redeemable or not, and Eliot never makes it clear which.

This all links to the epigram, from Dante's *Inferno*, in which the speaker states that once a person gets to a point in Hell (down the spiral), it is impossible to get out. This is the same as Prufrock's society, his prim and proper world: once you live so long repressing and shutting out emotions, how is one to go to a vulnerable enough place to show love? To sing a love song? To ask someone to marry you?

3. Why does Prufrock long for the mermaids' song? What might their singing represent? Why does he despair of hearing their song?

Possible discussion material:

In history, myth, the mermaids would sing to sailors - seduce them and cause them to leap into the ocean and inevitably drown. But he says "I do not think that they will sing to me." This is a painful realization of his own insignificance in the drama of life. Again, suspended figure. He cannot live or die.

A lot of the poem is about his relationships (or lack there of) with women. Mermaids often represent forbidden or elusive women. They have tails instead of legs, so there is no way for them to mate traditionally. Mermaids are also often portrayed as very beautiful, graceful, and exotic. A man would have to be very special for a mermaid to sing to him. Prufrock doesn't think they will sing to him. Sailors used to say that a mermaid's song would lead sailors to their deaths. They supposedly would be so enchanted, they would walk right off the ship, and would drown before they knew what happened. Which might explain the last line, "Till human voices wake us, and we drown." Human voices could represent reality--the opposite of the mermaid voices. Just as we realize we have been dreaming, we drown. Perhaps people have a moment of clarity right before they die.

4. How is Prufrock dead? Indications?

Possible discussion material:

One indication that he is dead is the quote from Dante's *Inferno* at the beginning. That's the only indication I see that he is dead. Some might argue that he is alive because the poem is written mostly in the present tense, not the past.

5. What kind of "overwhelming question" is Prufrock trying to ask?

Possible discussion material:

Perhaps he is not trying to answer a specific question. I think he's reflecting on his entire life. He says, "To lead *you* to an overwhelming question..." not *me.* The person might ask him, why did you waste your life second-guessing everything?

(Some discussion material found at: <http://www.prufrock.org/poem>)

-(3 minutes) Closing announcements.

Wednesday:

- (2 minutes) Opening announcements/ Attendance.
- (15 minutes) Continue discussion of “Prufrock” from yesterday, addressing any questions and ideas that were not addressed previously. Also, assign persuasive essay in which students take a pro or con stance on whether or not “Prufrock” should be banned from high school settings. This essay should be written from the point of view of a School Board member who has a say in the curriculum development of curriculum for a high school. Students should use textual evidence as support for arguments. Rough draft due next Friday. (Persuasive essay assignment and Persuasive essay rubric attached)
- (30 minutes) Begin instruction on how to write persuasive essays. Handout will be provided to students displaying guidelines and tips for persuasive writing. (handout attached)
- (3 minutes) Closing announcements.

Thursday:

- (2 minutes) Opening announcements/ Attendance
- (20 minutes) Continue persuasive writing instruction. Address student questions.
- (25 minutes) In-class writing time. Students are given time to begin their essays while teachers check on how students’ arguments are developing.
- (3 minutes) Closing announcements. Assign pages 71-93 in *Fahrenheit 451* to be read by tomorrow.

Friday:

- (2 minutes) Opening announcements/ Attendance.
- (10 minutes) Vocabulary Quiz over ten words from the novel. (attached)
- (20 minutes) Discuss reading assigned the previous night. Address questions from “study guide” sheet. (attached)

- (15 minutes) Students can either work on their persuasive essays or finish Part II from *Fahrenheit 451*.
- (3 minutes) Closing announcements. Remind students that Part II of the novel is to be read by Monday.

Week Three: Lesson Plan

Monday:

- (2 minutes) opening announcements/attendance
- (10 minutes) reading check/quiz (pg. 71-110)
- (35 minutes) Introduction to and discussion of Flannery O'Connor and the controversy that surrounds the nature and subject matter of many of her works; discussion will include biography of O'Connor as well as some criticisms of her work. Handout given to students. (attached)
- (3 minutes) closing announcements

Tuesday:

- (2 minutes) opening announcements/attendance
- (20 minutes) read aloud in class Flannery O'Connor's short story "A Good Man is Hard to Find"
- (25minutes) begin guided discussion of "A Good Man is Hard to Find" (to be completed during first half of class on Wednesday) (guided discussion questions attached.)
- (3 minutes) closing announcements

Wednesday:

- (2 minutes) opening announcements/attendance
- (20 minutes) follow-up guided discussion of "A Good Man is Hard to Find"

- (25 minutes) students should have a prepared rough draft of their persuasive “Prufrock” essays to peer review/edit during this second half of class
- (3 minutes) closing announcements

Thursday:

- (2 minutes) opening announcements/attendance
- (10 minutes) Vocabulary quiz over Part II of *Fahrenheit 451*
- (25 minutes) In-class activity: students split into groups of four or five; each will be assigned a character from “A Good Man is Hard to Find” and will be responsible for analyzing and discussing within their group the character’s actions importance to the story as a whole
- (10 minutes) each group will begin presenting the discussion of their character to the class and the floor will then be open for discussion
- (3 minutes) closing announcements

Friday:

- (2 minutes) opening announcements/attendance
- (approx. 25 minutes) follow-up discussion: group presentations of characters in “A Good Man is Hard to Find”
- (20 minutes) in-class reading: begin reading Part III of Fahrenheit 451 (to be completed by Wednesday of the following week)
- (3 minutes) closing announcements

Week Four: Lesson Plan

Monday:

(2 minutes)- opening announcements and attendance.

(15 minutes)- Assignment of movie poster project and presentation. Students will receive a handout and grading rubric, so they know what is expected of them, and there will be time allotted for any questions the students may have. **(Attached)**

(30 minutes)- Split students into groups of five or six. Each group will be assigned one decade from the following list. They will then get a copy of each of these song lyrics, and will censor each song appropriately for their assigned decade. They must explain in writing why these song lyrics are censored. (**Attached**)

List of songs that have either been censored or thought to be questionable from different decades.

1950s- “Louie, Louie”

1960s- “Mr. Tambourine Man”- Bob Dylan

1970s- “Light My Fire” – The Doors

1980s- “Like A Prayer” – Madonna,

“Like A Virgin”- Madonna , “Billie Jean”- Michael Jackson

1990s- “I’m Too Sexy”- Right Said Fred

2000s- “Slave For You”- Britney Spears

(3 minutes)- closing announcements

Tuesday:

(2 minutes)- opening announcements and attendance

(45 minutes)- continue working on song lyrics. Time to discuss why the groups censored what they did and why. Have a class discussion about censorship in this forum and ask how they feel about music today being censored.

(3 minutes)- closing announcements: Invite them to research the subject on the Internet tonight, so that tomorrow they will be add to the lecture. (Remind them that Fahrenheit 451 is to be completed by tomorrow.)

Wednesday: (2 minutes)- opening announcements and attendance.

(10 minutes)- Reading quiz over Part Three of Fahrenheit 451.

(35 minutes)- Discussion on Part Three. Guided Reading and Addressing Questions from the Study Guide.

(3 minutes)- closing announcements...for homework: give students handout addressing such issues as the First Amendment, Lynn Cheney, the FCC, etc. What and who are they, and how do their actions affect censorship? Are things different since September 11, 2001? How

have the students' opinions changed since then? They must bring five questions or statements about censorship for class tomorrow.
(Attached)

Thursday:

(2 minutes)- opening announcements and attendance

(10 minutes)- Vocabulary Quiz 3

(35 minutes)- discussion about government and censorship. Answer the questions the students raised from their homework. Bring them back to the texts and why the texts have to do with censorship. Do the students think that these texts should have been or should now be censored? What do the students think, if anything should be censored by our government?

(3 minutes)- closing announcements

Friday:

(2 minutes)- opening announcements and attendance

(45 minutes)- students given class time to work on their group movie posters and presentations that are due on Monday.

(3 minutes)- closing announcements

Week Five: Lesson Plans

Monday:

- 2 minutes

Opening Announcements and Attendance

- 5 minutes

Collect Movie Posters and make notes of who turned

in the project on time. The students will attach a copy of

the rubric to their poster on the back.

- 40 minutes

Presentations of the Posters

- 3 minutes Closing Announcements

Tuesday:

- 2 minutes Opening Announcements and Attendance

- 45 minutes Watch the movie, “ Fahrenheit 451”

-3 minutes Closing Announcements

Wednesday:

- 2 minutes Opening Announcements and Attendance

- 45 minutes Finish watching “ Fahrenheit 451”

- 3 minutes Closing Announcements

Thursday:

- 2 minutes Opening Announcements and Attendance

- 10 minutes Go over the format of the test and remind them of the expectations

- 30 minutes Finish Study Guide and Answer any unresolved questions b for the test tomorrow.

- 3 minutes Closing Announcements

Friday:

- 2 minutes Opening Announcements and Attendance

- 45 minutes Administer Unit Test
- 3 minutes Closing Announcements and take up tests

**Testing the Boundaries: A Unit on
Censorship in America**

In-Class Activity
“A Good Man is Hard to Find”

As you know, we are in the process of completing our study of Flannery O’Connor’s short story “A Good Man is Hard to Find.” Characterization in the story, as is the case in many of O’Connor’s works, is one of its central focuses.

- Break up into groups of four or five.
- Each group will be assigned a particular character from the story and, as a group, will be responsible for discussing and analyzing this character’s actions and importance to the story as a whole.
- You should use examples from the text in order to back up and defend your ideas to the class.
- You will have about twenty-five minutes to discuss your characters.
- The class will then come together, and each group will present the discussion of their character to the class. Once the group has presented their ideas, the floor will then be open for discussion.

A Good Man Is Hard to Find by Flannery O’Connor

(c)1953, 1954

THE GRANDMOTHER didn't want to go to Florida. She wanted to visit some of her connections in east Tennessee and she was seizing at every chance to change Bailey's mind. Bailey was the son she lived with, her only boy. He was sitting on the edge of his chair at the table, bent over the orange sports section of the Journal. "Now look here, Bailey," she said, "see here, read this," and she stood with one hand on her thin hip and the other rattling the newspaper at his bald head. "Here this fellow that calls himself The Misfit is aloose from the

Federal Pen and headed toward Florida and you read here what it says he did to these people. Just you read it. I wouldn't take my children in any direction with a criminal like that a loose in it. I couldn't answer to my conscience if I did."

Bailey didn't look up from his reading so she wheeled around then and faced the children's mother, a young woman in slacks, whose face was as broad and innocent as a cabbage and was tied around with a green head-kerchief that had two points on the top like rabbit's ears. She was sitting on the sofa, feeding the baby his apricots out of a jar. "The children have been to Florida before," the old lady said. "You all ought to take them somewhere else for a change so they would see different parts of the world and be broad. They never have been to east Tennessee."

The children's mother didn't seem to hear her but the eight-year-old boy, John Wesley, a stocky child with glasses, said, "If you don't want to go to Florida, why don'tcha stay at home?" He and the little girl, June Star, were reading the funny papers on the floor.

"She wouldn't stay at home to be queen for a day," June Star said without raising her yellow head.

"Yes and what would you do if this fellow, The Misfit, caught you?" the grandmother asked.

"I'd smack his face," John Wesley said.

"She wouldn't stay at home for a million bucks," June Star said. "Afraid she'd miss something. She has to go everywhere we go."

"All right, Miss," the grandmother said. "Just remember that the next time you want me to curl your hair."

June Star said her hair was naturally curly.

The next morning the grandmother was the first one in the car, ready to go. She had her big black valise that looked like the head of a hippopotamus in one corner, and underneath it she was hiding a basket with Pitty Sing, the cat, in it. She didn't intend for the cat to be left alone in the house for three days because he would miss her too much and she was afraid he might brush against one of the gas burners and accidentally asphyxiate himself. Her son, Bailey, didn't like to arrive at a motel with a cat.

She sat in the middle of the back seat with John Wesley and June Star on either side of her. Bailey and the children's mother and the baby sat in front and they left Atlanta at eight forty-five with the mileage on the car at 55890. The grandmother wrote this down because she thought it would be interesting to say how many miles they had been when they got back. It took them twenty minutes to reach the outskirts of the city.

The old lady settled herself comfortably, removing her white cotton gloves and putting them up with her purse on the shelf in front of the back window. The children's mother still had

on slacks and still had her head tied up in a green kerchief, but the grandmother had on a navy blue straw sailor hat with a bunch of white violets on the brim and a navy blue dress with a small white dot in the print. Her collars and cuffs were white organdy trimmed with lace and at her neckline she had pinned a purple spray of cloth violets containing a sachet. In case of an accident, anyone seeing her dead on the highway would know at once that she was a lady.

She said she thought it was going to be a good day for driving, neither too hot nor too cold, and she cautioned Bailey that the speed limit was fifty-five miles an hour and that the patrolmen hid themselves behind billboards and small clumps of trees and sped out after you before you had a chance to slow down. She pointed out interesting details of the scenery: Stone Mountain; the blue granite that in some places came up to both sides of the highway; the brilliant red clay banks slightly streaked with purple; and the various crops that made rows of green lace-work on the ground. The trees were full of silver-white sunlight and the meanest of them sparkled. The children were reading comic magazines and their mother had gone back to sleep.

