

Looking at Our Past and Our Present through Our Future:

Expanding and Interpreting Text

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Rationale

“Looking at Our Past and Our Present through Our Future: Expanding and Interpreting Text” asks students to build on their definition of “text” by studying, in conjunction with a canonical novel, a wide variety of medium using various learning strategies in an attempt to provide the necessary tools for navigating the often confusing world of mass media. This unit will take place daily for 90 minutes over the course of five weeks in a 9th Grade English classroom of around 30 students. While several specific texts have been chosen as exemplars of these media, I would like to note here that texts may include those brought in to the classroom by students as well as their own writing. In this real-world approach to language arts, students will see literature and literacy as relevant as text and life mirror one another. Through these texts, students will be made aware of: the effects of the media, censorship, and personal choice.

Learning strategies will be introduced to help students understand how they learn best as well as to further their understanding of the materials presented. These strategies will guide students as they interpret and analyze various types of texts through critical lenses. Students will use a comparison/contrast format for reflecting on the similarities and differences between contemporary culture and the future. These and other writing assignments will appeal to a wide variety of audiences and serve as both formative and summative assessments. The culminating projects for this unit will come in the form of a commercial presentation and a formal comparison/contrast essay

Traditionally, “text” in the classroom has primarily been used to describe textbooks, literary anthologies, or canonical novels. However, that definition has

changed in recent years. Alsup and Bush (2003) claim there are, “. . . ‘multiple literacies’” and discuss, “the need for modern students to be capable readers of many types of texts that exist in our modern world: Websites, advertisements, photographs, films, television shows, and, yes, even books” (p. 6). Today’s students are faced with a variety of texts on a daily basis. Mass media is part of our reality and deserves a place in the classroom.

Ray Bradbury’s dystopian novel, *Fahrenheit 451*, creates a forum for discussion about the effects of the media, censorship in the media, and the personal freedom to engage various media. Using texts from our past as well as our current society, students will be able to draw parallels between Montag’s world and their own. In conjunction with the novel, students will be reading current, relevant news articles, an interview with Bradbury, poetry, related scientific articles, and legends. In addition, students will be viewing cartoons, photographs, commercials, news reports, magazines, billboards, and internet websites in an effort to understand the limits and opportunities each provide.

According to Garth Boomer,

“Once ‘text’ is conceived of as a cultural artifact, any text past or present, classic or popular, fiction or non-fiction, written, oral or filmic, can be admitted to the English classroom for legitimate and rewarding scrutiny, from the standpoint of ‘Who made this? In what context? With what values? In whose interests? To what effect?’ The new English will take its place in the total curriculum as a vigorous, hard-headed, socially-critical, productive field of engagement with the here-and-now through its work with texts” (as cited in Pirie, 1997, p. 17).

Boomer suggests a “new English” where the outside lives of students are brought in to the classroom for further inquiry and investigation. Adolescence is a difficult time for many people. Not quite adults, yet no longer children, ninth grade students are at an age

where they are bombarded daily by advertisements ranging from cell phone plans to credit cards to drinking alcohol. However, many students are not quite aware that they are being targeted daily by corporations who view them only as potential life-long consumers.

By analyzing and interpreting real world data in accordance with a character in a novel that is experiencing similar confusion, students can create informed decisions about the literature and the world around them. Hillocks (1995) explains, “The process of developing a thoughtful argument cannot be undertaken without the analysis and interpretation of data, the definition of concepts and ideas, the developing and testing of hypotheses, and the imagining of new relationships and other points of view” (p. 130). As students read *Fahrenheit 451* and the various supplemental texts, they will begin to see similar themes. These themes will help students build on the background knowledge they already possess on the topics of censorship, pop culture, and the effects of the media in order to create an informed assessment of the society in which they live.

Some may argue that the purpose of a curriculum unit incorporating popular culture and mass media is only a ploy to get students to reject it in favor of culture with a capital “C”. However, like Freire (1998), I feel strongly in asking, “‘Why not discuss with the students the concrete reality of their lives . . . ? Why not establish an ‘intimate’ connection between knowledge considered basic to any school curriculum and knowledge that is the fruit of the lived experience of these students as individuals?’” (p. 36). Students are expected to read great works of literature in English classrooms, but, often times, they are more interested in reading magazines, romance novels, websites, or

emails. In this curriculum unit, students will be able to see the value in both types of literacy.

Furthermore, this topic goes beyond simply wanting students to reject popular culture. In fact, I feel this topic is vital to student success in the future. Margaret Finders in her behind-the-scenes look at the literacy underlife of teenage girls articulated the confusion the girls experienced when viewing teen magazines. Finders (1997) explains,

“These teens accepted such images as a ruler by which adolescent girls measure their own successes as they try on more adult roles. Such messages, while quite overt to critical scholars, remain invisible to these young women. Behind closed doors, these girls were left to their own devices to interpret, integrate, and mediate the images and text” (p.65).

During her observations, the author/researcher saw that the girls were unable to distinguish ads from articles. This is a frightening prospect and an issue that needs to be addressed. While parents of course should have a say in what they want their child(ren) to understand from various types of media, the English classroom could serve as another forum for this conversation. Overall, this unit plan does not attempt to frown upon popular culture and mass media, it only intends to shed some light on the subject.

While studying the novel and accompanying texts, students will be challenged with activities designed to make them more aware of their learning styles. If students are aware of their individual learning processes, they can become more successful learners in the classroom and in the outside world. In fact, “Many theorists have suggested that students improve as readers, writers, and thinkers when they become more meta-aware and are able to articulate this awareness to themselves and others” (Alsup & Bush, 2003, p. 4). Various strategies will be modeled in whole-group discussion. Ultimately, the goal

is to provide students with various strategies that will allow them to be successful learners both in and out of the classroom.

Not only will there be various opportunities for learning strategies, the writing assignments will, like the texts, take on many different forms. Because we are studying the effects of the media, audience will be an important topic for conversation as students learn to write in a variety of ways for a variety of purposes. Hillocks (1995) explains, “Predicting what is likely to interest an audience or how to catch its interest is also important. Certainly, advertisers take it to be so. . . . Recognition of the audience’s knowledge, interests, and disposition seems clearly to have an impact on writing.” (p. 82). As students begin to see how advertisers and the media target specific groups of people with their products, they themselves will learn to write with a specific audience’s interests in mind. Thus, writing assignments become knowledge-in-action.

Assessment of student learning can be a difficult task. Does an “A” on an objective test really mean that the student has understood the material that was presented and made it their own? What about the student who participated in every activity, demonstrated comprehension on the majority of the tasks but does not perform well on such tests? Like Alsup and Bush (2003), I believe that, “When possible, evaluation should be more formative than summative and more constructive than punitive” (p. 44). Group work, homework assignments, journals, participation in class discussion, and various other activities will serve as formative assessments during the course of study. Students will be given opportunities to create multiple drafts of their work as well as receive constructive criticism from peers and teacher throughout the process.

The summative assessments for this unit will take the forms of a commercial presentation and a comparison/contrast essay. Students will have completed a great deal of work up to this point to prepare them for these types of assessments. Students will be allowed to use Power Point Presentations, video equipment, or storyboard in order to create their commercial. Choice in product and target audience will be given to the students as well. Moreover, students will have ample opportunity to compare and contrast current society with Montag's world during the course of the unit. These exercises will serve as scaffolding for the larger comparison/contrast work where students will choose three topics to discuss in a formal paper using quotes from the novel to support their assertions. Students will also be held accountable for proper MLA documentation. Time for writing workshops has been built in to the curriculum to help students as they work their way through the writing process.

“Looking at Our Past and Our Present through Our Future: Expanding and Interpreting Text” pairs a canonical novel with various other media in an effort to help students understand and expand their definition of text. Pop culture will work side by side in conjunction with Bradbury's *Fahrenheit 451* to give students the opportunity to look critically at a topic some may feel they already know: the media. This unit enables students to understand the intentions behind various types of media and the impact it has for their own lives. Learning strategies will be introduced to familiarize students with their own learning styles so as to capitalize on these strategies in the classroom and the world beyond. Various activities and writing assignments will bring students face to face with the novel and their reality in an attempt to compare and contrast fiction and non-fiction. Work produced as a result of these assignments will serve as evidence of

learning and as a summative assessment in the form of a commercial presentation created by students.

References

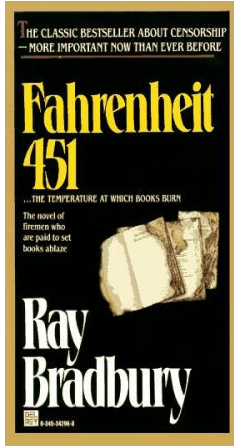
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Goals and Rubrics

As stated in my rationale, “Looking at Our Past and Our Present through Our Future: Expanding and Interpreting Text” asks students to build on their definition of “text” by studying, in conjunction with a canonical novel, a wide variety of medium using various learning strategies in an attempt to provide the necessary tools for navigating the often confusing world of mass media. The ultimate goal is for students to investigate the world around them using *Fahrenheit 451* as the primary vehicle for discussion and learning. Upon completion of this unit of study, students should be better equipped to view magazines, websites, television programs, etc., with a more discerning eye. Reading quizzes will serve as formative assessments. A formal comparison/contrast essay will serve as a summative assessment along with a commercial presentation created by students using Power Point presentation, video, or storyboard.

Goal #1: Reading Quizzes

Frequently during instruction, students will be assigned reading from the novel for homework. The class period following this homework assignment will begin with a reading quiz to assess student comprehension. A summary quiz will serve as a means of assessment as well as extrinsic motivation for students to complete the reading. Smagorinsky (2002) explains the purposes of such quizzes as, “rewarding students for doing the reading . . . and having students recall the story prior to our discussing it . . . “ as well as using writing as thinking (p. 185). These important strategies will serve as evidence of student learning and proof of homework completion.



F451 Reading Quizzes

While we are studying *Fahrenheit 451* and the accompanying texts, you will be assigned reading for homework from time to time. In class the next day, a summary quiz will follow any reading done for homework. These quizzes ask you to summarize the night's reading and allow you an opportunity to gather your thoughts as you

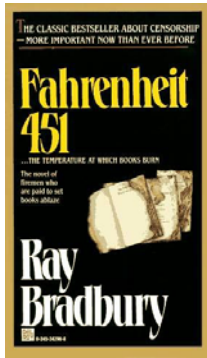
demonstrate knowledge of the text you read independently before class activities begin.

Answers must use a variety of accurate details from the beginning, middle, and end of the text. Responses should include a description of the characters, action(s), and setting(s).

You should offer your reaction to the reading and briefly predict upcoming action(s) in the novel.

The following questions may prompt your thinking for the quiz:

1. Who were the characters or people in the reading?
2. What did they do?
3. When and where did the action(s) take place?
4. Why do you think those particular actions took place?
5. What details from the beginning, middle, and end of the reading do you think were important? Why?
6. What is your reaction to the reading? Why?
7. What do you think will happen next in the novel?



F451 Rubric for Reading Quizzes

You will receive 100% or 0% on reading quizzes. Below you will find the criteria used to grade them.

Reading Quizzes that receive 100% will –

- answer the question thoroughly using a variety of accurate details from the beginning, middle, and end of the text
- include an accurate description of the characters/people, the action(s), and the setting(s)
- when asked, give your reaction to the reading as well as an explanation for your reaction

Reading Quizzes that receive 0% will -

- now answer the question thoroughly using little or no accurate details from the beginning, middle, and end of the text
- fail to include an accurate description of the characters/people, action(s), or the setting(s)
- when asked, not offer your reaction to the text or an explanation of your reaction

Goal #4: Comparison/Contrast Essay

Group work activities will provide opportunities for students to compare and contrast characters and situations within the novel, the novel with supplementary texts, and the novel with our current society. These assignments will serve as scaffolding for a summative comparison/contrast essay. Students must demonstrate understanding of the topics by showing how they are similar and different in an overall effort to engage the topics thoroughly and critically. Evidence from the text is required to support assertions. Students will be responsible for all appropriate MLA documentation whenever necessary.



F451 Comparison/Contrast Essay

During our study, you have had multiple opportunities to compare and contrast:

- characters and situations within *Fahrenheit 451*
- characters and situations from *Fahrenheit 451* and other texts
- characters and situations from *Fahrenheit 451* and our current society

Now, you will choose three concepts from the novel and our current society to compare and contrast in a formal essay. Your essay must be at least 3 pages in length, double-spaced, Times New Roman size 12 font, and include appropriate MLA documentation when necessary.

You will be required to use six quotes from the novel as support for your assertions. Your essay should include only information relevant to the comparison. Your paper should break down the similarities and differences into whole-to-whole or point-by-point structure. It should follow a consistent order when discussing the comparison. Your essay should interpret and present examples from the text that clearly demonstrate their relationship to the main points of the argument. Your writing should use a variety of sentence structures and lengths. Word choice should strengthen the argument. Errors in spelling and punctuation should be rare.

CATEGORY	Level 4	Level 3	Level 2	Level 1
<p>Comprehension of Literary Selection</p> <p>Total Points _____/45</p>	<p>Interprets and presents examples from the text that clearly demonstrate their relationship to the main points of the argument.</p> <p>45 – 41</p>	<p>Interprets and presents examples from text that show a relationship to the main points of the argument. Some knowledge of literary work is present.</p> <p>40 – 36</p>	<p>Presents examples from the text that loosely connect to the main points of the argument. Vague knowledge of the literary work is present.</p> <p>35 – 32</p>	<p>No examples from selection used; no knowledge of literary work is present.</p> <p>31 - 0</p>
<p>Purpose & Supporting Details</p> <p>Total Points _____/20</p>	<p>The paper clearly compares and contrasts 3 items from the novel and our society. The paper points to specific examples to illustrate the comparison. The paper includes only the information relevant to the comparisons.</p> <p>20 - 18</p>	<p>The paper clearly compares and contrasts 3 items from the novel and our society. The supporting information is general. The paper includes only the information relevant to the comparisons.</p> <p>17 - 16</p>	<p>The paper clearly compares and contrasts 2 items from the novel and our society. The supporting information is incomplete. The paper may include information that is not relevant to the comparisons.</p> <p>15 - 14</p>	<p>The paper clearly compares or contrasts; but, either does not include both or only includes 1 item from the novel and our society. There is no supporting information or support is incomplete.</p> <p>13 - 0</p>
<p>Organization & Structure</p> <p>Total Points _____/15</p>	<p>The paper breaks the information into whole-to-whole or point-by-point structure. It follows a consistent order when discussing the comparison.</p> <p>15 - 14</p>	<p>The paper breaks the information into whole-to-whole or point-by-point structure but does not follow a consistent order when discussing the comparison.</p> <p>13-12</p>	<p>The paper breaks the information into whole-to-whole, or point-by-point structure, but some information is in the wrong section. Some details are not in a logical or expected order, and this distracts the reader.</p> <p>11</p>	<p>Many details are not in a logical or expected order. There is little sense that the writing is organized.</p> <p>10 - 0</p>

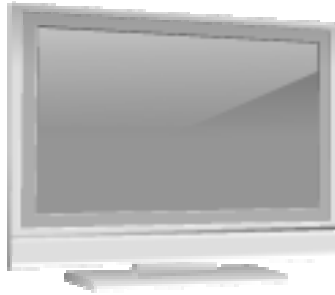
<p>Conventions</p> <p>Total Points</p> <p>_____/10</p>	<p>Uses a variety of sentence structures and lengths; word choice strengthens the argument; no more than 3 errors in spelling, punctuation, and grammar. Errors do not hinder the reader's understanding.</p> <p>10 - 9</p>	<p>Uses some variety in sentence structure and length; word choice is appropriate; no more than 5 errors in punctuation, spelling, and grammar. Errors do not seem to hinder reader's understanding.</p> <p>8</p>	<p>Uses little sentence variety or poor sentence structure (run-ons, fragments present); word choice lacks variety or flair; no more than 8 spelling, punctuation, and grammar. Errors hinder reader's understanding.</p> <p>7</p>	<p>Includes frequent run-on and fragmented sentences, more than 9 spelling, punctuation, and grammar errors, and inappropriate word choice that does not convey meaning. Errors hinder reader's understanding.</p> <p>6-0</p>
<p>Quotes</p> <p>Total Points</p> <p>_____/6</p>	<p>Uses 6 or more quotes with 2 quotes per topic in the essay. Quotes are used to support the main idea. Quotes are no longer than 2 typed lines in the paper.</p> <p>6</p>	<p>Uses 4-6 quotes with 2 quotes per topic in the essay. Quotes support the main idea. Quotes are no longer than 2 typed lines in the paper.</p> <p>5</p>	<p>Uses 2-4 quotes with 1 quote per topic in the essay. Quotes do not necessarily support the main idea. Quotes are perhaps longer than 2 typed lines in the paper.</p> <p>4</p>	<p>Uses 2 or fewer quotes in the essay. Quotes do not support the main idea. Quotes are longer than 2 typed lines in the paper.</p> <p>3 - 0</p>
<p>MLA</p> <p>Total Points</p> <p>_____/4</p>	<p>Appropriate MLA documentation is applied to the quotes.</p> <p>4</p>	<p>For the most part, appropriate MLA documentation is applied to the quotes.</p> <p>3</p>	<p>Some MLA documentation is applied to the quotes.</p> <p>2</p>	<p>No MLA documentation is applied to the quotes.</p> <p>1</p>
<p>A = 90-100 B = 89 – 80 C = 79-70 D = 69 – 60 F = 59 - 0</p>				<p>Total Score:</p> <p>_____/100</p>

Goal #5: Commercial Presentation

The final projects for this unit allow students to demonstrate knowledge of characters/people and themes/situations from *Fahrenheit 451*, the supplementary texts, and our current society in the form of a commercial presentation using PowerPoint, video equipment, or storyboard. Moreover, the students for which this unit is designed completed a similar assignment to the PowerPoint Presentation previously in the semester; therefore, students should be able to complete the assignment within the specified time frame with ample evidence of comprehension.

The numerous and varied goals covered here in “Looking at Our Past and Our Present through Our Future: Expanding and Interpreting Text” strive to assess student learning of the characters/persons and themes/situations presented in *Fahrenheit 451*, the supplementary texts, and our current society. Reading quizzes will be used as a warm-up strategy meant to prime student thinking before classwork but also to hold students accountable for independent reading. Group work will allow students to engage their peers in conversations about the texts. A comparison/contrast essay will allow students to demonstrate in writing their understanding of the concepts and ideas expressed in the reading and class discussions. Finally, students will create commercial presentation using Power Point, video equipment, or storyboard as the final project for this unit of study.

F451 Commercial Presentation Assessment



Congratulations! You have chosen to complete a PowerPoint Presentation Assessment for your final project. During the last six weeks you have completed a great deal of work that will help you attain this goal. Your PowerPoint Presentation will be a commercial for a product you design. When designing this product and your commercial, consider your target audience. What is the age demographic? What is the socioeconomic background? When will you air your commercial? Why? How does your commercial relate to *Fahrenheit 451*, the supplementary texts, or our current society? After the viewing of your commercial in class, be prepared to explain your ad and the choices you made in creating it. You may also have to field questions from the teacher and your peers regarding your project.

F451 Commercial Presentation Rubric

	4	3	2	1	Total
Commercial _____/50	Commercial has a target demographic, is persuasive, entertaining, visually interesting, and well-made.	Commercial seems to target a specific market, is, for the most part, persuasive, entertaining, visually interesting, and well-made.	Commercial doesn't really seem to have a target demographic, nor is it necessarily persuasive, entertaining, visually interesting or well-made.	Commercial has no target demographic and is neither persuasive, entertaining, visually interesting, or well-made.	
Subject Knowledge _____/10	Student demonstrates full knowledge (more than required) by answering all class questions with explanations and elaboration.	Student is at ease and answers most questions with explanations and some elaboration.	Student is uncomfortable with information and is able to answer only rudimentary questions, but fails to elaborate.	Student does not have grasp of information; student cannot answer questions about subject.	
Verbal Techniques _____/10	Student uses a clear voice and correct, precise pronunciation of terms so that all audience members can hear presentation.	Student's voice is clear. Student pronounces most words correctly. Most audience members can hear presentation.	Student's voice is low. Student incorrectly pronounces terms. Audience members have difficulty hearing presentation.	Student mumbles, incorrectly pronounces terms, and speaks too quietly for audience in the back of class to hear.	