"Let's go through Georgia fast so we won't have to look at it much," John Wesley said.

"If I were a little boy," said the grandmother, "I wouldn't talk about my native state that way. Tennessee has the mountains and Georgia has the hills."

"Tennessee is just a hillbilly dumping ground," John Wesley said, "and Georgia is a lousy state too."

"You said it," June Star said.

"In my time," said the grandmother, folding her thin veined fingers, "children were more respectful of their native states and their parents and everything else. People did right then. Oh look at the cute little pickaninny!" she said and pointed to a Negro child standing in the door of a shack. "Wouldn't that make a picture, now?" she asked and they all turned and looked at the little Negro out of the back window. He waved.

"He didn't have any britches on," June Star said.

"He probably didn't have any," the grandmother explained. "Little niggers in the country don't have things like we do. If I could paint, I'd paint that picture," she said. The children exchanged comic books. The grandmother offered to hold the baby and the children's mother passed him over the front seat to her. She set him on her knee and bounced him and told him about the things they were passing. She rolled her eyes and screwed up her mouth and stuck her leathery thin face into his smooth bland one. Occasionally he gave her a faraway smile. They passed a large cotton field with five or six graves fenced in the middle of it, like a small island. "Look at the graveyard!" the grandmother said, pointing it out. "That was the old family burying ground. That belonged to the plantation."

"Where's the plantation?" John Wesley asked.

"Gone With the Wind," said the grandmother. "Ha. Ha."

When the children finished all the comic books they had brought, they opened the lunch and ate it. The grandmother ate a peanut butter sandwich and an olive and would not let the children throw the box and the paper napkins out the window. When there was nothing else to do they played a game by choosing a cloud and making the other two guess what shape it suggested. John Wesley took one the shape of a cow and June Star guessed a cow and John Wesley said, no, an automobile, and June Star said he didn't play fair, and they began to slap each other over the grandmother.

The grandmother said she would tell them a story if they would keep quiet. When she told a story, she rolled her eyes and waved her head and was very dramatic. She said once when she was a maiden lady she had been courted by a Mr. Edgar Atkins Teagarden from Jasper, Georgia. She said he was a very good-looking man and a gentleman and that he brought her a watermelon every Saturday afternoon with his initials cut in it, E. A. T. Well, one Saturday, she said, Mr. Teagarden brought the watermelon and there was nobody at home and he left it on the front porch and returned in his buggy to Jasper, but she never got the watermelon, she said, because a nigger boy ate it when he saw the initials, E. A. T.! This story tickled John Wesley's funny bone and he giggled and giggled but June Star didn't think it was any good. She said she wouldn't marry a man that just brought her a watermelon on Saturday. The grandmother said she would have done well to marry Mr. Teagarden because he was a gentleman and had bought Coca-Cola stock when it first came out and that he had died only a few years ago, a very wealthy man.

They stopped at The Tower for barbecued sandwiches. The Tower was a part stucco and part wood filling station and dance hall set in a clearing outside of Timothy. A fat man named Red Sammy Butts ran it and there were signs stuck here and there on the building and for miles up and down the highway saying, TRY RED SAMMY'S FAMOUS BARBECUE. NONE LIKE FAMOUS RED SAMMY'S! RED SAM! THE FAT BOY WITH THE HAPPY LAUGH. A VETERAN! RED SAMMY'S YOUR MAN!

Red Sammy was lying on the bare ground outside The Tower with his head under a truck while a gray monkey about a foot high, chained to a small chinaberry tree, chattered nearby. The monkey sprang back into the tree and got on the highest limb as soon as he saw the children jump out of the car and run toward him.

Inside, The Tower was a long dark room with a counter at one end and tables at the other and dancing space in the middle. They all sat down at a board table next to the nickelodeon and Red Sam's wife, a tall burnt-brown woman with hair and eyes lighter than her skin, came and took their order. The children's mother put a dime in the machine and played "The Tennessee Waltz," and the grandmother said that tune always made her want to dance. She asked Bailey if he would like to dance but he only glared at her. He didn't have a naturally sunny disposition like she did and trips made him nervous. The grandmother's brown eyes were very bright. She swayed her head from side to side and pretended she was dancing in her chair. June Star said play something she could tap to so the children's mother put in another dime and played a fast number and June Star stepped out onto the dance floor and did her tap routine.

"Ain't she cute?" Red Sam's wife said, leaning over the counter. "Would you like to come be my little girl?"

"No I certainly wouldn't," June Star said. "I wouldn't live in a broken-down place like this for a million bucks!" and she ran back to the table.

"Ain't she cute?" the woman repeated, stretching her mouth politely.

"Arn't you ashamed?" hissed the grandmother.

Red Sam came in and told his wife to quit lounging on the counter and hurry up with these people's order. His khaki trousers reached just to his hip bones and his stomach hung over them like a sack of meal swaying under his shirt. He came over and sat down at a table nearby and let out a combination sigh and yodel. "You can't win," he said. "You can't win," and he wiped his sweating red face off with a gray handkerchief. "These days you don't know who to trust," he said. "Ain't that the truth?"

"People are certainly not nice like they used to be," said the grandmother.

"Two fellers come in here last week," Red Sammy said, "driving a Chrysler. It was a old beat-up car but it was a good one and these boys looked all right to me. Said they worked at the mill and you know I let them fellers charge the gas they bought? Now why did I do that?"

"Because you're a good man!" the grandmother said at once.

"Yes'm, I suppose so," Red Sam said as if he were struck with this answer.

His wife brought the orders, carrying the five plates all at once without a tray, two in each hand and one balanced on her arm. "It isn't a soul in this green world of God's that you can trust," she said. "And I don't count nobody out of that, not nobody," she repeated, looking at Red Sammy.

"Did you read about that criminal, The Misfit, that's escaped?" asked the grandmother.

"I wouldn't be a bit surprised if he didn't attack this place right here," said the woman. "If he hears about it being here, I wouldn't be none surprised to see him. If he hears it's two cent in the cash register, I wouldn't be a tall surprised if he . . ."

"That'll do," Red Sam said. "Go bring these people their Co'-Colas," and the woman went off to get the rest of the order.

"A good man is hard to find," Red Sammy said. "Every- thing is getting terrible. I remember the day you could go off and leave your screen door unlatched. Not no more."

He and the grandmother discussed better times. The old lady said that in her opinion Europe was entirely to blame for the way things were now. She said the way Europe acted you would think we were made of money and Red Sam said it was no use talking about it, she was

exactly right. The children ran outside into the white sunlight and looked at the monkey in the lacy chinaberry tree. He was busy catching fleas on himself and biting each one carefully between his teeth as if it were a delicacy.

They drove off again into the hot afternoon. The grand- mother took cat naps and woke up every few minutes with her own snoring. Outside of Toombsboro she woke up and recalled an old plantation that she had visited in this neighborhood once when she was a young lady. She said the house had six white columns across the front and that there was an avenue of oaks leading up to it and two little wooden trellis arbors on either side in front where you sat down with your suitor after a stroll in the garden. She recalled exactly which road to turn off to get to it. She knew that Bailey would not be willing to lose any time looking at an old house, but the more she talked about it, the more she wanted to see it once again and find out if the little twin arbors were still standing. "There was a secret panel in this house," she said craftily, not telling the truth but wishing that she were, "and the story went that all the family silver was hidden in it when Sherman came through but it was never found . . ."

"Hey!" John Wesley said. "Let's go see it! We'll find it! We'll poke all the woodwork and find it! Who lives there? Where do you turn off at? Hey Pop, can't we turn off there?"

"We never have seen a house with a secret panel!" June Star shrieked. "Let's go to the house with the secret panel! Hey Pop, can't we go see the house with the secret panel!"

"It's not far from here, I know," the grandmother said. "It wouldn't take over twenty minutes."

Bailey was looking straight ahead. His jaw was as rigid as a horseshoe. "No," he said. The children began to yell and scream that they wanted to see the house with the secret panel. John Wesley kicked the back of the front seat and June Star hung over her mother's shoulder and whined desperately into her ear that they never had any fun even on their vacation, that they could never do what THEY wanted to do. The baby began to scream and John Wesley kicked the back of the seat so hard that his father could feel the blows in his kidney.

"All right!" he shouted and drew the car to a stop at the side of the road. "Will you all shut up? Will you all just shut up for one second? If you don't shut up, we won't go anywhere.

"It would be very educational for them," the grandmother murmured.

"All right," Bailey said, "but get this: this is the only time we're going to stop for anything like this. This is the one and only time."

"The dirt road that you have to turn down is about a mile back," the grandmother directed. "I marked it when we passed."

"A dirt road," Bailey groaned.

After they had turned around and were headed toward the dirt road, the grandmother recalled other points about the house, the beautiful glass over the front doorway and the candle-lamp in the hall. John Wesley said that the secret panel was probably in the fireplace.

"You can't go inside this house," Bailey said. "You don't know who lives there."

"While you all talk to the people in front, I'll run around behind and get in a window," John Wesley suggested.

"We'll all stay in the car," his mother said. They turned onto the dirt road and the car raced roughly along in a swirl of pink dust. The grandmother recalled the times when there were no paved roads and thirty miles was a day's journey. The dirt road was hilly and there were sudden washes in it and sharp curves on dangerous embankments. All at once they would be on a hill, looking down over the blue tops of trees for miles around, then the next minute, they would be in a red depression with the dust-coated trees looking down on them.

"This place had better turn up in a minute," Bailey said, "or I'm going to turn around."

The road looked as if no one had traveled on it in months.

"It's not much farther," the grandmother said and just as she said it, a horrible thought came to her. The thought was so embarrassing that she turned red in the face and her eyes dilated and her feet jumped up, upsetting her valise in the corner. The instant the valise moved, the newspaper top she had over the basket under it rose with a snarl and Pitty Sing, the cat, sprang onto Bailey's shoulder.

The children were thrown to the floor and their mother, clutching the baby, was thrown out the door onto the ground; the old lady was thrown into the front seat. The car turned over once and landed right-side-up in a gulch off the side of the road. Bailey remained in the driver's seat with the cat-gray-striped with a broad white face and an orange nose-clinging to his neck like a caterpillar.

As soon as the children saw they could move their arms and legs, they scrambled out of the car, shouting, "We've had an ACCIDENT!" The grandmother was curled up under the dashboard, hoping she was injured so that Bailey's wrath would not come down on her all at once. The horrible thought she had had before the accident was that the house she had remembered so vividly was not in Georgia but in Tennessee.

Bailey removed the cat from his neck with both hands and flung it out the window against the side of a pine tree. Then he got out of the car and started looking for the children's mother. She was sitting against the side of the red gutted ditch, holding the screaming baby, but she only had a cut down her face and a broken shoulder. "We've had an ACCIDENT!" the children screamed in a frenzy of delight.

"But nobody's killed," June Star said with disappointment as the grandmother limped out of the car, her hat still pinned to her head but the broken front brim standing up at a jaunty angle and

the violet spray hanging off the side. They all sat down in the ditch, except the children, to recover from the shock. They were all shaking.

"Maybe a car will come along," said the children's mother hoarsely.

"I believe I have injured an organ," said the grandmother, pressing her side, but no one answered her. Bailey's teeth were clattering. He had on a yellow sport shirt with bright blue parrots designed in it and his face was as yellow as the shirt. The grandmother decided that she would not mention that the house was in Tennessee.

The road was about ten feet above and they could see only the tops of the trees on the other side of it. Behind the ditch they were sitting in there were more woods, tall and dark and deep. In a few minutes they saw a car some distance away on top of a hill, coming slowly as if the occupants were watching them. The grandmother stood up and waved both arms dramatically to attract their attention. The car continued to come on slowly, disappeared around a bend and appeared again, moving even slower, on top of the hill they had gone over. It was a big black battered hearse-like automobile. There were three men in it. It came to a stop just over them and for some minutes, the driver looked down with a steady expressionless gaze to where they were sitting, and didn't speak. Then he turned his head and muttered something to the other two and they got out. One was a fat boy in black trousers and a red sweat shirt with a silver stallion embossed on the front of it. He moved around on the right side of them and stood staring, his mouth partly open in a kind of loose grin. The other had on khaki pants and a blue striped coat and a gray hat pulled down very low, hiding most of his face. He came around slowly on the left side. Neither spoke. The driver got out of the car and stood by the side of it, looking down at them. He was an older man than the other two. His hair was just beginning to gray and he wore silver-rimmed spectacles that gave him a scholarly look. He had a long creased face and didn't have on any shirt or undershirt. He had on blue jeans that were too tight for him and was holding a black hat and a gun. The two boys also had guns.

"We've had an ACCIDENT!" the children screamed.

The grandmother had the peculiar feeling that the bespectacled man was someone she knew. His face was as familiar to her as if she had known him all her life but she could not recall who he was. He moved away from the car and began to come down the embankment, placing his feet carefully so that he wouldn't slip. He had on tan and white shoes and no socks, and his ankles were red and thin. "Good afternoon," he said. "I see you all had you a little spill."

"We turned over twice!" said the grandmother.

"Once", he corrected. "We seen it happen. Try their car and see will it run, Hiram," he said quietly to the boy with the gray hat.