Eye Contact _____/5	Student maintains eye contact with audience, seldom returning to notes.	Student maintains eye contact most of the time but frequently returns to notes.	Student occasionally uses eye contact, but still reads mostly from notes.	Student makes no eye contact and only reads from notes.	
Organization of Paper _____/20	Paper presents information in logical, interesting sequence which audience can follow.	Paper presents information in logical sequence which audience can follow.	Audience has difficulty following paper because writing jumps around.	Audience cannot understand paper because there is no sequence of information.	
Mechanics _____/5	Paper has no misspellings or grammatical errors.	Paper has no more than two misspellings and/or grammatical errors.	Paper has three misspellings and/or grammatical errors.	Student's paper has four or more spelling errors and/or grammatical errors.	
				Total Points:	
A= 90-100	B= 80-89	C= 79-70	D= 69-60	F= 59-0	

Day One

- 15 min. – F451 Grade Breakdown
- Reading Quizzes
 - Comparison/Contrast Essay
 - Final Project

- 75 min. – “I Love Legitimate The-ay-tre!”: Defining “Culture”
- Handout: Defining “Culture”
 - Discuss differences in high culture and pop culture
 - Point out “culture” references in clip from “The Simpsons.”
The clip, “Dr. Zaius, Dr. Zaius!” Complete Sequence, can be found at:
<http://www.theforbidden-zone.com/tv/simpsons.shtml>
 - Modeling: Caption for cartoon of boy watching TV
 - Students create caption for “Bert and Ernie do *Hamlet*”



Defining “Culture”

High Culture is a term introduced into English largely with the publication in 1869 of *Culture and Anarchy* by Matthew Arnold, although he most often uses just "culture." Arnold defined culture as "the disinterested endeavour after man's perfection." Arnold also wrote that having culture meant to "know the best that has been said and thought in the world." Much of high culture consists of the appreciation of what is sometimes called high art. This term is broader than Arnold's definition and includes: **literature, music, visual arts, especially painting, and traditional forms of the performing arts, now including some cinema.**

List 3 Things You Consider “High Culture”:

- 1.
- 2.
- 3.

Popular Culture (or pop culture) is the widespread cultural elements in any given society that are kept alive through that society's plain language in everyday use by ordinary people. It comprises the daily interactions, needs, desires, and cultural 'moments' that make up the everyday lives of the mainstream. It can include any number of practices including: **cooking, fashion, music, sports, film, consumption, mass media, and the many facets of modern entertainment.**

List 3 Things You Consider “Pop Culture”:

- 1.
- 2.
- 3.

Look at the items you listed under High Culture. How are the items the same or different from the items you listed under Pop Culture?

High Culture and Pop Culture

Similarities

Differences

A **pop icon** is a celebrity whose fame in pop culture constitutes a defining characteristic of a given society or era. Although there is no single definitive test for establishing "pop icon" status, such status is usually associated with elements such as longevity, ubiquity, and distinction. Moreover, "pop icon" status is distinguishable from other kinds of notoriety outside of popular culture such as with historic figures.

List 3 “Pop Icons”:

- 1.
- 2.
- 3.

F451 Captions

There are several criteria for a good caption. A good caption:

1. clearly identifies the subject of the picture, without detailing the obvious
2. is succinct
3. provides context for the picture
4. draws the reader into the picture
5. is either a title, like the title of a book, or else consists of one or more complete sentences

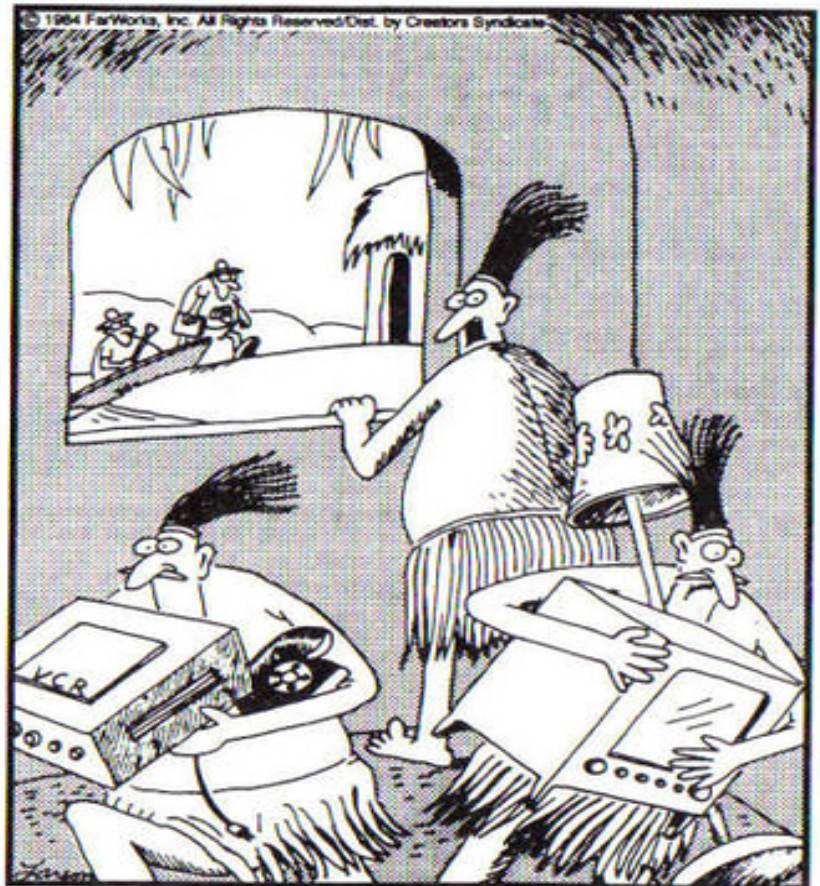


Hopeful parents



"There's still some work left
in this one. Get him another
pot of coffee."

THE FAR SIDE® BY GARY LARSON



The Far Side® by Gary Larson © 1984 FarWorks, Inc. All Rights Reserved. Used with permission.

"Anthropologists! Anthropologists!"

Day Two

60 min. – Questionnaire

- Individual Work: Students independently complete questionnaire
- Group Work: Students work in groups to discuss their information and organize it on the Questionnaire Group Work Handout
- Whole Class Discussion: Using the chart (not included here), the class will total their answers and discuss the information together
- Chart includes usage hours for the following categories:
 1. Internet
 2. Music
 3. Television
 4. Reading books or magazines
 5. Writing

30- min. - Examine F451 Activity

- Cover
- In the Beginning . . .
- Title Page
- Contents
- Juan Ramón Jiménez
- Part I: The Hearth and the Salamander



F451 Questionnaire

Please answer the following questions. These and other similar topics will be discussed in class.

1. How many hours per week would you say you use the Internet?
2. Do you have a MySpace page or a Facebook page?
3. Do you have an email address?
4. What are your three favorite websites?
 - a.
 - b.
 - c.
5. Do you play video games? If so, how many hours per week would you say you play?
6. What types of games do you like to play?
7. How many hours per week would you say you watch television?
8. Do you have a TV in your room?
9. How many TVs do you have in your house?
10. What three channels do you watch the most? (ex: MTV, CNN, Bravo, etc.)
 - a.
 - b.
 - c.

11. What are your three favorite shows?

- a.
- b.
- c.

12. What are your three favorite movies?

- a.
- b.
- c.

13. Do you watch the news? If so, how often and on which station(s)?

14. What types of music do you listen to (ex: rap, country, hip-hop, R&B, roll 'n rock, heavy metal, alternative, polka, etc.)?

15. What are your three favorite radio stations?

- a.
- b.
- c.

16. Who are your three favorite bands?

- a.
- b.
- c.

17. Do you have an iPod?

18. How many hours per week would you say you read? (Please include magazines, emails, notes from friends, text messages, school work, pleasure reading, etc.)

19. What are your three favorite books (you may include short stories, poetry, plays, etc.)?
- a.
 - b.
 - c.
20. How many hours per week would you say you write? (Please include school work, notes to friends, emails, text messages, forms for work, IMing, diary writing, creative writing, etc.)
21. Do you have a cell phone?
22. Do you think censorship is: wrong in all cases, okay in some cases, fine in all cases, or you really don't care about censorship at all?



F451 Questionnaire Group Work

Group Members: _____

Discuss the survey questions with your group members. Try to come up with a group consensus for the questions listed below. Be prepared to defend your responses.

1. On average, how many hours per week do group members spend using the Internet?
2. On average, how many hours per week do group members spend watching television?
3. On average, how many hours per week do group members spend listening to music?
4. On average, how many hours per week do group members spend reading?
(Remember, reading includes: school work, for pleasure, for work, emails, magazines, notes from friends, etc.).
5. On average, how many hours per week do group members spend writing?
(Remember, writing includes: school work, for pleasure, for work, emails, notes to friends, text messages, etc.).
6. As a group, decide on your three favorite television shows.
 - a.
 - b.
 - c.

7. As a group, decide on your three favorite songs popular right now.
 - a.
 - b.
 - c.
8. As a group, decide on your three favorite websites.
 - a.
 - b.
 - c.
9. As a group, decide on your three favorite movies.
 - a.
 - b.
 - c.
10. How many group members watch the news on a regular or semi-regular basis?
11. What do group members think about censorship? Is it: wrong in all cases, okay in some cases, fine in all cases, or the group really doesn't care about censorship at all?
12. Is there another "three favorite" list the group would like to see on this questionnaire? Feel free to add it, but the group must decide on their three favorites – obviously.

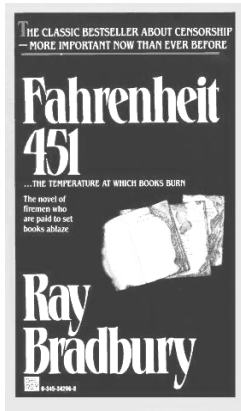


F451 Questionnaire Group

Discussion

While you are still seated with your groups, we will be filling out a Media Usage Chart together based on the answers you provided in the questionnaire. Below are some questions for you to think about as we construct and discuss the chart.

1. Which types of media are the most popular? Why do you think that is?
2. Which television programs are the most popular? Why do you think that is?
3. Which websites are the most popular? Why do you think that is?
4. On average, do people read print material (i.e., books, magazines, journals, newspapers, etc.) more than they watch TV or use the Internet? Why do you think that is?
5. Do people engage in writing activities: a lot, some, or rarely? Why do you think that is?
6. What is considered a reliable source for news? What makes it reliable?
7. Does censorship affect the types of media listed here? If so, how? If not, why not?
8. Does censorship affect you directly? If so, how? If not, why not?



Examine *Fahrenheit 451* by Ray Bradbury

Look closely at the cover. Look at the words at the top, in the middle, and at the bottom. Then answer the following questions about the book.

1. What is the title of the book?
2. Who wrote it?
3. Describe the picture on the cover.
4. What do you think the book is about? Why?
5. When do you think it takes place? Why?

Read the first page. Then answer the following questions.

6. What do you think the main character's name is? Why?
7. Describe the scene in the first paragraph on this page.

8. What happened in the second paragraph?
9. What do you think of the last line on that page? Why do you think it is there?
10. Do you still think the book is about the same topic you described in #4? Why or why not?

Look at the title page. Then answer the following question.

10. What is Fahrenheit 451?

Look at the CONTENTS page. Then answer the following questions.

12. What is Part One called? Make a prediction about the action in Part One.
13. What is Part Two called? Make a prediction about the action in Part Two.
14. What is Part Three called? Make a prediction about the action in Part Three.
15. Do you still think the book is about the same topic you described in #4? Why or why not?

Look at the page with the quote from Juan Ramón Jiménez. Then answer the following questions.

16. Give two possible meanings for this quote.
17. Do you still think the book is about the same topic you described in #4? Why or why not?

Read the attached paragraph on salamanders. Then answer the following question.

Salamander is the common name applied to approximately 500 species of [amphibians](#) with slender bodies, short legs, and long tails. The moist skin of the amphibians makes them particularly suited for habitats near water or under some protection on moist ground, usually in a [swamp](#). Some [species](#) are aquatic throughout life, some take to the water intermittently, and some are entirely terrestrial as adults. Salamanders are not members of the lizard family. They are capable of [regenerating](#) lost limbs. The name derives from an old belief that salamanders could walk through [fire](#), which is false.

20. Do you still think the book is about the same topic you described in #4? Why or why not?

Day Three

28 min. – Read Aloud Pages 3 - 21

60 min. – Challenged Books Activity

- Students will be given a list of books. (List not attached). They will not know that these books have been challenged or banned.
- Defining Censorship (overhead)
- Students choose a book they have read from the list. I will then explain that these books have either been challenged or banned.
- Challenge VS Ban Handouts
- In order to save these books, we must update their covers and try to attract more readers.
- See cover model for *Of Mice and Men*
- Students create a cover for their challenged book using clip art, markers, magazines, construction paper, etc.

ALTERNATIVE: If students have not read one of the books, the class will resume but will include a brief Chalk Talk: “Judging a Book by Its Cover” Prediction Activity wherein those students will pick a title from the list that interests them and that they think they might like to read. Those students will work with that book for the remainder of the activity.

2 min. – HW: Read Pages 22 – 27

- Read handout on the Mechanical Hound
- Create a Venn Diagram where you compare and contrast the real mechanical hound with the mechanical hound in the novel



Defining “Censorship”

Censorship is defined as the removal and/or withholding of information from the public by a controlling group or body. Typically censorship is done by governments, religious groups, corporations, or the mass media, although other forms of censorship exist. The withholding of official secrets, commercial secrets, intellectual property, and privileged lawyer-client communication is not usually described as censorship when it remains within reasonable bounds. Because of this, the term "censorship" often carries with it a sense of untoward, inappropriate or repressive secrecy. Censorship is closely related to the concepts of freedom of speech and freedom of expression. It has also been associated with human rights abuse, dictatorship, and repression.



F451 Challenge vs Ban

Why are books challenged?

Books usually are challenged with the best intentions—to protect others, frequently children, from difficult ideas and information. Censorship can be subtle, almost imperceptible, as well as blatant and overt, but, nonetheless, harmful.

According to the **The 100 Most Frequently Challenged Books, Challenges by Initiator, Institution, Type, and Year**, the top three reasons, in order, for challenging material are the material is considered to be “sexually explicit” contain “offensive language,” and be “unsuited to age group.”

Who challenges books?

Throughout history, more and different kinds of people and groups of all persuasions than you might first suppose, who, for all sorts of reasons, have attempted—and continue to attempt—to suppress anything that conflicts with or anyone who disagrees with their own beliefs.

What's the difference between a challenge and a banning?

A challenge is an attempt to remove or restrict materials, based upon the objections of a person or group. A banning is the removal of those materials. Challenges do not simply involve a person expressing a point of view; rather, they are an attempt to remove material from the curriculum or library, thereby restricting the access of others. Most challenges are unsuccessful and most materials are retained in the school curriculum or library collection.

How is the list of most challenged books tabulated?

The American Library Association (ALA) collects information from two sources: newspapers and reports submitted by individuals, some of whom use the **Challenge Database Form**. All challenges are compiled into a database. Reports of challenges culled from newspapers across the country are compiled in the bimonthly *Newsletter on Intellectual Freedom* (published by the ALA); those reports are then compiled in the *Banned Books Week Resource Guide*. Challenges reported to the ALA by individuals are kept confidential. In these cases, ALA will release only the title of the book being challenged, the state and the type of institution (school, public library). The name of the institution and its town will not be disclosed.



F451 Challenged Books

Choose a book you have read from the list. Did you know this book has been challenged several times and even banned from public reading in some cases? Answer the following questions about this book. Use the back of this sheet to record your answers if need be. Then, follow further instructions below.

Title:

Author:

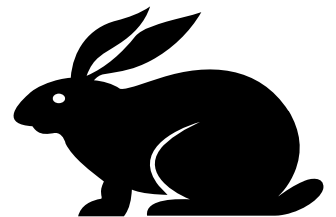
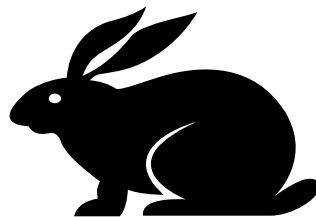
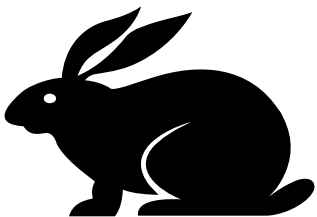
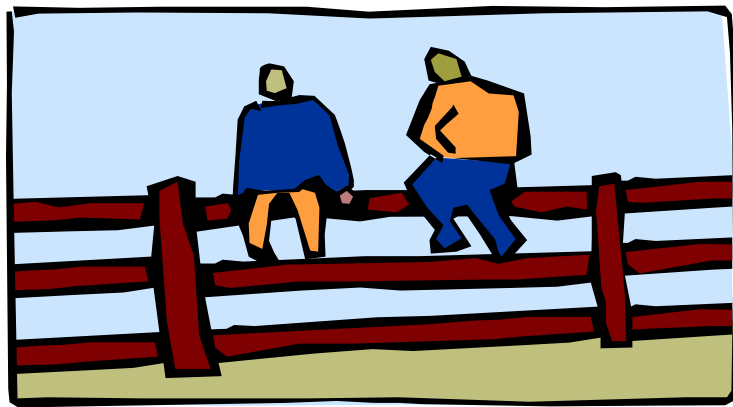
Summary:

1. Did you like the book? Why or why not?
2. Would you recommend this book to others? Why or why not?
3. In a paragraph of 5 or more sentences, explain what this book means to you and why it should not be banned. Use the back of this sheet.

In order to save this book, we must update its cover and try to attract more readers. Create a cover that illustrates an important detail, scene, character, theme, setting, etc. in the book. Be prepared to describe your cover and explain why this book should not be banned.

Of Mice and Men

By John Steinbeck



F451 The Mechanical Hound

BigDog Quadruped Robot Update

Science Fiction In the News
The predictions of science fiction writers
coming true in today's world

By
Bill Christensen
Technovelgy.com

BostonDynamics' BigDog quadruped robot is an advanced prototype under development for DARPA. The robot walks, runs, and climbs on rough terrain (including mud and snow). Once BigDog is ready for field duty, it will help soldiers carry the many pounds of equipment needed in modern warfare. A typical load for a field soldier is 65+ pounds; BigDog has so far carried 120 pounds. The robot itself is the size of a large dog and weighs 75 kg.



(BigDog with packs)



(BigDog quadruped)

BigDog's legs are articulated like an animals; it has compliant elements that absorb shock and recycle energy from one step to the next. Its onboard computer controls locomotion and a variety of sensors. Sensors for locomotion include joint position, joint force, ground contact, ground load, a laser gyroscope, and a stereo vision system. Other sensors focus on the internal state of BigDog, monitoring the hydraulic pressure, oil temperature, engine temperature, rpm, battery charge and others.

Day Four

18 min. - ✓HW Venn Diagram for the mechanical hounds
-Use diagrams for whole class discussion

40 min. – Billboards

- See Attached “Billboard Power Point Presentation” meant to spark class discussion
- Using what Jimenez said about “ruled paper,” create a billboard. It can be for either the 21st or the 24th century. Think about your product and the target audience. What are you selling and to whom? What does the area surrounding the billboard look like? Why?
- Modeling: See attached billboard that I created.
- Students create their own billboards and a written explanation of their illustrations and the choices made in order to create them.