"What you got that gun for?" John Wesley asked. "Whatcha gonna do with that gun?"

"Lady," the man said to the children's mother, "would you mind calling them children to sit down by you? Children make me nervous. I want all you all to sit down right together there where you're at."

"What are you telling US what to do for?" June Star asked.

Behind them the line of woods gaped like a dark open mouth. "Come here," said their mother.

"Look here now," Bailey began suddenly, "we're in a predicament! We're in . . ." The grandmother shrieked. She scrambled to her feet and stood staring. "You're The Misfit!" she said. "I recognized you at once!"

"Yes'm," the man said, smiling slightly as if he were pleased in spite of himself to be known, "but it would have been better for all of you, lady, if you hadn't of reckernized me." Bailey turned his head sharply and said something to his mother that shocked even the children. The old lady began to cry and The Misfit reddened.

"Lady," he said, "don't you get upset. Sometimes a man says things he don't mean. I don't reckon he meant to talk to you thataway."

"You wouldn't shoot a lady, would you?" the grandmother said and removed a clean handkerchief from her cuff and began to slap at her eyes with it.

The Misfit pointed the toe of his shoe into the ground and made a little hole and then covered it up again. "I would hate to have to," he said.

"Listen," the grandmother almost screamed, "I know you're a good man. You don't look a bit like you have com- mon blood. I know you must come from nice people!"

"Yes mam," he said, "finest people in the world." When he smiled he showed a row of strong white teeth. "God never made a finer woman than my mother and my daddy's heart was pure gold," he said. The boy with the red sweat shirt had come around behind them and was standing with his gun at his hip. The Misfit squatted down on the ground. "Watch them children, Bobby Lee," he said. "You know they make me nervous." He looked at the six of them huddled together in front of him and he seemed to be embarrassed as if he couldn't think of anything to say. "Ain't a cloud in the sky," he remarked, looking up at it. "Don't see no sun but don't see no cloud neither."

"Yes, it's a beautiful day," said the grandmother. "Listen," she said, "you shouldn't call yourself The Misfit because I know you're a good man at heart. I can just look at you and tell "

"Hush!" Bailey yelled. "Hush! Everybody shut up and let me handle this!" He was squatting in the position of a runner about to sprint forward but he didn't move.

"I prechate that, lady," The Misfit said and drew a little circle in the ground with the butt of his gun.

"It'll take a half a hour to fix this here car," Hiram called, looking over the raised hood of it.

"Well, first you and Bobby Lee get him and that little boy to step over yonder with you," The Misfit said, pointing to Bailey and John Wesley. "The boys want to ast you some- thing," he said to Bailey. "Would you mind stepping back in them woods there with them?"

"Listen," Bailey began, "we're in a terrible predicament! Nobody realizes what this is," and his voice cracked. His eyes were as blue and intense as the parrots in his shirt and he remained perfectly still. The grandmother reached up to adjust her hat brim as if she were going to the woods with him but it came off in her hand. She stood staring at it and after a second she let it fall on the ground. Hiram pulled Bailey up by the arm as if he were assisting an old man. John Wesley caught hold of his father's hand and Bobby Lee followed. They went off toward the woods and just as they reached the dark edge, Bailey turned and supporting himself against a gray naked pine trunk, he shouted, "I'll be back in a minute, Mamma, wait on me!"

"Come back this instant!" his mother shrilled but they all disappeared into the woods.

"Bailey Boy!" the grandmother called in a tragic voice but she found she was looking at The Misfit squatting on the ground in front of her. "I just know you're a good man," she said desperately. "You're not a bit common!"

"Nome, I ain't a good man," The Misfit said after a second as if he had considered her statement carefully, "but I ain't the worst in the world neither. My daddy said I was a different breed of dog from my brothers and sisters. 'You know,' Daddy said, 'it's some that can live their whole life out without asking about it and it's others has to know why it is, and this boy is one of the latters. He's going to be into every- thing!'" He put on his black hat and looked up suddenly and then away deep into the woods as if he were embarrassed again. "I'm sorry I don't have on a shirt before you ladies," he said, hunching his shoulders slightly. "We buried our clothes that we had on when we escaped and we're just making do until we can get better. We borrowed these from some folks we met," he explained.

"That's perfectly all right," the grandmother said. "Maybe Bailey has an extra shirt in his suitcase."

"I'll look and see terrectly," The Misfit said.

"Where are they taking him?" the children's mother screamed.

"Daddy was a card himself," The Misfit said. "You couldn't put anything over on him. He never got in trouble with the Authorities though. Just had the knack of handling them."

"You could be honest too if you'd only try," said the grandmother. "Think how wonderful it would be to settle down and live a comfortable life and not have to think about some- body chasing you all the time." The Misfit kept scratching in the ground with the butt of his gun as if he were thinking about it. "Yes'm, somebody is always after you," he murmured. The grandmother noticed how thin his shoulder blades were just behind-his hat because she was standing up

looking down on him. "Do you ever pray?" she asked. He shook his head. All she saw was the black hat wiggle between his shoulder blades. "Nome," he said.

There was a pistol shot from the woods, followed closely by another. Then silence. The old lady's head jerked around. She could hear the wind move through the tree tops like a long satisfied insuck of breath. "Bailey Boy!" she called.

"I was a gospel singer for a while," The Misfit said. "I been most everything. Been in the arm service, both land and sea, at home and abroad, been twict married, been an undertaker, been with the railroads, plowed Mother Earth, been in a tornado, seen a man burnt alive oncet," and he looked up at the children's mother and the little girl who were sitting close together, their faces white and their eyes glassy; "I even seen a woman flogged," he said.

"Pray, pray," the grandmother began, "pray, pray . . ."

"I never was a bad boy that I remember of," The Misfit said in an almost dreamy voice, "but somewheres along the line I done something wrong and got sent to the penitentiary. I was buried alive," and he looked up and held her attention to him by a steady stare. "That's when you should have started to pray," she said "What did you do to get sent to the penitentiary that first time?"

"Turn to the right, it was a wall," The Misfit said, looking up again at the cloudless sky. "Turn to the left, it was a wall. Look up it was a ceiling, look down it was a floor. I forget what I done, lady. I set there and set there, trying to remember what it was I done and I ain't recalled it to this day. Oncet in a while, I would think it was coming to me, but it never come."

"Maybe they put you in by mistake," the old lady said vaguely.

"Nome," he said. "It wasn't no mistake. They had the papers on me."

"You must have stolen something," she said.

The Misfit sneered slightly. "Nobody had nothing I wanted," he said. "It was a head-doctor at the penitentiary said what I had done was kill my daddy but I known that for a lie. My daddy died in nineteen ought nineteen of the epidemic flu and I never had a thing to do with it. He was buried in the Mount Hopewell Baptist churchyard and you can go there and see for yourself."

"If you would pray," the old lady said, "Jesus would help you."

"That's right," The Misfit said.

"Well then, why don't you pray?" she asked trembling with delight suddenly.

"I don't want no hep," he said. "I'm doing all right by myself."

Bobby Lee and Hiram came ambling back from the woods. Bobby Lee was dragging a yellow shirt with bright blue parrots in it.

"Thow me that shirt, Bobby Lee," The Misfit said. The shirt came flying at him and landed on his shoulder and he put it on. The grandmother couldn't name what the shirt reminded her of. "No, lady," The Misfit said while he was buttoning it up, "I found out the crime don't matter. You can do one thing or you can do another, kill a man or take a tire off his car, because sooner or later you're going to forget what it was you done and just be punished for it."

The children's mother had begun to make heaving noises as if she couldn't get her breath. "Lady," he asked, "would you and that little girl like to step off yonder with Bobby Lee and Hiram and join your husband?"

"Yes, thank you," the mother said faintly. Her left arm dangled helplessly and she was holding the baby, who had gone to sleep, in the other. "Hep that lady up, Hiram," The Misfit said as she struggled to climb out of the ditch, "and Bobby Lee, you hold onto that little girl's hand."

"I don't want to hold hands with him," June Star said. "He reminds me of a pig."

The fat boy blushed and laughed and caught her by the arm and pulled her off into the woods after Hiram and her mother.

Alone with The Misfit, the grandmother found that she had lost her voice. There was not a cloud in the sky nor any sun. There was nothing around her but woods. She wanted to tell him that he must pray. She opened and closed her mouth several times before anything came out. Finally she found herself saying, "Jesus. Jesus," meaning, Jesus will help you, but the way she was saying it, it sounded as if she might be cursing.

"Yes'm," The Misfit said as if he agreed. "Jesus shown everything off balance. It was the same case with Him as with me except He hadn't committed any crime and they could prove I had committed one because they had the papers on me. Of course," he said, "they never shown me my papers. That's why I sign myself now. I said long ago, you get you a signature and sign everything you do and keep a copy of it. Then you'll know what you done and you can hold up the crime to the punishment and see do they match and in the end you'll have something to prove you ain't been treated right. I call myself The Misfit," he said, "because I can't make what all I done wrong fit what all I gone through in punishment."

There was a piercing scream from the woods, followed closely by a pistol report. "Does it seem right to you, lady, that one is punished a heap and another ain't punished at all?"

"Jesus!" the old lady cried. "You've got good blood! I know you wouldn't shoot a lady! I know you come from nice people! Pray! Jesus, you ought not to shoot a lady. I'll give you all the money I've got!"

"Lady," The Misfit said, looking beyond her far into the woods, "there never was a body that give the undertaker a tip."

There were two more pistol reports and the grandmother raised her head like a parched old turkey hen crying for water and called, "Bailey Boy, Bailey Boy!" as if her heart would break.

"Jesus was the only One that ever raised the dead," The Misfit continued, "and He shouldn't have done it. He shown everything off balance. If He did what He said, then it's nothing for you to do but thow away everything and follow Him, and if He didn't, then it's nothing for you to do but enjoy the few minutes you got left the best way you can-by killing somebody or burning down his house or doing some other meanness to him. No pleasure but meanness," he said and his voice had become almost a snarl.

"Maybe He didn't raise the dead," the old lady mumbled, not knowing what she was saying and feeling so dizzy that she sank down in the ditch with her legs twisted under her.

"I wasn't there so I can't say He didn't," The Misfit said. "I wisht I had of been there," he said, hitting the ground with his fist. "It ain't right I wasn't there because if I had of been there I would of known. Listen lady," he said in a high voice, "if I had of been there I would of known and I wouldn't be like I am now." His voice seemed about to crack and the grandmother's head cleared for an instant. She saw the man's face twisted close to her own as if he were going to cry and she murmured, "Why you're one of my babies. You're one of my own children!" She reached out and touched him on the shoulder. The Misfit sprang back as if a snake had bitten him and shot her three times through the chest. Then he put his gun down on the ground and took off his glasses and began to clean them.

Hiram and Bobby Lee returned from the woods and stood over the ditch, looking down at the grandmother who half sat and half lay in a puddle of blood with her legs crossed under her like a child's and her face smiling up at the cloudless sky. Without his glasses, The Misfit's eyes were red-rimmed and pale and defenseless-looking. "Take her off and thow her where you shown the others," he said, picking up the cat that was rubbing itself against his leg.

"She was a talker, wasn't she?" Bobby Lee said, sliding down the ditch with a yodel.

"She would of been a good woman," The Misfit said, "if it had been somebody there to shoot her every minute of her life."

"Some fun!" Bobby Lee said.

"Shut up, Bobby Lee" The Misfit said. "It's no real pleasure in life."

“A Good Man is Hard to Find” Flannery O’Connor

Questions for guided class discussion

1. What is the significance of the family dying while in search of a lost treasure?

2. Some critics of the story claim that the final exchange between the grandmother and The Misfit to simply be the ramblings of a frightened woman. However, some feel that this exchange is holds a deeper meaning? What do you think?
3. Flannery O'Connor held the opinion that society was drastically changing for the worse. How does each character in the story contribute to or symbolize this theme of societal "demise?"
4. "A Good Man is Hard to Find" is written from the viewpoint of a third person narrator and tells the story from the grandmother's perspective. How does this particular narrative techniques contribute to the story? What advantages does this total omniscience on the part of the narrator have?
5. No doubt everyone was shocked at the violent ending of "A Good Man is Hard to Find," but there are definite signs of foreshadowing in the story. Quickly look back over the story. What are some of these signs?
6. What does the grandmother mean by "a good man?" Whom does she consider good people? What are other possible meanings of "good?" Why does she tell The Misfit that he's a good man? Is there any truth to this?
7. What is the significance of The Misfit saying, "She would have been a good woman if there had been somebody there to shoot her every minute of her life."?
8. Time Magazine said the following about O'Connor's "A Good Man is Hard to Find": "...Highly unladylike...brutal irony. A slang-bang humor, and a style of writing a balefully direct as a death sentence." What do you think about this description? Do you agree? Disagree?

"A Good Man is Hard to Find" Flannery O'Connor

Questions for guided class discussion

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13. Time Magazine said the following about O'Connor's "A Good Man is Hard to Find": "...Highly unladylike...brutal irony. A slang-bang humor, and a style of writing a balefully direct as a death sentence." What do you think about this description? Do you agree? Disagree?

Billie Jean

Written and Composed by Michael Jackson.