30 min. – SSR: Read Pages 28 - 42

2 min. - HW: Read Pages 28 - 42

Day Five

- 20 min. - Reading Quiz # 1 on Pages 28 – 42
- The following questions will be written on the board:
 1. Describe school and social life according to Clarisse.
 2. Who was the first fireman?
 3. What is the old woman holding in her hand? Why?
 - Students will answer on their own sheet of paper and then turn it in to be graded
- 70 min. – Body Bios/Collages
- Group Work Tasks: Students will create body biographies or collages depicting either the setting or the firemen. Instructions are attached.
 - Group Work Job Descriptions: All students will participate in all group work activities, but students will also be responsible for a particular portion of the group work. Instructions are attached. Throughout this lesson, each time group work is required, these jobs will rotate among group members.
 - Found Poem Explanation and Model: In groups, students will create found poems about either the character for the body biography or the setting or the firemen.
 - Students work in groups to create body biographies or collages that will include found poems

GPS:

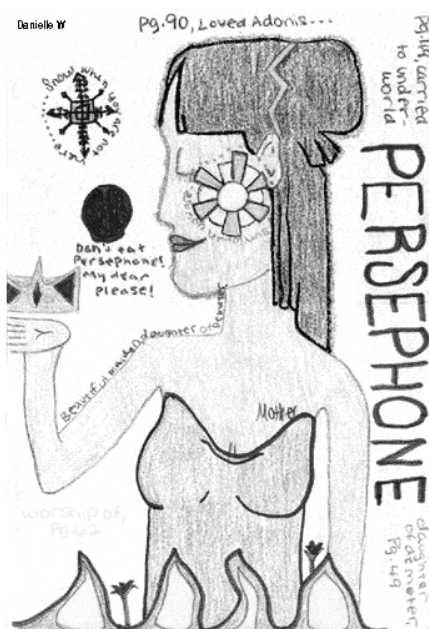
ELA9RL1 a, b, c, a

a: locates and analyzes fictional elements and provides evidence from the text to support understanding

b: identifies and analyzes patterns of imagery or symbolism in the book and other related media

c: relates identified elements in fiction to theme or underlying meaning

a: identifies and responds in writing and orally in group and whole class discussion to the differences in style and subject matter in the poetry read which will include contemporary and canonical poets; topic, theme, sound devices (ex: alliteration, onomatopoeia) figurative language (ex: personification, metaphor, simile, hyperbole)



F451 Body Biography

Your group will be creating a body biography of one of the characters in *Fahrenheit 451*. A body biography is a visual and written portrait illustrating several aspects of the character's life within the novel. Your body biography must include the following:

- A review of significant happenings in the novel
- Visual symbols
- Original text about the character
- Three significant quotes from the novel about the character whether in the narrator's voice or the character's own voice

Body Biography Suggestions:

1. Placement – Carefully choose the placement of your text and artwork. For example, the area where your character's heart would be might be appropriate for illustrating the important relationships within his or her life.
2. Spine – Actors often discuss a character's spine. This is her/his objective within the novel. What is the most important goal for your character? What drives her/his thoughts and actions? This is her/his spine. How can you illustrate it?
3. Virtues and Vices – What are your character's most admirable qualities? Her/his worst? How can you make us visualize them?
4. Color – Colors are often symbolic. What color(s) do you most associate with your character? Why? How can you effectively work these colors into your presentation?
5. Symbols – What objects can you associate with your character that illustrates her/his essence? Are there objects mentioned within the novel itself that you could use? If not, choose objects that especially seem to correspond with the character.
6. Found Poems – Use the found poem you wrote as a source of information about your character and even consider sharing it on the body biography. (See additional handouts I gave you for directions and examples).



F451 Collage: Setting

Collage is regarded as a work of visual arts made from an assemblage of different forms, thus creating a whole new form. An artistic collage may include newspaper clippings, ribbons, bits of colored or hand-made papers, portions of other artwork, photographs, and such, glued to a piece

of paper or canvas. Your collage must include the following:

- A detailed description of the setting in the novel
- Visual symbols
- Original text about the setting
- Three significant quotes from the novel about the setting

Collage Suggestions:

1. Media – Use as many different types of media as you see fit. However, you must be able to justify its use within the work.
2. Five Senses – Describe the setting in the novel. What does it look, taste, feel, sound, and smell like? What is the significance of the setting in the novel? How can you illustrate it?
3. Color – Colors are often symbolic. What color(s) do you most associate with the setting? Why? How can you effectively work these colors into your presentation?
4. Symbols – What objects can you associate with the setting that illustrate its essence? Are there objects mentioned within the novel itself that you could use? If not, choose objects that especially seem to correspond with the setting.
5. Found Poems – Use the found poem you wrote as a source of information about the setting and even consider sharing it on the body biography. (See additional handouts I gave you for directions and examples).



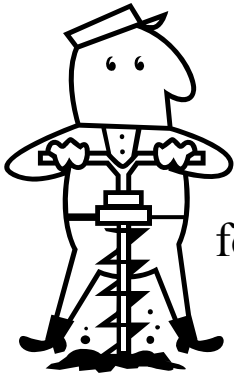
F451 Collage: Firemen

Collage is regarded as a work of visual arts made from an assemblage of different forms, thus creating a whole new form. An artistic collage may include newspaper clippings, ribbons, bits of colored or hand-made papers, portions of other artwork, photographs, and such, glued to a piece of paper or canvas. Your collage must include the following:

- A review of significant happenings involving the firemen in the novel
- Visual symbols
- Original text about the firemen
- Three significant quotes from the novel about the firemen

Collage Suggestions:

1. Media – Use as many different types of media as you see fit. However, you must be able to justify its use within the work.
2. Job Description - What is the objective of the firemen in the novel? What is their most important goal? What drives their thoughts and actions? How can you illustrate it?
3. Virtues and Vices – What are the most admirable qualities about the firemen? What are their worst qualities? How can you make us visualize them?
4. Color – Colors are often symbolic. What color(s) do you most associate with the firemen? Why? How can you effectively work these colors into your presentation?
5. Symbols – What objects can you associate with the firemen that illustrate their essence? Are there objects mentioned within the novel itself that you could use? If not, choose objects that especially seem to correspond with the firemen.
6. Found Poems – Use the found poem you wrote as a source of information about the firemen and even consider sharing it on the body biography. (See additional handouts I gave you for directions and examples).



F451 Construction Worker

As construction worker, you will have the following responsibilities in today's group work:

- You will be responsible for the continued construction on any collages, storyboards, drawings, or other artwork constructed by the group.
- You are not responsible for solely designing the artwork but to make sure the placement of text and pictures make sense for the project
- You will be responsible for cutting pictures out of magazines, using construction paper and other graphics.
- You will also be responsible for adhering all text and artwork to the final project.
- If the day's activities include artwork and a presentation of that work, you will be responsible for the final touches applied to the work as well as the oral communication to the class about the work.



F451 Clip Artist

As clip artist, you will have the following responsibilities in today's group work:

- You will be responsible for creating a list of pictures and other artwork the group would like to print from the internet.
- You will be responsible for working with the scribe to ensure the artwork is justifiable using the text.
- You will be responsible for finding artwork on the computer and printing it.
- If the computer art needs color or other adornment, you will be responsible for making those changes.
- You will work closely with the construction worker to find the appropriate placement for your clip art



F451 Scribe

As scribe, you will have the following responsibilities in today's group work:

- You will record the names of group members on any handouts that need to be turned in.
- You will record any notes the group may construct.
- You will record any questions the group may have.
- You will also be responsible for working with the quote keeper to answer these questions and then record their answers.
- You will be responsible for writing the answers decided upon by the group on worksheets and other handouts.
- You will be responsible for transcribing any writing assignments – be clear, though, that your responsibility is not to make up these writing assignments by yourself. Your job is merely to record the work decided upon by the group through discussion.



F451 Quote Keeper

As quote keeper, you will have the following responsibilities in today's group work:

- You will make sure everything that is written or goes on to a collage or storyboard can be justified using the text.
- You will be responsible for finding various quotes that support the group's work in the text and recording them on artwork.
- You will be responsible for finding various quotes that support the group's work in the text and reciting them to the scribe.
- You will become *Fahrenheit 451*. You will be responsible for answering any questions raised by the group about the text.
- You will frequently read to the class passages from the book that will aid you in your work.



F451 Found Poem

A “found poem” is a poem that you write after reading a text and choosing words and phrases from it to create a poem. You can use any kind of text to create a found poem. And, you can move the words and phrases around in any order. But, you must use words and phrases from the text.

As a group, write a found poem about the character you will be creating a body bio for, the setting, or the firemen depending on your group’s task. This will require you to leaf through the pages of the text to reacquaint yourself with your subject. Use the writing in your poem to gather your thoughts before you begin working on the artwork.

Below you will find a sample of a found poem from *Fahrenheit 451*. Notice the page numbers at the end. They indicate on which page numbers the words, phrases, or sentences can be found. You will need to do this in your found poem as well.

“Little Seashells”

The little mosquito – delicate dancing hum
A hidden wasp snug in its pink warm nest
An electronic ocean of sound
Of music and talk and music and talk
Coming in on the shore of an unsleeping mind
A tiny dance of melody in the air
(pgs. 11-12, 42)

Day Six

60 min. – Body Bios/Collages

- Complete work
- Present work

15 min. – Class Discussion of Body Bios/Collages and the Reading

13 min. – Read Aloud Pages 43 – 52

2 min. – HW: Write an obituary for Clarisse. Can your work be justified using the text?

Day Seven

- 20 min. - ✓ HW: Clarisse's Obituary
- Students share obituaries in an effort to prompt class discussion
- 30 min. – SSR: Students Read Pages 52 – 63
- Stopping when necessary to clarify and discuss
- 40 min. – Book Burning/Censorship Activity
- Rotating Group Work: In groups, students rotate to each of the five stations and complete the assignments. Final group at each station completes the collaborative writing activity for that particular station.

GPS:

ELA9RL3 b

b: relates a literary work to non-literary documents and/or other texts relevant to its historical setting

ELA9W2 a, d, e

a: engages the interest of the reader

d: follows an organizational pattern appropriate to the type of composition

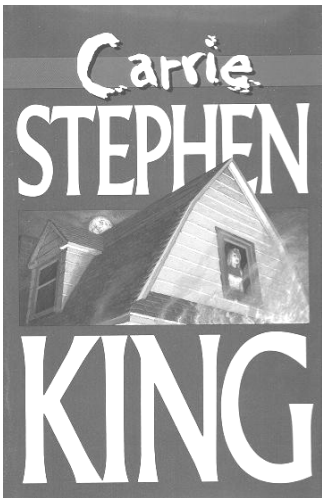
e: attains closure

ELA9W3 a, b, f

a: formulates clear research questions and utilizes appropriate research venues (ex: library, electronic media, personal interview, survey) to locate and incorporate evidence from primary and secondary sources

b: uses supporting evidence from multiple sources to develop the main ideas within the body of an essay

f: designs and publishes documents, using aids such as advanced publishing software and graphic program



F451 “Now You Take ‘Bambi’ or ‘Snow White’ – That’s Scary!”