She was more like a beauty queen from a movie scene
I said don't mind, but what do you mean I am the one
Who will dance on the floor in the round

She said I am the one who will dance on the floor in the round
She told me her name was Billie Jean, as she caused a scene
Then every head turned with eyes that dreamed of being the one
Who will dance on the floor in the round

People always told me be careful of what you do
And don't go around breaking young girls' hearts
And mother always told me be careful of who you love
And be careful of what you do 'cause the lie becomes the truth

Billie Jean is not my lover
She's just a girl who claims that I am the one
But the kid is not my son
She says I am the one, but the kid is not my son

For forty days and forty nights
The law was on her side
But who can stand when she's in demand
Her schemes and plans
'Cause we danced on the floor in the round
So take my strong advice, just remember to think twice
(Do think twice)

She told me her name was Billie Jean as she caused a scene
Then every head turned with eyes that dreamed of being the one
Who will dance on the floor in the round

People always told me be careful of what you do
And don't go around breaking young girls' hearts
She came and stood right by me
Then the smell of sweet perfume
This happened much too soon
She called me to her room

Billie Jean is not my lover
She's just a girl who claims that I am the one
But the kid is not my son
Billie Jean is not my lover
She's just a girl who claims that I am the one
But the kid is not my son
She says I am the one, but the kid is not my son
She says I am the one, but the kid is not my son
Billie Jean is not my lover
She's just a girl who claims that I am the one
But the kid is not my son
She says I am the one, but the kid is not my son
She says I am the one, she says he is my son
She says I am the one
Billie Jean is not my lover
Billie Jean is not my lover

Mr. Tambourine Man

Hey! Mr. Tambourine Man, play a song for me,
I'm not sleepy and there is no place I'm going to.

Hey! Mr. Tambourine Man, play a song for me,
In the jingle jangle morning I'll come followin' you.

Though I know that evenin's empire has returned into sand,
Vanished from my hand,
Left me blindly here to stand but still not sleeping.
My weariness amazes me, I'm branded on my feet,
I have no one to meet
And the ancient empty street's too dead for dreaming.

Hey! Mr. Tambourine Man, play a song for me,
I'm not sleepy and there is no place I'm going to.
Hey! Mr. Tambourine Man, play a song for me,
In the jingle jangle morning I'll come followin' you.

Take me on a trip upon your magic swirlin' ship,
My senses have been stripped, my hands can't feel to grip,
My toes too numb to step, wait only for my boot heels
To be wanderin'.
I'm ready to go anywhere, I'm ready for to fade
Into my own parade, cast your dancing spell my way,
I promise to go under it.

Hey! Mr. Tambourine Man, play a song for me,
I'm not sleepy and there is no place I'm going to.
Hey! Mr. Tambourine Man, play a song for me,
In the jingle jangle morning I'll come followin' you.

Though you might hear laughin', spinnin', swingin' madly across the sun,
It's not aimed at anyone, it's just escapin' on the run
And but for the sky there are no fences facin'.
And if you hear vague traces of skippin' reels of rhyme
To your tambourine in time, it's just a ragged clown behind,
I wouldn't pay it any mind, it's just a shadow you're
Seein' that he's chasing.

Hey! Mr. Tambourine Man, play a song for me,
I'm not sleepy and there is no place I'm going to.
Hey! Mr. Tambourine Man, play a song for me,
In the jingle jangle morning I'll come followin' you.

Then take me disappearin' through the smoke rings of my mind,
Down the foggy ruins of time, far past the frozen leaves,

The haunted, frightened trees, out to the windy beach,
Far from the twisted reach of crazy sorrow.
Yes, to dance beneath the diamond sky with one hand waving free,
Silhouetted by the sea, circled by the circus sands,
With all memory and fate driven deep beneath the waves,
Let me forget about today until tomorrow.

Hey! Mr. Tambourine Man, play a song for me,
I'm not sleepy and there is no place I'm going to.
Hey! Mr. Tambourine Man, play a song for me,
In the jingle jangle morning I'll come followin' you.

Britney Spears – I'm A Slave For You

I know I may be young
But I've got feelings too
And I need to do what I feel like doing
So let me go and just listen

All you people look at me like I'm a little girl
Well did you ever think it'd be okay for me to step into this world
Always saying, "little girl don't step into the club"
Well I'm just tryin' to find out why cause dancing's what I love

Get it get it, get it get it, whooah
Get it get it, get it get it, whooah (Do you like it)
Get it get it, get it get it, whooah (This feels good)

I know I may come off quiet
I may come off shy
But I feel like talking
Feel like dancing when I see this guy

What's practical is logical What the hell, who cares?
All I know is I'm so happy when you're dancing there

I'm a slave for you
I cannot hold it
I cannot control it
I'm a slave for you
I won't deny it

I'm not trying to hide it

Baby, don't you wanna, dance upon me (I just wanna dance next to you)
To another time and place
Baby, don't you wanna, dance upon me (Are you ready)
Leaving behind my name, my age (Let's go)

(Like that)
(You like it)
(Yeah)
(Now watch me)

Get it get it, get it get it, whooah
Get it get it, get it get it, whooah (Do you like it)
Get it get it, get it get it, whooah (This feels good)
[Panting]

I really wanna dance, tonight with you (I just can't help myself)
I really wanna do what you want me to (I just feel I let myself go)
I really wanna dance, tonight with you (Wanna see you move)
I really wanna do what you want me to (Uh Uh Uh)

Baby, don't you wanna, dance upon me (I just wanna dance next to you)
To another time and place
Baby, don't you wanna, dance upon me (Are you ready)
Leaving behind my name, my age (Lets go)

I'm a slave for you (Take that)
I cannot hold it
I cannot control it
I'm a slave for you (It just feels good)
I won't deny it
I'm not trying to hide it (Baby)

Get it get it, get it get it, whooah
Get it get it, get it get it, whooah
Get it get it, get it get it, whooah
[Panting]

Get it get it, get it get it, whooah
Get it get it, get it get it, whooah
Get it get it, get it get it, whooah
[Panting]

I'm a slave for you (Here we go now)
I cannot hold it
I cannot control it
I'm a slave for you (Here we go)
I won't deny it (Yeah)
I'm not trying to hide it (Yeah)

Censorship

In the unit we are about to begin on “Censorship in America,” we will be examining literature, people, music and ideas that have been censored throughout previous decades in United States history. Today in class, we will divide into groups of four and read the short story, “Ashes,” from Judy Bloom’s book *Places I Never Meant to Be*. This book is a collection of stories that have been commonly censored in public schools throughout the United States.

After your group is finished with the story, you should discuss it (what makes it controversial?) and develop your own definition of censorship. Be prepared to discuss the story as well as your group’s definition in class tomorrow.

HANDOUT ON CENSORSHIP

FCC- Federal Communications Commission

An independent United States government agency, directly responsible to Congress. The FCC was established by the Communications Act of 1934 and is charged with regulating interstate and international communications by radio, television, wire, satellite and cable. The FCC’s jurisdiction covers all fifty states and the District of Columbia.

FIRST AMENDMENT OF THE U.S. CONSTITUTION

Congress shall make no law representing an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or of the right of the people peaceably to assemble, and petition the Government for a redress of grievances.

The following are some quotes from an article regarding the debate about the censorship of music and the current backlash against the rapper, Eminem, lead by Lynne Cheney, wife of the Vice President, Dick Cheney.

REASON * December 2000

Bum Rap Lynne Cheney vs. Slim Shady

By Brian Doherty

Would-be second lady and former head of the National Endowment for the Humanities Lynne Cheney is no coward and no fool. During her Senate testimony about media violence in September, Cheney didn't flinch while naming those she believes are polluting American culture with intolerable filth and vulgarity. And unlike Tipper Gore 15 years earlier, Cheney didn't finger nowheresville bands like <W.A.S.P.>. and the Mentors as examples of pop perfidy. She attacked one of the biggest-selling recording artists around, rapper Eminem, whose birth name is Marshall Mathers and whose self-consciously sinister alter ego is "Slim Shady." Since its release in June, Eminem's latest offering, The Marshall Mathers LP, has sold over 7 million copies. His first CD, 1999's The Slim Shady LP, has moved more than 3 million units.

"The time has come to get very specific, to ask individuals to be accountable," Cheney told the Senate Committee on Commerce, Science, and Transportation. "So here is a name: Marshall Mathers. In [the song] 'Kill You,'...he...imagine[s] the joys of murdering any woman he might come across. 'Wives, nuns, sluts,' whoever 'the b*****s' might be."

What Cheney and a host of other critics either won't or can't acknowledge is that Eminem is not merely a bestseller; he's also one of the best pop artists of his time. He's an unparalleled verbal wizard and a master of his chosen art form: the provocation. Perhaps more to the point, The Marshall Mathers LP is a sophisticated, though profane, meta-pop meditation on his relationship with his fans and his responsibilities toward society.

Does exposure to this kind of entertainment hurt kids? Like Al Gore and Joe Lieberman, Cheney assumes it does.

There isn't any easy didactic message in Eminem's music to tidily support a political position about the influence of media violence. As Cheney might recognize when discussing a novel or play, such nuanced ambiguity about important questions is a touchstone of serious art. Certainly, there's far more to Eminem's output than a series of disconnected scenes of mayhem and cruelty, lacking all context and conscience. (Cheney also ignores how attractive the rapper's snaky, minimalist beats and hooks sound, apart from any issues of message. Eminem's enemies are tone deaf to his musical skills, though they're worth considering when pondering his appeal.)

That said, there's no question that Eminem is marketed to children, though not in the literal terms the Federal Trade Commission and Congress fret over. Eminem's Slim Shady character is custom-made to appeal to teens, because it captures perfectly the feelings of outrage and powerlessness that often accompany indeed, perhaps define adolescence.

What do you think? How does the FCC, the First Amendment, and articles such as this one, affect censorship? Are things different since September 11, 2001? Have your opinions changed since then?

Flannery O'Connor (1925-1964)

American writer, particularly acclaimed for her stories which combined comic with tragic and brutal. Along with authors like [Carson McCullers](#) and Eudora Welty, O'Connor belonged to the Southern Gothic tradition that focused on the decaying South and its damned people. O'Connor's body of work was small, consisting of only thirty-one stories, two novels and some speeches and letters.

"Does one's integrity ever lie in what he is not able to do? I think that usually it does, for free will does not mean one will, but many wills conflicting in one man, Freedom cannot be conceived simply." (from *Wise Blood*, 1952)

Flannery O'Connor was born in Savannah, Georgia, the only child of a Catholic family. The region was part of the 'Christ-haunted' Bible belt of the Southern States. The spiritual heritage

of the region shaped profoundly O'Connor's writing as described in her essay "The Catholic Novelist in the Protestant South" (1969). O'Connor's father, Edward F. O'Connor, was a realtor owner. He worked later for a construction company and died in 1941. Her mother, Regina L. (Cline) O'Connor, came from a prominent family in the state - her father had been a mayor of Milledgeville for many years.

When O'Connor was 12, her family moved to Milledgeville, her mother's birthplace. She attended the Peabody High School and enrolled in the Georgia State College for Women. At school she edited the college magazine and graduated in 1945 with an A.B. O'Connor then continued her studies at the University of Iowa, where she attended writer's workshops and published at the age of 21 her first short story, 'The Geranium', in *Accent*. In the following year she received the degree of Master of Fine Arts in Literature. After another year at the university she moved to an apartment hotel in New York, and published four chapters of *Wise Blood* in *Mademoiselle*, *Sewanee Review*, and *Partisan Review* in 1948 and 1949. The complete novel appeared 1952. It dealt with a young religious enthusiast, who attempts to establish a church without Christ. O'Connor's second novel, *The Violent Bear It Away* (1960), had a related subject matter. The protagonist is Francis Marion Tarwater who begins his ministry in his youth. He baptizes and drowns Bishop, his uncle's idiot son. Old Tarwater warns his grand-nephew: **"You are the kind of boy,' the old man said, 'that the devil is always going to be offering to assists, to give you a smoke or a drink or a ride, and to ask you your bidnis. You had better mind how you take up with strangers."** Young Tarwater sets fire to his own woods to clean himself, and like his great-uncle, a mad prophet, he finally becomes a prophet and a madman.

The young protagonist of *Wise Blood*, Hazel Mote, returns from the army with his faith gone awry. He founds the Church Without Christ, wears a preacher's bright blue suit and a preacher's black hat. He is accompanied by bizarre villains such as Asa Hawks, who pretends to have blinded himself, and Sabbath Lily, his daughter who turns into a monster of sexual voracity, and the fox-faced young Enoch Emery, who steals from a museum a mummy, which he thinks of as "the new Jesus." Enoch knows things because **"He had wise blood like his daddy."** Eventually Enoch finds his religious fulfillment dressed in a stolen gorilla costume. Hazel buys an old Essex automobile, his own religious mystery: **"Nobody with a good car needs to be justified."** Haze murders the False Prophet, his rival, by running over him with his second-hand Essex, and faces his cul-de-sac.