Read the article by Stephen King and answer the questions.

A good but rather weak man discovers that, because of inflation, recession, and his second wife’s fondness for overusing his credit cards, the family is tottering on the brink of financial ruin. In fact, they can expect to see the repossession men coming for the car, the almost new recreational vehicle, and the two color TVs any day; and a pink warning-of-foreclosure notice has already arrived from the bank that holds the mortgage on their house.

The wife’s solution is simple, but chilling: Kill the two children, make it look like an accident, and collect eh insurance. She browbeats her husband into going along with this homicidal scheme. A wilderness trip is arranged, and while wifey stays in camp, the father leads his two children deep in to the Great Smoky wilderness. In the end, he finds he cannot kill them in cold blood; he simply leaves them to wander around until, presumably, they die of hunger and exposure.

The two children spend a horrifying three days and two nights in the wilderness. Near the end of their endurance, they stumble upon a back-country cabin and go to it, hoping for rescue. The woman who lives alone there turns out to be a cannibal. She cages the two children and prepares to roast them in her oven as she has roasted and eaten other wanderers before them. The boy manages to get free. He creeps up behind the woman as she stokes her oven and pushes her in, where she burns to death in her own fire.

You’re probably shaking your head no, even if you have already recognized that the origin of this bloody little tale (and if you didn’t ask your kids: they probably will) as “Hansel and Gretel,” a so-called fairy tale that most kids are exposed to even before they start kindergarten. In addition to this story, with its grim and terrifying images of child abandonment, children lost in the woods and imprisoned by an evil woman, cannibalism, and justifiable homicide, small children are routinely exposed to tales of mass murder and mutilation (“Bluebeard”), the eating of a loved one by a monster (“Little Red Riding Hood”), treachery and deceit (“Snow White”), and even the specter of a little boy who must face a black-hooded, ax-wielding headsman (“The 500 Hats of Bartholomew Cubbins,” by Dr. Seuss).

I'm sometimes asked what I allow my kids to watch on the tube, for two reasons: First, my three children, at ten, eight, and four, are still young enough to be in the age group that opponents of violence and horror consider to be particularly impressionable and at risk; and second, my seven novels have been popularly classified as "horror stories." People tend to think those two facts contradictory. But . . . I'm not sure that they are.

Three of my books have been made into films, and at this writing, two of them have been shown on TV. In the case of *Salem's Lot*, a made-for-TV movie, there was never a question of allowing my kids to watch it on its first run on CBS; it began nine o'clock in our time zone, and all three children go to bed earlier than that. Even on a weekend, and even for the oldest, an eleven o'clock bedtime is just not negotiable. A previous TV Guide article about children and frightening programs mentioned a three-year-old who watched *Lot* and consequently suffered night terrors. I have no wish to question any responsible parent's judgment – all parents raise their children in different ways – but it did strike me as passingly odd that a three-year-old should have been allowed to stay up that late to get scared.

But in my case, the hours of the telecast were not really a factor, because we have one of those neat little time machines, a videocassette recorder. I taped the program and, after viewing it myself, decided my children could watch it if they wanted to. My daughter had no interest; she's more involved with stories of brave dogs and loyal horses these days. My two sons, Joe, eight, and Owen, then three, did watch. Neither of them seemed to have any problems, either while watching it or in the middle of the night – when those problems most likely turn up.

I also have a tape of *Carrie*, a theatrical film first shown on TV about two and a half years ago. I elected to keep this one on what my kids call "the high shelf" (where I put the tapes that are forbidden to them), because I felt that its depiction of children turning against other children, the lead character's horrifying embarrassment at a school dance, and her later act of homicide would upset them. *Lot*, on the contrary, is a story that the children accepted as a fairy tale in modern dress.

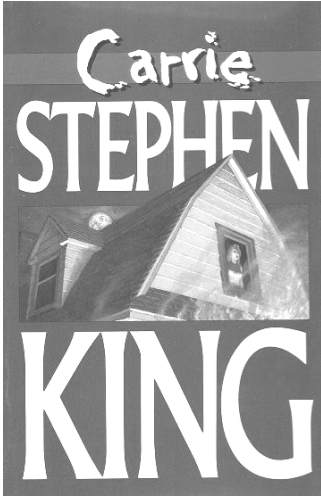
Other tapes on my "high shelf" include *Night of the Living Dead* (cannibalism), *The Brood* (David Cronenberg's film of intergenerational breakdown and homicidal "children of rage" who are set free to murder and rampage), and *The Exorcist*. They are all up there for the same reason: They contain elements that I think might freak the kids out.

Not that it's possible to keep kids away from everything on TV (or in the movies, for that matter) that will freak them out; the movies that terrorized my own nights most thoroughly as a kid were not those through which Frankenstein's monster or the Wolfman lurched and growled, but the Disney cartoons. I watched Bambi's mother shot and Bambi running frantically to escape being burned up in a forest fire. I watched, appalled, dismayed, and sweaty with fear, as Snow White bit into the poisoned apple while the old crone giggled in evil ecstasy. I was similarly terrified by the walking brooms in *Fantasia* and the big, bad wolf who chased the fleeing pigs from house to house with such grim and homicidal intensity. More recently, Owen, who just turned

four, crawled into bed with my wife and me. “Cruella DeVille is in my room,” he said. Cruella DeVille is, of course, the villainess of *101 Dalmations*, and I suppose Owen had decided that a woman who would want to turn puppies into dogskin coats might also be interested in little boys. All these films would certainly get G ratings if they were produced today, and frightening excerpts of them have been shown on TV during “the children’s hour.”

Do I believe that all violent or horrifying programming should be banned from network TV? No, I do not. Do I believe it should be telecast only in the later evening hours, TV’s version of the “high shelf”? Yes, I do. Do I believe that children should be forbidden all violent or horrifying programs? No, I do not. Like their elders, children have a right to experience the entire spectrum of drama, from such warm and mostly unthreatening programs as “Little House on the Prairie” and “The Waltons” to scarier fare. It’s been suggested again and again that such entertainment offers us a catharsis – a chance to enter for a little while a scary and yet controllable world, where we can express our fears, aggressions, and possibly even hostilities. Surely no one would suggest that children do not have their fears and hostilities to face and overcome; those dark feelings are the basis of many of the fairy tales children love best.

Do I think a child’s intake of violent or horrifying programs should be limited? Yes, I do, and that’s why I have a high shelf. But the pressure groups who want to see all horror (and anything smacking of sex, for that matter) arbitrarily removed from television make me both uneasy and angry. The element of Big Brotherism inherent in such an idea causes the unease; the idea of a bunch of people I don’t even know presuming to dictate what is best for my children causes the anger. I feel that deciding such things myself is my right – and my responsibility.



F451 “Now You Take ‘Bambi’ or ‘Snow White’ - That’s Scary!”

Answer the following questions in complete sentences.

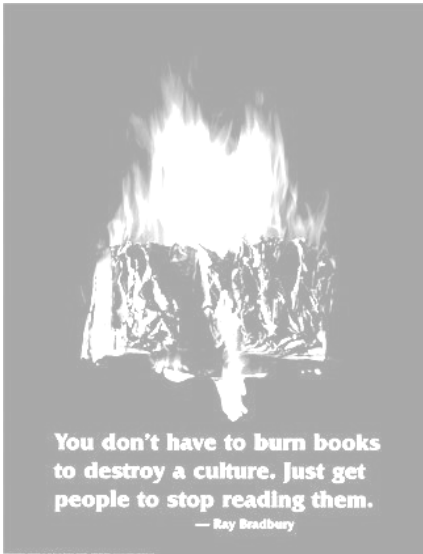
1. Do you believe that all violent or horrifying programs should be banned from network TV? Why or why not?
2. Do you believe violent or horrifying programs should be telecast only in the later evening hours? Why or why not?
3. Do you believe that children should be forbidden all violent or horrifying programs? Why or why not?

4. Do you think a child's intake of violent or horrifying programs should be limited? Why or why not?

5. Do you consider limiting or forbidding a child's intake of violent or horrifying programs censorship? Why or why not?

6. What is your reaction to Stephen King's opinions on these questions? Do you mostly agree with or disagree with him? On which points? Why?

F451 Book Burning Throughout History



1173

"Nalanda, a part of the Buddhist circuit, is famous for the ancient International Monastic University. Established in 5th century BC by the Gupta Emperors, it was a famous learning center in ancient times. The university had centers for studies in Buddhism, Vedas, Logic, Grammar, Medicine, Meta-Physics, Prose Composition and Rhetoric. Lord Buddha and Lord Mahavira have also taught here.

The university library had a mammoth collection of 9 million volumes. The university remains are scattered around an area of 14 hectares. Though a large part of the university has been explored, a huge portion remains unexcavated. It is believed that the university could accommodate 10,000 students and 2,000 teachers easily. Hsuan Tsang, the renowned Chinese traveler was also involved with the university for 12 years. There is a monument built here in his memory. In 12th century AD, the whole university complex was destroyed by Bakhtiar Khilji, a Turkish Invader. There is a museum where the rare collections of the glorious days can be seen. In 1951 an international center for Buddhist studies was founded.

1242

"At the decree of Pope Gregory IX and King Louis, all copies of the Talmud are confiscated in Paris. Declaring that the reason for the stubbornness of the Jews was their study of the Talmud, the Pope called for an investigation of the Talmud that resulted in its condemnation and burning. Twenty-four cart-loads of Hebrew manuscripts were publicly burned."

1258

The House of Wisdom library at Baghdad was destroyed during the Mongol invasion of Baghdad in 1258, along with all other libraries in Baghdad. It was said that the waters of the Tigris ran black for six months with ink from the enormous quantities of books flung into the river.