John Huston read the novel in 1978 - he received a copy of it from Michael Fitzgerald, whose father was O'Connor's literary executor. Against all odds, Michael Fitzgerald got the money for the production, some \$2,000,000; the screenplay was written by Michael and his brother, Benedict, and everyone worked for a minimum wage. Most of the film was shot in Macon, Georgia. **"There were seven outstanding performances in *Wise Blood*. Only three of those seven actors have any reputation to speak of: Brad Dourif, Ned Beatty and Harry Dean Stanton. The other four are unknowns. They are all great stars, as far as I'm concerned. Nothing would make me happier than to see this picture gain popular acceptance and turn a profit. It would prove something. I'm not**

sure what... but something." (John Huston in *An Open Book*, 1988)

In 1950 O'Connor suffered her first attack from disseminated lupus, a debilitating blood disease that had killed her father. She returned to Milledgeville where she lived with her mother on her dairy farm. In spite of the illness, O'Connor continued to write and occasionally she lectured about creative writing in colleges. She read such thinkers as Pierre Teilhard de Chardin (1881-195), George Santayana (1863-1952), and Hannah Arendt (1906-1975). Among her friends were Robert Lowell, Caroline Gordon, Katherine Ann Porter and John Hawkes. In New York she had befriended with Robert and Sally Fitzgerald, two other literary Roman Catholics. However, she once explained that **"I can write about Protestant believers better than Catholic believers - because they express their belief in diverse kinds of dramatic action which is obvious enough for me to catch. I can't write about anything subtle."** O'Connor named Robert Fitzgerald as her literary executor. He selected and edited with his wife a volume of O'Connor's occasional prose, which was published in 1969 under the title *Mystery and Manners*.

From around 1955 O'Connor was forced to use crutches. An abdominal operation reactivated the lupus and O'Connor died on August 3, 1964, at the age of 39. Her second collection of short stories, *Everything That Rises Must Converge*, was published posthumously in 1965. *The Complete Short Stories* (1971) contained imaginative occasional prose and several stories that had not previously appeared in book form. O'Connor's letters, published as *The Habit of Being* (1979), reveal her conscious craftsmanship in writing and the role of Roman Catholicism in her life.

O'Connor's short stories have been considered her finest work. With *A Good Man Is Hard to Find, and Other Stories* (1955) she came to be regarded as a master of the form. In the title story a grandmother, her son and daughter-in-law and their three children, are on a car journey. They encounter an escaped criminal called the Misfit and his two killers, Hiram and Bobby Lee. The family is casually wiped out by them when the grandmother recognizes the Misfit from his "Wanted" poster. The hallucinating grandmother murmurs: "Why you're one of my babies. You're one of my own children!" The Misfit shoots her and says: "She would of been a good woman if it had been somebody there to shoot her every minute of her life."

'A View of the Woods' was a violent and perhaps pointless tale of the seventy-nine-year-old Mr. Fortune and his nine-year-old granddaughter, Mary Fortune Pitts, both selfish and mean. The story ends in a fight. The grandfather smashes Mary's head several times against a rock, killing her. Exhausted, he manages to take a few steps, has a final "view of the woods," and dies of a heart attack.

In the story "Good Country People" a young woman with a sense of moral superiority experiences her downfall. The protagonist, Joy Hopewell, has an artificial leg as a result of a hunting accident. She has a Ph.D. in philosophy and she has changed her name legally from Joy to Hulga. Joy-Hulga tries to seduce a Bible salesman, a simple-seeming country boy, with the obvious phallic name of Manley Pointer. He turns out to be another 'Hazel Motes' and

disappears with her artificial leg. "The Artificial Nigger" is a lesson about injustice. However, O'Connor's short stories have not so strong theological basis as her novels. They often focus on grotesque characters, have a crisp humor, and are open to interpretation. Recurrent images include the flaming suns, mutilated eyes, peacocks - she raised them in Milledgeville - colorful shirts, and bright blue suits and stern black hats of preachers.

Like A Prayer

written by Madonna and Patrick Leonard

Track 1, Time: 5:39

Life is a mystery, everyone must stand alone
I hear you call my name
And it feels like home

Chorus:

When you call my name it's like a little prayer
I'm down on my knees, I wanna take you there
In the midnight hour I can feel your power
Just like a prayer you know I'll take you there

I hear your voice, it's like an angel sighing
I have no choice, I hear your voice
Feels like flying
I close my eyes, Oh God I think I'm falling
Out of the sky, I close my eyes
Heaven help me

(chorus)

Like a child you whisper softly to me
You're in control just like a child
Now I'm dancing
It's like a dream, no end and no beginning
You're here with me, it's like a dream
Let the choir sing

(chorus)

Just like a prayer, your voice can take me there
Just like a muse to me, you are a mystery

Just like a dream, you are not what you seem
Just like a prayer, no choice your voice can take me there

Just like a prayer, I'll take you there
It's like a dream to me

Like A Virgin

written by Billy Steinberg and Tom Kelly
Track 3, Time: 3:35

I made it through the wilderness
Somehow I made it through
Didn't know how lost I was
Until I found you

I was beat incomplete
I'd been had, I was sad and blue
But you made me feel
Yeah, you made me feel
Shiny and new

Chorus:

Like a virgin
Touched for the very first time
Like a virgin
When your heart beats (*after first time, "With your heartbeat"*)
Next to mine

Gonna give you all my love, boy
My fear is fading fast
Been saving it all for you
'Cause only love can last

You're so fine and you're mine
Make me strong, yeah you make me bold
Oh your love thawed out
Yeah, your love thawed out
What was scared and cold

(chorus)

Oooh, oooh, oooh

You're so fine and you're mine
I'll be yours 'till the end of time
'Cause you made me feel
Yeah, you made me feel
I've nothing to hide

(chorus)

Like a virgin, ooh, ooh
Like a virgin
Feels so good inside
When you hold me, and your heart beats, and you love me

Oh, oh, oh, oh, oh, oh, oh, oh, oh
Ooh, baby
Can't you hear my heart beat
For the very first time?

Louie, Louie
The Kingsmen

Louie Louie, me gotta go
Louie Louie, me gotta go
A fine girl, she wait for me
Me catch the ship across the sea
I sailed the ship all alone
I never think I'll make it home
Louie Louie, don't leave me
Louie Louie, me gotta ride

Three nights and days we sailed the sea
Me think of girl constantly
On the ship, I dream she there
I smell the rose in her hair
Louie Louie, don't leave me
Louie Louie, me gotta ride

Me see Jamaican moon above
It won't be long me see my love
Me take her in my arms and then
I tell her I never leave again
Louie Louie, don't leave me, me gotta ride

Louie Louie, don't leave me, me gotta go.

Teacher name: Ingram, Stewart, Barbakow, Aveni

Student Name _____

Movie Poster and Presentation

CATEGORY	4	3	2	1
Graphics - Originality	Several of the graphics used on the poster reflect a exceptional degree of student creativity in their creation and/or display.	One or two of the graphics used on the poster reflect student creativity in their creation and/or display.	The graphics are made by the student, but are based on the designs or ideas of others.	No graphics made by the student are included.
Graphics - Relevance	All graphics are related to the topic and make it easier to understand. All borrowed graphics have a source citation.	All graphics are related to the topic and most make it easier to understand. All borrowed graphics have a source citation.	All graphics relate to the topic. Most borrowed graphics have a source citation.	Graphics do not relate to the topic OR several borrowed graphics do not have a source citation.
Attractiveness	The poster is exceptionally attractive in terms of design, layout, and neatness.	The poster is attractive in terms of design, layout and neatness.	The poster is acceptably attractive though it may be a bit messy.	The poster is distractingly messy or very poorly designed. It is not attractive.
Required Elements	The poster includes all required elements as well as additional information.	All required elements are included on the poster.	All but 1 of the required elements are included on the poster.	Several required elements were missing.
Use of Class Time	Used time well during each class period. Focused on getting the project done. Never distracted others.	Used time well during each class period. Usually focused on getting the project done and never distracted others.	Used some of the time well during each class period. There was some focus on getting the project done but occasionally distracted others.	Did not use class time to focus on the project OR often distracted others.

MOVIE POSTER AND PRESENTATION HANDOUT

For this final project, you will need to get into groups of four or five. I suggest you choose people that you work well with, because this project will receive a group grade.

You will need to design a movie poster for Fahrenheit 451. Your poster should be captivating and colorful. It should be the size of a regular movie poster.

On your poster, you will need to include:

- Current day actors/actresses that you think would be appropriate choices.
- A minimum of three specifics from the novel depicted on the poster. For example, if you want to depict a particular theme, find a way to incorporate that theme on your poster, (or a specific character, etc.)

You will be graded on accuracy, creativity, and effort. I realize that not all of you are artists, so I suggest you have at least one person in your group that will be more apt at making the poster aesthetically pleasing. (It doesn't have to look professional, but it should look nice enough to hang in the class!)

On Monday, your group will present the poster. You will need to explain why these actors/actresses would be good choices for these roles. What qualities do they possess that might be applicable to the characters they are portraying? You will also need to explain the three specifics that you have chosen to depict on your poster. These presentations should range from 4-5 minutes.

You will have Friday to work on your poster in class, but I suggest you begin before then. This assignment is fun, but not easy, and is worth 25% of your unit grade. I am expecting great outcomes since you have an entire week to work on this.

- ❖ You may want to choose people that live close to you since this project will require group meetings outside of class.

Take pride in your work!

<http://ericnuzum.com/banned/mcensorship.html>

"Censorship is the height of vanity."
- Martha Graham

Whether or not you consider yourself to be a fan, it's hard to argue that the Beatles rank among the most popular and influential rock acts of all time. Although the Beatles sold millions of

records, their significance cannot be measured in terms of record sales alone. They are a universal band. In fact, I suspect that you'd be hard pressed to find many people in western civilization who haven't heard of the Beatles and their music.

When I think of the Beatles, one image always pops into my head: four mop-topped young men who are smiling ear-to-ear, wearing snappy suits, and stepping off an airplane for their first visit to the United States.

What image comes to mind when you think of the Beatles?

Screaming fans? Sgt. Pepper's Lonely Hearts Club Band? Bedpeace?

I bet your mental picture is NOT the Fab Four dressed in white smocks - covered with raw, bloody meat - and surrounded by decapitated baby dolls. What makes me paint such a picture? That image was the original cover for the Beatles' Yesterday and Today album, released in June 1966.

But you'll never see that cover when you browse through the Beatles section at your local record shop. Capitol Records pulled the album cover after only a few weeks in circulation. In fact, that rather graphic photo caused so much controversy that, over the band's objections, Capitol recalled every copy of Yesterday and Today that featured the now-infamous "butcher" photo. They replaced it with a more benign photo of four mop-topped young men who are smiling ear-to-ear and wearing snappy suits. Incidentally, if you still own a copy of the album (assuming you even know where you stashed your remaining LPs), look closely at the cover. To cut expenses, Capitol glued the new cover on top of many of the recalled albums, so the controversial and highly collectible "butcher" cover may be hiding underneath.

The problems created by the "butcher" cover pale when compared to other controversies that surrounded the Beatles that year. Three months before releasing Yesterday and Today, John Lennon was widely mis-quoted when he offered his observations regarding the decrease in Christianity's popularity with teens. He said, "We're more popular now than Jesus." His statement led to numerous protests, boycotts, and public burnings of Beatle records and merchandise; there were threats of violence; the band was denounced from the pulpit and the editorial page; and parents, politicians, and school officials rallied against deteriorating moral values. People felt that the Lads from Liverpool encouraged and personified moral decline. The Reverend Thurman H. Babbs, pastor at the New Haven Baptist Church in Cleveland, vowed to excommunicate any church member who listened to Beatles records or attended a Beatles concert. The Ku Klux Klan even nailed Beatles albums to burning crosses in South Carolina.

Lennon's comments, and the public reaction that followed, severely changed America's opinion of the Beatles. For the first time, the Beatles were considered "dangerous" by the mainstream.

Pretty scary stuff, isn't it? Boycotts, violence, protests, and the like? Coming from the land of the free, home of the brave? You might believe that recalling album covers, holding public

burnings, and refusing to sell products is wrong, illegal, or immoral - particularly in the United States of America. After all, this is the most free country in the world.

Strange thing is - and as frightening as it is - none of the actions taken against the Beatles was illegal. In fact, from a Constitutional perspective - we're not even talking censorship.

Throughout popular music's history, artists from various backgrounds and genres have claimed to have been "censored" by radio stations, religious and community groups, retailers, and even their own record labels. They claim their rights have been violated. The "right" to which they refer is the right to free expression.

The First Amendment to the U.S. Constitution, the amendment that deals with freedom of speech, reads as follows:

Congress shall make no law representing an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or of the right of the people peaceably to assemble, and petition the Government for a redress of grievances.

Notice that the law applies to "the Government" and not to community or religious groups. Record companies don't even rate a glance.

The fact is - musicians have no legal "right" to play music, package album cover artwork, or perform live. Music censorship is only a violation of Constitutional rights when our government, its laws, or its agencies conduct the suppression. Although it may be hard to believe, only in rare instances is what we call "music censorship" actually a civil rights violation. Any other attempt to suppress music, its artwork, and live performances is entirely legal.

"Impossible," you might counter. "I hear about music censorship all the time. You mean to tell me there are no laws protecting music from censorship?"

According to existing laws, art is Constitutionally protected speech. But music is not censored on the basis of art; it is censored on the basis of obscenity. If a work of art, music, or literature is found to be obscene, then it can be subject to legal censorship. Again, that only applies if "the Government" is the censor. Courts do not have the right to force K-Mart to carry a Nirvana album, nor could they force Ed Sullivan to show Elvis Presley from the waist down.