1562

In 1562 Fray Diego de Landa, acting bishop of the Yucatan, threw into the fires the sacred books of the Maya.

1650

Perhaps the first book burned in the colonies was *The Meritorious Price of Our Redemption, Justification, Etc....* by William Pinchin, Gentleman, in New England. Pynchon was one of the first settlers of Roxbury; then, moving west, he helped to found

Springfield. He returned to England in 1652 as a consequence of the present work, which, refuting the doctrine of atonement set out by the Westminster Assembly, was found so offensive by the General Court of Massachusetts that, October 15, 1650, they condemned it. The book was so burned the next day. Only eight copies are known to exist, five in the U.S.

1842

In 1842, officials at the school for the blind in Paris, France, were ordered by its new director, Armand Dufau, to burn books written in the new braille code. After every braille book at the institute that could be found was burned, supporters of the code's inventor, Louis Braille, rebelled against Dufau by continuing to use the code, and braille was eventually restored at the school.

1933

In 1933, Nazis burned works of Jewish authors, and other works considered "un-German". The works of Jewish authors and other so-called "degenerate" books were burnt by the Nazis in the 1930s and 1940s. Richard Euringer, director of the libraries in Essen, identified 18,000 works deemed not to correspond with Nazi ideology, which were publicly burned.

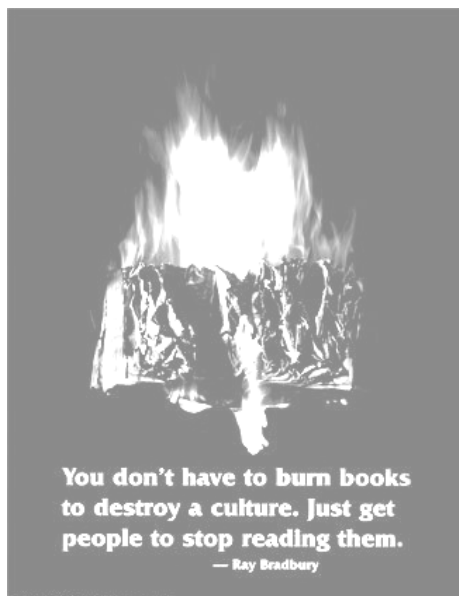
On May 10, 1933 on the Opernplatz in Berlin, S.A. and Nazi youth groups burned around 20,000 books including works by Heinrich Heine, Thomas Mann, Karl Marx, Erich Maria Remarque, and H.G. Wells. Student groups throughout Germany also carried out their own book burnings on that day and in the following weeks. Erich Kästner wrote an ironic account (published only after the fall of Nazism) of having witnessed the burning of his own books on that occasion.

1953

In 1953 Senator Joseph McCarthy recited before his subcommittee and the press a list of supposedly pro-communist authors whose works his aide Roy Cohn found in State Department libraries in Europe. The State Department bowed to McCarthy and ordered its overseas librarians to remove from their shelves "material by any controversial persons, Communists, fellow travelers, etc." Some libraries burned the newly-forbidden books. Shortly after this, President Eisenhower urged Americans: "Do not join the book burners. Do not be afraid to go in your library and read every book."

2003

Following the 2003 invasion of Iraq, Iraq's national library and the Islamic library in central Baghdad were burned and destroyed. The national library housed several rare volumes and documents from as far back as the 16th century, including entire royal court records and files from the period when Iraq was part of the Ottoman Empire. The destroyed Islamic library of Baghdad included one of the oldest surviving copies of the Quran.



F451 Book Burning Throughout History

Read the attached article. Discuss the content with your group members and answer the following questions.

Who or what is the article about?

Choose one incident from the article to describe here in detail. When and where did the action take place?

What is your reaction to the story you choose to summarize?

Do you agree or disagree with the action in the summary? Why or why not?

Were you aware of this incident prior to reading this article? If not, how does it change your view of books?

How does this relate to *Fahrenheit 451*?

Do you think history repeats itself? Why or why not? Do you think this can happen again?



F451 Nazis Burn Books

Watch the following video clip and review the accompanying transcript. Discuss the content with your group members and answer the following questions.

Who or what is the clip about?

What happened in the clip?

When and where did the action take place?

What is your reaction to the clip?

Do you agree or disagree with the action in the clip? Why or why not?

F451 World News: Eye on England



Read the following article from the British Broadcasting Company (BBC) and answer the questions.

'Satanic' Harry Potter books burnt

Ouija boards were burnt alongside Harry Potter books. Harry Potter books have been burnt on a bonfire in New Mexico, by people accusing the fictional boy wizard of being the devil. JK Rowling's novels were burnt alongside other items considered to be the work of the devil, including horror books by Stephen King, ouija boards, and AC/DC records. Eminem CDs and copies of Disney's *Snow White* film were thrown in a dustbin.

Protesters denounced the burning as "ignorant." The congregation of the Christ Community Church in Alamogordo in southern New Mexico heard an anti-Harry Potter sermon in which Pastor Jack Brock claimed the character taught children to take up wizardry. "Behind that innocent face is the power of satanic darkness," he said. "Harry Potter is the devil and he is destroying people."

The theme of the books - in which Potter attends a wizard's school and battles beasts and other wizards - has been attacked by some for attracting children to dark magic. But most of the millions of fans of the books - the first of which has been turned into a hit film - have shrugged aside those arguments and embraced the stories as harmless, fantastical entertainment.



The anti-Potter sermon was followed by the night-time book burning, which Pastor Brock said was part of a drive for Christians to get rid of items that prevent them from communicating with God. Pastor Brock said he had never read any of the four Potter novels - but had researched their contents.



Several hundred people formed a counter-demonstration across the street to protest at the burning. "Burning books leads to ignorance and that's why I'm standing out here," said Vicky O'Reilly, a resident of Alamogordo. "My son loves Harry Potter." Some waved signs - including one reading "Hitler - Bin Laden - Pastor Brock - what great company". Others wore pointed black witch hats and one carried a broom in support of the Potter books.

JK Rowling has previously dismissed those who think her books turn children onto witchcraft. "I have met thousands of children now, and not even one time has a child come up to me and said, 'Ms Rowling, I'm so glad I've read these books because now I want to be a witch,'" she said in an earlier statement.



A number of schools and toy shops have already banned Harry Potter books and merchandise because they fear they will lead children to the occult, while a town in Somerset has raised a petition against the film.

Monday, 31 December, 2001, 11:23 GMT



F451 World News: Eye on England

'Satanic' Harry Potter books burnt

Read the attached article. Discuss the content with your group members and answer the following questions.

Who or what is the article about?

What happened in the news story?

When and where did the action take place?

What is your reaction to the story?

Do you agree or disagree with the action in the article? Why or why not?

How does this article relate to *Fahrenheit 451*, especially pages 52 – 63?



F451 U.S. News: Eye on Houston



Veterans group mulches books at county libraries

By: Nick Cenegy, Courier staff

10/10/2005

Jim Cabaniss, the president of AVIDD, led a group of up to 15 supporters at times, following a flatbed truck with a mulcher tied to it, starting at 9 a.m. at the library system's central branch in Conroe to the Montgomery, Willis, New Caney, Woodlands (South Branch), and Magnolia Libraries, holding a rally at each.

Cabaniss spoke from the tail of the flatbed truck on a makeshift loud speaker of the "filth and smut that have polluted our libraries." He orchestrated the shredding of 'symbolic' books - which he made clear were not the ones on the group's list but books he owned privately - representing what he wanted to do to the more than 70 titles the group was protesting.

Jerilynn Williams, the director of the Montgomery County Memorial Library System, said, "This is a group of people expressing their opinion... the group has a right to their opinion as does any other."

Conroe Police arrived just before the rally at the Conroe Library began, clarifying the limits of protestors' and counter-protestors' rights. Members of AVIDD vocalized concerns of a possible counter-protest from the gay and lesbian community. Williams asked that if the group chose to shred books on library property that the remnants be disposed of.

About 15 protestors and 10 counter-protestors arrived shortly after 9 a.m. holding signs which read everything from "Clean up my library," to "Ban censorship" and "AVIDD cannot tell me what to read."

Cabaniss said that he was impressed with the number of people who showed up to the rally and was pleased to see that some opposition came out. He likes to see people exercising their constitutional rights, he said.

"The enemy is loud and boisterous; we tend to be more reserved," he said. Which is why, he said, AVIDD decided to hold the rallies, aiming to catch the ear of more members of the community but especially the county commissioners. "I'd like for the county commissioners to bear down on the librarians to remove vulgar pornographic material and smut," said Cabaniss, "Because I think there is a correlation between [that material] and pedophiles."

Chris Gray, a children's librarian with the Harris County Library System, argued with one AVIDD member that regardless of personal beliefs, it is a librarian's job to offer balanced information to the community so that reading decisions are at the individual's prerogative. "None of it is pornographic, and most of the books are in the Young Adult, not the Children's section anyway," he said. "These books are on the shelves like the others, they are not being forced down children's throats... they are tools that should be used by the public," said Gray.

Much like the criticism she faced three years ago when a group of county residents forced the temporary removal of two children's sex education books from library shelves, Williams is hearing that she should be fired from her job. With more than 30 years of experience and a master's degree in Library Science from the University of North Texas, in addition to having held several board positions on a variety of organizations including the American Library Association, Williams said she feels that the efficiency she has helped to promote in her eight-year tenure in the job speaks for itself.

"I serve at the pleasure of the commissioners and they have the power to hire and fire, but every indication I have received is that I am doing a good job," said Williams. "Even Mr. Cabaniss commented on our efficiency."

The library system's standard protocol makes provisions for reviewing material if initiated by a form filled out by the public. "The library recognizes that some materials may be considered controversial or offensive to some patrons..." the official policy states, "...selection will not be inhibited by the possibility that controversial materials may come into the possession of children."

The policy, which was challenged in a similar series of protests beginning in August of 2002, prompted commissioners to expand the library's review board to include one citizen appointed by each commissioner in addition to the five librarians already on the board.