What we commonly refer to as "music censorship" (and what will be examined in this book) is actually implicit censorship: community, institutional, and corporate attempts to regulate society according to their personal standards of decency and order - or to the standards they feel best serve themselves and their peers. Their purpose is to control, suppress or ban the music, lyrics, and/or music-related art that they find offensive or objectionable. Often, these people balk at the idea that they are censors - they believe that they are acting for the common good. And, as you will soon see, they view the target of their fight is obscenity - not music.

Another commonly held myth is that people have the right to NOT be offended. Some people believe that anything THEY find offensive should be legally censored. But there is no legal ground for this belief. In fact, our founding fathers EXPECTED we would encounter offensive things. The checks and balances created with such encounters help to challenge and test our laws and belief systems.

So where does that leave us today? If this Web site is about music censorship - an issue which cannot be identically defined by any two people - then why write about it? Because this site serves as a chronicle of musical events which illustrates how dangerously close our society has come to compromising its principles of freedom - freedom of thought and freedom of choice.

We'll also examine music censorship as a "slippery slope." Take pattern baldness as an example. If you lose one hair, you aren't considered to be bald. The same is true if you lose one hundred hairs. At some point between a full head of hair and Mr. Clean; however, you become bald. The problem is, no one can tell you exactly where that threshold lies. The same is true of music censorship. When a parent takes an active role in selecting their child's music purchases - we applaud. When record companies insist upon placing warning stickers on albums to aid those parents - we raise an eyebrow. When Wal-Mart bans an album like the Goo Goo Dolls' A Boy Named Goo because they feel the cover imagery depicts child abuse - we consider this a dangerous step backwards. Turn your back for too long and someone burns CDs, forbids musicians from performing in our towns, and prosecutes those who sell "objectionable" music. At what point does action transcend from a matter of consumer choice to a matter of censorship? Again, no one - not your parents, your minister, the Supreme Court, or myself - can give you, or anyone else, a definitive answer.

And if we determine that a certain degree of censorship is wrong - should the artist's intention carry any weight? Does an artist or record label that invites controversy over censorship (such as Ozzy Osbourne, Marilyn Manson, or Prodigy) deserve a lesser degree of protection or sympathy than someone who unintentionally stumbles into the censor's path?

And why do people feel compelled to censor in the first place? Today many "justifications" for censoring songs, lyrics, and artwork of earlier generations seem trivial and silly. Yet other justifications - extremely serious - are destined to be and frequently are repeated.

In the late 50s and early 60s, several concerted efforts were made to censor R & B music. "Concerned" members of society felt that this music promoted wild living, promiscuous sex, and lewd dancing. But, at the root, was their issue with the music, or were they taking exception to the emerging black culture of the era? And what about sex? Sex has been the primary springboard for so many acts of censorship that you could write a book just on those acts (the censorship acts, that is). Why is that? Since the beginning of mankind, society has been preoccupied with "getting some." Our music reflects that preoccupation.

Music, like all art, mirrors the society that creates it, listens to it, and makes it a part of life. Music censorship follows that same principle. When we examine the censors, we really examine ourselves - the people who live on our block - those strangers we pass every day on our way to

work - the man or woman with whom we brush shoulders on the city bus. This book is about music, of course - but it is also about us, Americans. About what it means to be an American. About the actions we take when those American ideals clash with the beliefs of our fellow Americans.

Persuasive Essay Assignment:

Should “The Love Song of J. Alfred Prufrock”
be banned from public high schools?
You decide.

For this assignment, you will take either a pro or a con stance regarding whether or not “Prufrock” should be taught in high school classrooms. This persuasive essay should be written in first person and from the point of view of a School Board member who has a say in high school curriculum development. Be sure to use textual evidence as support for any argument you make in your essay. (Use specific parts of the poem to support your claims.) Refer to your “Persuasive Writing Handout” when constructing this essay.

This paper should be 3-5 pages in length, typed in 12 point font and double spaced.
Rough draft due next Friday.

Teacher name: Ingram, Stewart, Barbakow, Aveni

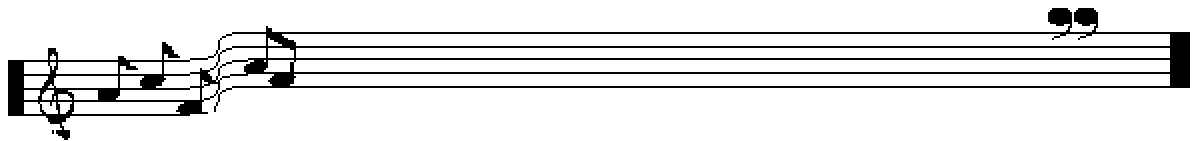
Student Name _____

Persuasive Essay Assignment

CATEGORY	4	3	2	1
Focus on Assigned Topic	The entire essay is related to the assigned topic and displays a clear, coherent argument that can be followed by the reader.	Most of the essay is related to the assigned topic. The argument becomes weak at one point, but the reader can still follow the argument.	Some of the essay is related to the assigned topic, but a reader cannot follow the argument easily.	No attempt has been made to relate the essay to the assigned topic.
Incorporation Of Textual Support	Essay contains a great deal of textual evidence to support argument and	Essay uses some textual evidence to support argument and persuade the	Essay contains little textual evidence to support argument and persuade the	No attempt has been made to persuade the reader by incorporating

	persuade the reader.	reader.	reader.	textual evidence into the essay.
Organization	The essay is very well organized. One idea follows another in a logical sequence with clear transitions.	The essay is pretty well organized. One idea may seem out of place. Clear transitions are used.	The essay is a little hard to follow. The transitions are sometimes not clear.	Ideas seem to be randomly arranged.
Spelling and Grammar	There are few errors in the final draft, and none that distract the reader from the overall idea expressed within the essay.	There are some errors in the final draft, but not enough to distract the reader from the overall idea expressed within the essay.	There are many errors in the final draft that distract the reader from the overall idea expressed within the essay.	The final draft has so many errors that the reader has a difficult time recognizing the overall idea expressed within the essay.
Pre-Writing	Rough draft of essay was turned in on time.	Rough draft of essay was turned in a day late.	Rough draft of essay was turned in two days late.	Rough draft of essay was turned in three or more days late (or not turned in at all.)

Annotations for *The Love Song of J. Alfred Prufrock*



These annotations were taken directly from B.C. Southam's *A Student's Guide to the Selected Poems of T.S. Eliot*.

Dedication: Dedicated to Jean Verdenal, a friend of Eliot's who was killed in 1915 on the Anglo-French expedition to the Dardanelles.

Title: Originally titled "Prufrock Among the Women". "J. Alfred Prufrock" follows the early form of Eliot's signature "T. Stearns Eliot".

Epigraph: These lines are taken from Dante's "Inferno", and are spoken by the character of Count Guido da Montefeltro. Dante meets the punished Guido in the Eighth chasm of Hell. Guido explains that he is speaking freely to Dante only because he believes Dante is one of the dead who could never return to earth to report what he says. Translated from the original Italian, the lines are as follows: "If I thought that my reply would be to someone who would ever

return to earth, this flame would remain without further movement; but as no one has ever returned alive from this gulf, if what I hear is true, I can answer you with no fear of infamy."

spread out: This metaphor occurs many times in Bergson's "Time and Free Will (1910), the work which Eliot, while in Harvard, quoted from most frequently in his writings about Bergson.

overwhelming question: In James Fenimore Cooper's "The Pioneers" (1823), a book Eliot loved as a child, a metaphorical "overwhelming question" occurs.

In the room the women come and go...Michelangelo: Laforgue wrote: "In the room the women come and go/Talking of the masters of the Sienne school". Eliot imitates Laforgue, introducing an element of parody, set off as a kind of chorus (repeated later at lines 35-6) following a section of "vers libre" i.e. free verse. Michelangelo: great Italian sculptor, painter and poet.

fog: According to Eliot, the smoke that blew across the Mississippi from the factories of St. Louis, his hometown.

And indeed there will be time: Echoing "Had we but world enough and time", from Andrew Marvell's "To His Coy Mistress". The speaker of the poem argues to his 'coy mistress' that they could take their time in courtship games only if they lived forever.

dying fall: In Shakespeare's "Twelfth Night" the lovesick Duke Orsino orders an encore of a moody piece of music: "That strain again! It had a dying fall".

sprawling on a pin: In the study and collection of insects, specimens are pinned into place and kept in cases. Prufrock feels as though he is being brutally analyzed in a similar manner.

butt-ends: As in the ends of smoked cigarettes.

Arms that are braceleted white and bare: "A bracelet of bright hair about the bone" in John Donne's "The Relic", a line with a "powerful effect" Eliot remarks upon in "The Metaphysical Poets" (1921).

Though I have seen my head...brought in upon a platter: Matthew 14:3-11, Mark 6:17-29 in the Bible; the death of John the Baptist. King Herod was enamored of a dancing girl named Salome. He offered her a gift of anything she wanted in his kingdom. Salome's mother told her to request the head of John the Baptist on a silver platter. Herod complied.

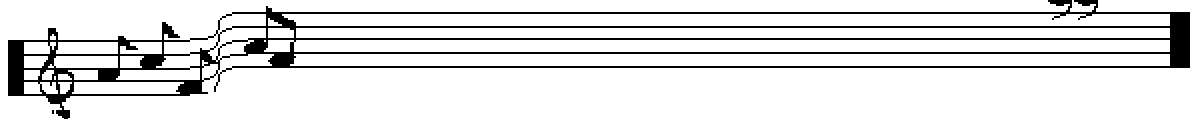
Lazarus: Another Biblical story. In Luke 16:19-31, a Lazarus is a beggar associated with a rich man named Dives in a parable. When they died Lazarus went to Heaven while Dives went to Hell. Dives wanted to warn his brothers about Hell and asked Abraham if Lazarus could be sent back to tell them. Abraham refused saying, "if they hear not Moses and the prophets, neither will they be persuaded, though one rose from the dead."

Prince Hamlet: Probably Shakespeare's most famous character. The hero Hamlet, like Prufrock, is crippled by indecisiveness. Prufrock echoes Hamlet's famous "to be or not to be" at the end of this line.

attendant lord: Prufrock having an inferiority complex, stating that he will never be a main character with a purpose, like Hamlet, but rather an "attendant lord" (in this case Polonius), a side character who may slightly move the plot but is buffoonish, a fool (see below).

Fool: Besides the common meaning, a standard character in Elizabethan drama, as in a court jester who entertains the nobility and speaks in seeming nonsense which contained paradoxical wisdom. Hamlet's court jester was Yorick ("Alas poor Yorick--I knew him Horatio..."). The fool was often also another character in the play, not a court jester, who was used as comic relief. In "Hamlet" it is the gravedigger; in "The Merchant of Venice" it is Launcelot Gobbo, in "Henry IV Part I and II" it is Falstaff, and so on.

Shall I part my hair behind?: At this time such a hairstyle was considered "daringly bohemian".



The Love Song of J. Alfred Prufrock

S'io credesse che mia risposta fosse

A persona che mai tornasse al mondo,

Questa fiamma staria senza piu scosse.

Ma perciocche giammai di questo fondo

Non torno vivo alcun, s'i'odo il vero,

Senza tema d'infamia ti rispondo.

LET us go then, you and I,

When the evening is spread out against the sky

Like a patient etherised upon a table;

Let us go, through certain half-deserted streets,

The muttering retreats

5

Of restless nights in one-night cheap hotels

And sawdust restaurants with oyster-shells:

Streets that follow like a tedious argument

Of insidious intent

To lead you to an overwhelming question ...

10

Oh, do not ask, "What is it?"

Let us go and make our visit.

In the room the women come and go

Talking of Michelangelo.

The yellow fog that rubs its back upon the window-panes,

15

The yellow smoke that rubs its muzzle on the window-panes

Licked its tongue into the corners of the evening,

Lingered upon the pools that stand in drains,

Let fall upon its back the soot that falls from chimneys,

Slipped by the terrace, made a sudden leap,

20

And seeing that it was a soft October night,

Curled once about the house, and fell asleep.

And indeed there will be time

For the yellow smoke that slides along the street,

Rubbing its back upon the window-panes;

25

There will be time, there will be time

To prepare a face to meet the faces that you meet;

There will be time to murder and create,

And time for all the works and days of hands

That lift and drop a question on your plate;

30

Time for you and time for me,

And time yet for a hundred indecisions,

And for a hundred visions and revisions,

Before the taking of a toast and tea.

In the room the women come and go

35

Talking of Michelangelo.

And indeed there will be time

To wonder, "Do I dare?" and, "Do I dare?"

Time to turn back and descend the stair,

With a bald spot in the middle of my hair—

40

[They will say: “How his hair is growing thin!”]

My morning coat, my collar mounting firmly to the chin,

My necktie rich and modest, but asserted by a simple pin—

[They will say: “But how his arms and legs are thin!”]

Do I dare

45

Disturb the universe?

In a minute there is time

For decisions and revisions which a minute will reverse.

For I have known them all already, known them all:—

Have known the evenings, mornings, afternoons,

50

I have measured out my life with coffee spoons;

I know the voices dying with a dying fall

Beneath the music from a farther room.

So how should I presume?

And I have known the eyes already, known them all—

55

The eyes that fix you in a formulated phrase,

And when I am formulated, sprawling on a pin,

When I am pinned and wriggling on the wall,

Then how should I begin

To spit out all the butt-ends of my days and ways?

60

And how should I presume?

And I have known the arms already, known them all—

Arms that are braceleted and white and bare

[But in the lamplight, downed with light brown hair!]

It is perfume from a dress

65

That makes me so digress?

Arms that lie along a table, or wrap about a shawl.

And should I then presume?

And how should I begin?

.

Shall I say, I have gone at dusk through narrow streets

70

And watched the smoke that rises from the pipes

Of lonely men in shirt-sleeves, leaning out of windows?...

I should have been a pair of ragged claws

Scuttling across the floors of silent seas.

.

And the afternoon, the evening, sleeps so peacefully!

75

Smoothed by long fingers,

Asleep ... tired ... or it malingers,

Stretched on the floor, here beside you and me.

Should I, after tea and cakes and ices,

Have the strength to force the moment to its crisis?

80

But though I have wept and fasted, wept and prayed,

Though I have seen my head [grown slightly bald] brought in upon a platter,

I am no prophet—and here's no great matter;

I have seen the moment of my greatness flicker,

And I have seen the eternal Footman hold my coat, and snicker,

85

And in short, I was afraid.

And would it have been worth it, after all,

After the cups, the marmalade, the tea,

Among the porcelain, among some talk of you and me,

Would it have been worth while,

90

To have bitten off the matter with a smile,

To have squeezed the universe into a ball

To roll it toward some overwhelming question,

To say: "I am Lazarus, come from the dead,

Come back to tell you all, I shall tell you all"—

95

If one, settling a pillow by her head,

Should say: "That is not what I meant at all.

That is not it, at all."

And would it have been worth it, after all,

Would it have been worth while,

100

After the sunsets and the dooryards and the sprinkled streets,

After the novels, after the teacups, after the skirts that trail along the floor—

And this, and so much more?—

It is impossible to say just what I mean!

But as if a magic lantern threw the nerves in patterns on a screen:

105

Would it have been worth while

If one, settling a pillow or throwing off a shawl,

And turning toward the window, should say:

“That is not it at all,

That is not what I meant, at all.”

.

110

No! I am not Prince Hamlet, nor was meant to be;

Am an attendant lord, one that will do

To swell a progress, start a scene or two,

Advise the prince; no doubt, an easy tool,

Deferential, glad to be of use,

115

Politic, cautious, and meticulous;

Full of high sentence, but a bit obtuse;

At times, indeed, almost ridiculous—

Almost, at times, the Fool.

I grow old ... I grow old ...

120

I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?

I shall wear white flannel trousers, and walk upon the beach.

I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

125

I have seen them riding seaward on the waves

Combing the white hair of the waves blown back

When the wind blows the water white and black.

We have lingered in the chambers of the sea

By sea-girls wreathed with seaweed red and brown

130

Till human voices wake us, and we drown.

Name _____

Date _____

Fahrenheit 451 Reading Check Part One

Quiz A

1. How long has Montag been a fireman?
2. Name two of the authors in the fireman's slogan.
3. Why does Mildred (Millie) have to get her stomach pumped?

4. Define the word “dystopia.”

Name _____

Date _____

Fahrenheit 451 Reading Check Part One

Quiz B

1. What is the significance of the title?
2. Define the significance of the salamander on Montag’s fireman uniform.
3. Who is Clarisse? Why is she important to Montag?
4. Why is it against the law to own books in the 24th century?

Name _____

Date _____

Fahrenheit 451 Reading Check Part Two

Quiz A

1. What is a Mechanical Hound?
2. Who did Montag think about after the fight with Millie over books?

3. What book of the Bible does Montag memorize?
4. What color is associated with Clarisse and Montag?

Name _____

Date _____

Fahrenheit 451 Reading Check Part Two

Quiz B

1. Why is remembering Faber so important to Montag?
2. What tool do Montag and Faber use to communicate and to spy?
3. Who is Captain Beatty?
4. Who is the author of "Dover Beach?"

Name _____

Date _____

Fahrenheit 451 Reading Check Part Three

Quiz A

1. Why does Montag have to burn down his house?
2. Who tells Montag that if Harris dies, he can “be that book?”
3. The title of this part three relates to what poem and who is the author?
4. What is the significance of water in part three?

Name _____

Date _____

Fahrenheit 451 Reading Check Part Three

Quiz B

1. What happens to Captain Beatty?
2. What is the significance of Montag switching clothes and drinking from the vial?
3. Where does Montag hide his books?
4. How does fire progress through this part of the novel?

Keys to the Reading Check Quizzes

Quiz A- Part I

1. 10 years
2. Millay, Faulkner, Whitman
3. She over dosed on sleeping pills
4. totalitarian, highly centralized social organization that sacrifices individual expression for the sake of social harmony and efficiency.

Quiz B- Part I

1. 451 degrees is the temperature at which printed books burn
2. in mythology, a salamander was thought to be the only animal that could survive a fire and not burn
3. a neighbor, she's the opposite (foil) of Montag
4. Because thinking causes people to have progressive, individualistic thoughts and cause a brouhaha.

Quiz A- Part II

1. Acts as a police dog for the fire dept. and injects morphine into a person who commits a crime.
2. Faber
3. Ecclesiastes
4. White

Quiz B- Part II

1. Because he is looking for a teacher to learn about books and thought from
2. electronic bee/ two-way radio
3. fire chief of the 451 dept
4. Matthew Arnold

Quiz A- Part III

1. Because he gets caught having books
2. Granger

3. Blake's "Tyger"
4. Water = Baptism, renewal, rebirth

Quiz B- Part III

1. Montag kills him with liquid fire
2. changing his identity
3. Black's house
4. from destruction to nurturing

Name _____

Date _____

Fahrenheit 451 Vocabulary Quiz I

Match the following words with their definitions:

- | | |
|--------------|--|
| 1. distill | a. extremely hungry, famished |
| 2. cacophony | b. to concentrate, purify, or separate |
| 3. ravenous | c. to speak inarticulately or meaninglessly |
| 4. odious | d. deserving or causing hatred |
| 5. stolid | e. trunk or snout |
| 6. phoenix | f. a person/thing that has been restored after a calamity or apparent annihilation |
| 7. thermin | g. harsh discordance of sound |
| 8. proboscis | h. to roll about, romp |
| 9. rollick | i. Not easily stirred or moved |

10. gibbering

j. a musical instrument with electronic tone

Name _____

Date _____

Fahrenheit 451 Vocabulary Quiz II

Match the words with the correct definition

- | | |
|-------------------|---|
| 1. phonograph | a. to expire, to die |
| 2. profusion | b. to shake uncontrollably, quiver or tremble |
| 3. skepticism | c. destructive or disastrous |
| 4. quavery | d. abundance or an abundant quality |
| 5. ruinous | e. an elected magistrate in ancient Rome |
| 6. praetorian | f. luminous radiation |
| 7. phosphorescent | g. sound-producing machine using records |
| 8. cowardice | h. occurring at the same time |
| 9. simultaneously | i. person with a doubtful attitude |
| 10. perished | j. lack of fortitude |

Name _____

Date _____

Fahrenheit 451 Vocabulary Quiz III

Match the words with their definition

- | | |
|------------------|---|
| 1. guild | a. to make wider, to expand |
| 2. perpetual | b. rolled or coiled together |
| 3. convolutions | c. rhythmic flow |
| 4. warily | d. a group with related interests |
| 5. liquefaction | e. to shrink or diminish |
| 6. scythe | f. watchful |
| 7. dilate | g. tool used for grain |
| 8. cadence | h. continuing or enduring forever |
| 9. dwindle | i. the act of making something a liquid |
| 10. bewilderment | g. being confused or puzzled |

KEY Quiz I**KEY Quiz II****KEY Quiz III**

1. b
2. g
3. a
4. d
5. I
6. f
7. j
8. e
9. h
11. c

1. g
2. d
3. I
4. b
5. c
6. e
7. f
8. j
9. h
10. a

1. d
2. h
3. b
4. f
5. i
6. g
7. a
8. c
9. e
10. j

**Reflective Writing Assignment
On Censorship**

For this assignment, you will need to write a reflective writing piece that relates to the story, *Ashes*, to a personal experience in your own life. If you are not comfortable writing about your own life, you can make up a personal experience.

- Must be a 1-2 page writing piece (250-500 words) that is both typed and double spaced. (12 point font, Times New Roman.)
- You need to explain / describe a personal experience or struggle and how it has affected your life.
- Explain how this experience relates to the chosen story, *Ashes*.
- Be creative! Use your imagination! This writing piece can be in the form of a short story, dialogue, play, narrative essay, etc.
- You will be graded on organization of thoughts, support for your topic, i.e. how your story relates to *Ashes*, grammar and spelling, and showing me that this experience is something significant that has occurred in your life. (If you have chosen to make your experience up, you are trying to convince me, the reader, that it actually happened by sounding sincere.)

- This assignment is due the day after tomorrow at the beginning of class.

Teacher name: Ingram, Stewart, Barbakow, Aveni

Student Name _____

Reflective Writing Piece

CATEGORY	4	3	2	1
Introduction (Organization)	The introduction is inviting, states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the paper.
Support for Topic (Content)	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
Adding Personality (Voice)	The writer seems to be writing from knowledge or experience. The author has taken the ideas and made them "his own."	The writer seems to be drawing on knowledge or experience, but there is some lack of ownership of the topic.	The writer relates some of his own knowledge or experience, but it adds nothing to the discussion of the topic.	The writer has not tried to transform the information in a personal way. The ideas and the way they are expressed seem to belong to someone else.
Grammar & Spelling (Conventions)	Writer makes no errors in grammar or spelling that distract the reader from the content.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content.

Conclusion (Organization)	The conclusion is strong and leaves the reader with a feeling that they understand what the writer is "getting at."	The conclusion is recognizable and ties up almost all the loose ends.	The conclusion is recognizable, but does not tie up several loose ends.	There is no clear conclusion, the paper just ends.
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Artist: Right Said Fred

Album: Up

Title: I'm Too Sexy

I'm too sexy for my love, too sexy for my love
Love's going to leave me

I'm too sexy for my shirt too sexy for my shirt
So sexy it hurts
And I'm too sexy for Milan too sexy for Milan
New York and Japan
And I'm too sexy for your party
Too sexy for your party
No way I'm disco dancing

I'm a model you know what I mean
And I do my little turn on the catwalk
Yeah on the catwalk on the catwalk yeah
I do my little turn on the catwalk

I'm too sexy for my car too sexy for my car
Too sexy by far
And I'm too sexy for my hat
Too sexy for my hat what do you think about that

I'm a model you know what I mean
And I do my little turn on the catwalk
Yeah on the catwalk on the catwalk yeah
I shake my little touche on the catwalk

I'm too sexy for my too sexy for my too sexy for my

'Cos I'm a model you know what I mean
And I do my little turn on the catwalk
Yeah on the catwalk yeah on the catwalk yeah

I shake my little touche on the catwalk

I'm too sexy for my cat too sexy for my cat
Poor pussy poor pussy cat
I'm too sexy for my love too sexy for my love
Love's going to leave me

And I'm too sexy for this song

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Jersey City State College, Jersey City, New Jersey

WHAT JOHNNY CAN'T READ

Censorship in American Libraries

by

[*Suzanne Fisher Staples*](#)

Among my happiest memories are of rainy summer days tuck-ed up under the eaves of our family's rustic lake cottage, a gentle patter overhead, reading a book. The Hardy Boys. Black Beauty. Treasure Island. The Adventures of Huckleberry Finn. Anything by Rudyard Kipling. The Encyclopedia Britannica Junior's illustrated volume on anatomy and The Catcher in the Rye. I was allowed to read what I liked. It helped me to learn who I was and where I fit into the world.

Today many of the books I loved as a child have been banned in school libraries across the country. Black Beauty has been removed from the shelves because it depicts cruelty to animals. The Adventures of Huckleberry Finn has been banned because it contains the word "nigger." Most frequently, books are challenged because they contain curse words or violence, sex, homosexuality, the occult, or rebellious children.

Banning books has become commonplace in the 1990s. From 1991 to 1994 the number of formal demands for the removal of books from public and school libraries has increased by more than 50 percent. There were as many as 4,500 instances of book challenges last year, and 42 percent of the complainants were successful in having the offending books banned (ALA Office for Intellectual Freedom Data Bank).

We're not talking soft porn, racist dreck and subversive witchcraft propaganda. Among the most-banned books are some of the best-loved modern classics. In addition to *The Adventures of Huckleberry Finn*, a list of the ten most-challenged titles for 1994 compiled by the American Library Association includes *Forever* by Judy Blume, the Newbery Award-winning *Bridge to Terabithia* by Katherine Paterson, *The Chocolate War* by Robert Cormier, *Scary Stories To Tell in the Dark*, *More Scary Stories*, and *Scary Stories 3* by Alvin Schwartz, and *The Catcher in the Rye* by J.D. Salinger (ALA).

At the head of the list was *Daddy's Roommate* by Michael Willhoite, about a day in the life of a boy whose divorced father is in a monogamous homosexual relationship. One challenger in Mesa, Arizona, said the book "is vile, sick and goes against every law and constitution." The passion evident in this parent's complaint typifies the language of formal book challenges filed with schools and public libraries all over the country.

But by far the most common type of censorship involves books quietly disappearing from libraries. Sometimes a parent who objects to a book but doesn't want to go through a formal challenge just slips it off the shelf. Frequently a librarian who may fear for her job removes a book that has become controversial. Because of the nature of "stealth censorship," it is difficult to document and impossible to quantify.

These quiet book bannings affect every aspect of the book world. Librarians, who buy at least half of hardcover literary trade books published for children and young adults, have ever-tightening budgets and face a constricted job market. Under pressure from administrators not to land their schools in the midst of controversy, many librarians have become increasingly cautious about the kind of books they order.

Publishers, who have been cutting their lists because of economic pressures, respond by rejecting many manuscripts that contain problematic language and stories on tough subjects like sexual abuse. And authors censor themselves, weeding out curse words and steering away from difficult areas, regardless of feelings that such omissions affect the credibility of their work.

It is surprising how limited the thinking of teachers and even librarians can be about censorship. Many well-meaning professionals have inadvertently made innovative strides in the banning of books. The high school librarian in one town in Florida told me, "We don't have a problem with censorship here." She said she had avoided controversy by "putting bright pink slips in every book we think is controversial" to warn parents to scrutinize the book before their child reads it.

Parents who insist books they disapprove of should be unavailable to all children are not necessarily acting on their own. Political-religious groups such as the Christian Coalition and Citizens for Excellence in Education have circulated lists of books with the aim of removing them from libraries (People for the American Way).

Many parents confuse a book's subject matter with the notion that the author or publisher advocates a particular moral agenda and have come to regard books as enemies. For example,

a book that contains profanity may be seen as one that encourages kids to use bad language. Or a book that portrays a rebellious child is seen as urging children toward anti-family behavior.

With few exceptions, literature's best, most important books are believable and compelling because they do contain material that readers may find troubling. Take Katherine Paterson's National Book Award winner, *The Great Gilly Hopkins*, which was banned in school libraries in Albemarle County, Virginia, because it contains curse words and "takes God's name in vain." The book is about a tough-talking, angry foster child who is redeemed by love. The parent who filed the complaint listed the profanities in the book without reading it. The school board convened a panel of educators, who reviewed the book and twice recommended it be kept on the shelves. The school superintendent ordered it removed anyway.

In an open letter to the Albemarle County School Board, Katherine Paterson wrote, "Though Gilly's mouth is a very mild one compared to that of many lost children, if she had said 'fiddlesticks' when frustrated, readers could not have believed in her and love would give them no hope."

One fifth-grade reader (whose teacher described him as 'the Gilly of my class') wrote in a book report of *The Great Gilly Hopkins*, "This book is a miracle." There is little doubt that if Mrs. Paterson's Gilly hadn't cussed like a trooper that lost boy would have been denied his miracle.

One librarian at a conference on children's literature in Virginia this summer speculated as to why parents react so forcefully to books they perceive as offensive. "They feel helpless sending their children into a world that seems increasingly plagued with hazards over which they have no control," she said. "They see the books available to their children as an area where they can have control."

Parents' attempts to protect their children from books that offend are misguided. For one thing, librarians say the primary effect of keeping kids from reading a book is that they want to read it above all others. Children are tough and discriminating. They hear language far worse than Gilly Hopkins' in the halls at school. Kids have eyes finely tuned for the subtle and are more capable of grasping complexity than most adults give them credit for. I read *Black Beauty* before I was twelve and learned a lot about compassion from it. I thought the Hardy Boys were sexist before I knew the word. And I knew Rudyard Kipling for a racist without having to be told by a well-meaning adult.

Like Katherine Paterson's fifth-grade fan, it was miracles I was after, the momentary magic of transcendence that fired my soul. Each book has its own gifts to offer, but the freedom to choose which to read teaches some of life's most important lessons -- trusting yourself, knowing what you believe in, tolerance -- all of which are more difficult to learn once you get beyond childhood.

Suzanne Fisher Staples is a novelist who writes for young adults and lives in Florida. Among her novels is Newbery Award winning *Shabanu: Daughter of the Wind*.

Artist: The Doors

Album: The Doors

Title: Light My Fire

You know that it would be untrue
You know that I would be a liar
If I was to say to you
Girl, we couldn't get much higher
Come on baby, light my fire X2
Try to set the night on fire
The time to hesitate is through
No time to wallow in the mire
Try now we can only lose
And our love become a funeral pyre
Come on baby, light my fire X2
Try to set the night on fire, yeah
The time to hesitate is through
No time to wallow in the mire
Try now we can only lose
And our love become a funeral pyre
Come on baby, light my fire X2
Try to set the night on fire, yeah
You know that it would be untrue
You know that I would be a liar
If I was to say to you
Girl, we couldn't get much higher
Come on baby, light my fire X2
Try to set the night on fire X4

T.S. Eliot

Thomas Stearns Eliot, 1888–1965, American-British poet and critic, born: St. Louis, Mo.

One of the most distinguished literary figures of the 20th century, T. S. Eliot won the 1948 Nobel Prize in Literature. He studied at Harvard, the Sorbonne, and Oxford. In 1914 he established residence in London and in 1927 became a British subject. After working as a teacher and a bank clerk he began a publishing career; he was assistant editor of the *Egoist* (1917–19) and edited his own quarterly, the *Criterion* (1922–39). In 1925, he was employed by the publishing house of Faber and Faber, and eventually became one of its directors.

T.S. Eliot: Timeline

September 26, 1888

T(homas) S(tearns) Eliot is born in Saint Louis, Missouri.

1906-1909

Undergraduate at Harvard. Discovery of the symbolists and Laforgue.

1909-1910

Graduate student at Harvard. Early poems, including "Portrait of a Lady" and beginnings of "Prufrock".

1910-1911

Studies in France and Germany. "Prufrock" completed.

1911-1914

Graduate student at Harvard. Commenced work on the philosophy of Francis Herbert Bradley.

1914-1915

Study in Germany cut off by war. Residence at Oxford. Short satiric poems. "Prufrock" published in Chicago, June 1915. Marriage to Vivien Haigh-Wood, July 1915.

1915-1919

Eliot holds several jobs, including being a teacher, bank clerk and assistant editor of the literary magazine *Egoist*.

1915-1916

Teaching and book reviewing in London. Bradley thesis completed.

1915

Eliot becomes a resident of London.

"The Love Song of J. Alfred Prufrock"

1917-1920

Employee of Lloyd's Bank. Numerous editorial and reviewing assignments. Writing of French poems, quatrain poems, "Gerontion."

1917

Prufrock and Other Observations, June 1917

1921-1922

London correspondent for *The Dial*.

1922-1939

Founder and editor of *The Criterion*.

1922

"The Waste Land"

Eliot wins Dial Award for *The Waste Land*. London correspondent for *Revue Française*.

1926-1927

"Fragment of a Prologue," "Fragment of an Agon," essays on Seneca.

1927-1930

Ariel Poems

1927

Eliot is confirmed in the Church of England and becomes a naturalized British citizen.

1930

"Ash Wednesday"

1932

Selected Essays, including most of *The Sacred Wood*.

1935

Poems, 1909-1935; including "Burnt Norton."

1940-1942

Appearance of "East Coker," "The Dry Salvages," and "Little Gidding."

1943

"The Four Quartets"

1947

Death of T.S. Eliot's first wife, after long illness.

1948

King George VI bestowed the Order of Merit on T.S. Eliot. Eliot is awarded the Nobel Prize in Literature.

1957

Marriage to Valerie Fletcher.

1958

The Elder Statesman

January 4, 1965

T.S. Eliot died.

Unit Test KEY

I. Identification

Second part of Identification answers will vary.

1. "A Good Man Is Hard To Find"
2. "A Good Man Is Hard To Find"
3. Fahrenheit 451
4. "A Good Man Is Hard To Find"
5. "A Good Man Is Hard To Find"
6. "A Good Man Is Hard To Find"
7. Fahrenheit 451
8. "A Good Man Is Hard To Find"
9. Fahrenheit 451
10. Fahrenheit 451

II. Short Answer

1. laughter and smiling is a representation of love overcoming evil
2. Inferno allows the reader to realize that Prufrock is speaking to the audience from the "other side."
3. Answers will vary. As long as the students can be persuasive. Looking for "The Misfit" and "Grandmother."
4. Negative-burning of knowledge, perpetuation of dystopian society.
Positive- warmth and food.
5. Hamlet, sensitive hero known for procrastination.

III. Essay

Answers will vary.

Unit Test

Name _____

Date _____

I. Identification (20 points)

Match the following characters to the story in which they are a part; then, in one sentence, give a characteristic or significant fact or theme to show that you know who they are.

“A Good Man is Hard to Find”
Fahrenheit 451

1. Red Sammy
2. “Grandmother”
3. Clarisse McClellan
4. Bailey
5. John Wesley
6. June Star
7. Guy Montag
8. The Misfit
9. Faber
10. Mrs. Phelps

II. Short Answer (40 points)

Answer the following with a **short (1 – 3 sentences) response**.

1. Explain the significance of laughter and why it is important in the novel, Fahrenheit 451.
2. What is the significance of the excerpt from Dante’s *Inferno* at the beginning of the poem, “Love Song of J. Alfred Prufrock”?
3. Flannery O’Connor is known for her characters that are either morally or physically deformed. Who in your opinion is morally or physically deformed in “A Good Man is Hard to Find”? Why?

4. Explain how fire is represented in both positive and negative forms in Bradbury's novel.
5. In Eliot's poem, "The Love Song of J. Alfred Prufrock," he alludes to a Shakespearean character. Who is the character and what does that tell us about Prufrock?

III. Essay (40 points)

Choose one of the following questions to write a thoughtful, organized essay that is at least 2-3 paragraphs. (About one page)

1. Write an essay in which you use your experiences in class and the literature we've read to explain the ideological issues involved in censorship.

2. Write an essay explaining the significance of the subtitles of the parts in Bradbury's novel, Fahrenheit 451.

Writing a Persuasive Essay

Part I - Persuasive Writing

The purpose of **persuasive** writing is to assert an opinion which you are going to defend and to offer supporting evidence (data) in order to convince the reader to agree with you. In the process, you deal with opposing views, thus convincing him/her of the superiority of your argument. Additionally, a good writer may present emotional as well as rational appeal. All of your reasoning should lead to a logical conclusion. If your subject matter warrants a change, you will offer a solution to the status quo in a proposal.

Persuasive essays should include documentation which will require research. By investigating your topic and including supporting comments from authorities, you give credibility to your argument.

Make a clear statement of what you believe or assert, your hypothesis/ thesis statement.

Part II - Writing Process

Select your **technology related Powerful Image** Topic.

The thesis/hypothesis is your statement of purpose. The thesis/hypothesis should be one sentence in length. This is the foundation of your essay and it will serve to guide you in writing the entire paper. *Don't begin to write your essay until you have a clear thesis/hypothesis.*

Thesis defined: A proposition that is maintained by argument. An affirmation, or distinction from a supposition or hypothesis.

Gather all factual information using guidelines for documentation and works cited (if applicable).

Consider all potential explanations, rating them in order of importance or relevance to the thesis/hypothesis statement.

Assemble collected facts to support each explanation.

Prepare an outline arranging the explanations in the best order for the desired effect. The purpose of an outline is to make your task easier. As you write your outline, ask yourself whether each idea serves to clarify and strengthen the thesis/hypothesis. Use the sample outline by inserting your specific information into the outline structure.

Write a rough draft of the essay, saving at least two copies to your hard disk or onto a floppy diskette.

Lay the paper aside.

Proofread later with a fresh perspective; the computer can check spelling errors easily-choose Writing Tools from the Edit menu and choose Check Document Spelling. Be aware that sometimes a word is correctly spelled but used incorrectly in a particular sentence. It is still important to proofread after the spell check.

Print the final copy.

Part III – Essay Outline Sample [Template]

Introduction

Get the reader's attention by asking a leading question; relay something enticing about the subject in a manner that commands attention. Start with a related quote, alluring description, or narration.

State the **thesis/hypothesis**-the causes and effects to be discussed; comparison of subject X and subject Y; your position on the issue; your proposal if applicable; and the main points that will develop your argument.

Body

First Point, Assertion, Explanation

Supporting evidence (examples, facts, statistics, quoted authorities, details, reasons, examples)

Supporting evidence

Second explanation

Support

Support

Third explanation

Support

Support

Fourth explanation (continue as above with additional explanations as needed.)

Support

Support

Your proposal (if applicable)

Address opposing viewpoints

Conclusion

Show how explanations (causes) are logical reasons producing the effects discussed; review subject X and subject Y; reiterate your assertion and proposition (if applicable). Reemphasize your **thesis/hypothesis** in a fresh way, showing how you have achieved your purpose. If you intend to draw to a conclusion about one subject over the other, emphasize that point.

Deal with opposing views.

Appeal to the reader to see how you have come to a logical conclusion.

Make a memorable final statement.