If a resident has a qualm with a book, said Williams, they simply have to fill out a Request for Reconsideration of Materials Form, which is available upon request from any of the libraries. The books then will go to committee where they will be reviewed and decided upon. Negative reviews, she said, will not always result in taking the books off of the shelves there are more variables to be considered.

Jim Cabaniss said he has not filed any such forms with the library but several of his supporters have and have not seen results. He said that ideally the commissioners would respond to their protest and direct Williams to get rid of the books.

"This is not an issue right now that has been brought before the court. So far, they are just out there exercising their right to protest and I support that right," said County Judge Alan Sadler. The commissioners' court, he said, has its hands full with other county issues stemming from Hurricane Rita.

Ronald Brown, a seven-year Conroe resident and a veteran of World War II, said he was not against what the group was doing so much as how they were going about it. "It is not a library problem; it is a lack of morality in education." He said that despite AVIDD's veteran ties, the group does not entirely represent his views.

The material AVIDD was protesting, he said, has been available as long as he can remember. "When I was a kid there was smut out there but anyone with moral character wouldn't look at it," said Brown. "If they want to find it, [kids] will find it whether it's in the library or in a vault... we need to teach them morality."

Emily Parham, a 17 year old senior at The Woodlands High School, said that she has read several of the books on AVIDD's short list, including "The Perks of Being a Wall Flower" by Stephan Chbosky. "I think the book was a great read; clearly the main character has some social issues but it doesn't focus on homosexuality," said Parham.

The Montgomery County Library System's Selection Policy is available online at www.countylibrary.org in the FAQ section. More information about AVIDD can be obtained at <http://avidd.org>.



F451 U.S. News: Eye on Houston



Read the attached article. Discuss the content with your group members and answer the following questions.

Who or what is the article about?

What happened in the news story?

When and where did the action take place?

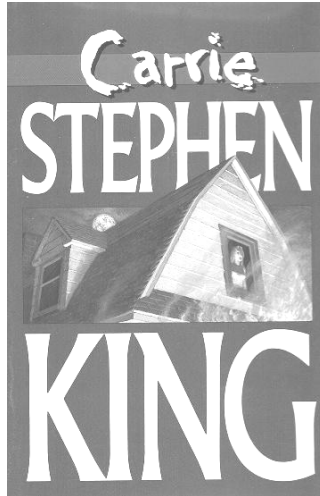
What is your reaction to the story?

Do you agree or disagree with the action in the article? Why or why not?

How does this article relate to *Fahrenheit 451*, especially pages 52 – 63?

F451

“Now You Take ‘Bambi’ or ‘Snow
White’ – That’s Scary!”

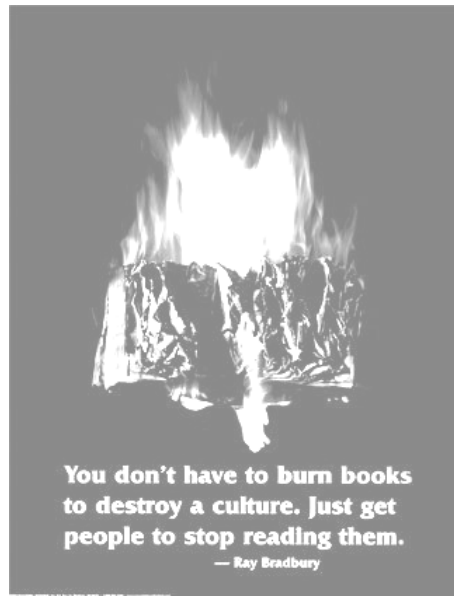


As a group, discuss your reaction to Stephen King’s article. Together, go over the questions you answered about the article. When you are finished with discussion, on a separate sheet of paper, write a letter, as a group, to Mr. King expressing your reaction to his opinions. Do you agree or disagree with the author? Why or why not? What will you say in your letter? How will you defend your position? (This is required even if you agree with him). Keep your audience in mind – Stephen King – as you write the letter. Tell him what you thought about his ideas in an appropriate manner.

In a separate paragraph, relate Mr. King’s article to *Fahrenheit 451*. Do you think Beatty would agree or disagree with Mr. King? Why or why not. Be sure to consult pages 54 – 63 when writing this portion of the assignment. Use quotes from the novel and the article as proof of your argument.

F451

Book Burning Throughout History



Beginning with a T-Graph, list the similarities and differences between the article and *Fahrenheit 451*. Then, write two paragraphs in a collaborative writing project on a separate sheet of paper outlining the similarities and differences between the article and *Fahrenheit 451*. You should probably choose one incident of book burning in particular to focus on for your writing. Also, pay close attention to Beatty's speech on pages 54 – 63.

The first paragraph should be about the similarities between this incident on the timeline and the novel. The second paragraph should be about the differences between this incident on the timeline and the novel. Your paragraphs should be mostly original text but be sure to include words and phrases from both the article about the timeline and the novel documenting page numbers.

You are writing this essay for the same magazine that printed this article on book burning. It is a magazine targeted at educated people interested in history. Remember to keep your audience in mind as you write.

F451 Nazis Burn Books



In Berlin as in other university cities of Germany, "un-German" and immoral books were gathered and burned by students. The bonfire at Opernplatz in Berlin. Reich Minister Dr. Goebbels addresses the youth:

"My fellow students, German men and women, the era of exaggerated Jewish intellectualism is now at an end. The triumph of the German revolution has cleared a path for the German way; and the future German man will not just be a man of books, but also a man of character and it is to this end we want to educate you. To have at an early age the courage to peer directly into the pitiless eyes of life. To repudiate the fear of death in order to gain again the respect for death. That is the mission of the young and therefore you do well at this late hour to entrust to the flames the intellectual garbage of the past. It is a strong, great and symbolic undertaking, an undertaking, which shall prove to all the world that the intellectual basis of the November Republic is here overturned; but that from its ruins will arise victorious the lord of a new spirit." (The Opernplatz in Berlin)

Do you agree or disagree with the transcript accompanying the clip? Why or why not?

Using the T-Graph, compare and contrast the clip and the transcript with Beatty's speech on pages 54 – 63 of *Fahrenheit 451*. You only need to list differences and similarities. Most of your work should be original text but you should include words and phrases from both the transcript and the novel. Document this information with page numbers.

When you are finished with the T-Graph, write two paragraphs in a collaborative writing project on a sheet of paper outlining the similarities and differences between the film clip and transcript and *Fahrenheit 451*. Pay close attention to the language used in the transcript and Beatty's speech on pages 54 – 63.

The first paragraph should be about the similarities between the transcript and the novel. The second paragraph should be about the differences between the transcript and the novel. Your paragraphs should be mostly original text but be sure to include words and phrases from both the transcript and the novel documenting page numbers.

You will be presenting a brief summary of the film clip and transcript as well as your comparison/contrast paragraphs to the class.

F451 World News: Eye on England



'Satanic' Harry Potter books burnt

Beginning with a T-Graph, list the similarities and differences between the article and *Fahrenheit 451*. Then, write two paragraphs in a collaborative writing project on a separate sheet of paper outlining the similarities and differences between the article and *Fahrenheit 451*. Pay close attention to Beatty's speech on pages 54 – 63.

The first paragraph should be about the similarities between this article and the novel. The second paragraph should be about the differences between this article and the novel. Your paragraphs should be mostly original text but be sure to include words and phrases from both the article and the novel documenting page numbers.

You will be presenting a brief summary of your article as well as your comparison/contrast paragraphs to the class.

F451 U.S. News: Eye on Houston



Beginning with a T-Graph, list the similarities and differences between the article and *Fahrenheit 451*. Then, write two paragraphs in a collaborative writing project on a separate sheet of paper outlining the similarities and differences between the article and *Fahrenheit 451*. Pay close attention to Beatty's speech on pages 54 – 63.

The first paragraph should be about the similarities between this article and the novel. The second paragraph should be about the differences between this article and the novel. Your paragraphs should be mostly original text but be sure to include words and phrases from both the article and the novel documenting page numbers.

You will be presenting a brief summary of your article as well as your comparison/contrast paragraphs to the class.

Day Eight

43 min. – Complete Book Burning Activity/Rotating Group Work

30 min. – Writing Workshop

- Groups will trade their collaborative writing from the rotating group work assignments with another group. Each group will apply the peer editing checklist to the collaborative writing they have received from another group. Once completed, groups will return the collaborative writing to the original owners. Writers will discuss the corrections made and apply the ones they deem most beneficial to the overall work.

15 min. – Present Writing

2 min. – HW: Bring in your favorite magazines from home.



F451 Writing Workshop

Peer Editing Checklist

Writer:

Topic:

Reviewer:

Date:

Place a + on the line provided if the person's writing met the criteria. Place a – on the line provided if the person's writing did not meet the criteria.

- _____ 1. Writing holds the reader's interest.
- _____ 2. The paper compares and contrasts items clearly.
- _____ 3. The paper points to specific examples from the text to illustrate the comparison.
- _____ 4. The paper includes only the information relevant to the comparison.
- _____ 5. The paper breaks the information into whole-to-whole, similarities -to-differences, or point-by-point structure.
- _____ 6. The paper follows a consistent order when discussing the comparison.
- _____ 7. The author interprets and presents examples from the text that clearly demonstrate their relationship to the main points of the argument
- _____ 8. The author uses a variety of sentence structures and lengths.
- _____ 9. The author's word choice strengthens the argument.
- _____ 10. Errors in spelling and punctuation are rare.
- _____ 11. Writing is appropriate for the target audience.

12. Best parts of this piece of writing:

13. Areas needing more work:

Day Nine

5 min. - √ HW: Students bring in magazines from home for group work. If students do not complete this assignment, magazines will be provided; although, a loss of homework points will occur.

80 min. - Magazine Activity

- Definition of trade journals (Beatty's speech pg. 58)
- Definition of magazine (1st Handout Attached)
- Analyzing Advertisements: As a class we will analyze an advertisement (2nd Handout Attached will be a transparency)
- Students will then be divided in to groups of either all boys or all girls. Each group will be given 2 copies of the directions (3rd Handout Attached)
- Group members will jigsaw so that most pairs are made up of a male and a female student in order to compare and contrast magazines in a collaborative writing activity
- "24th Century Mags": Students return to original groups and create magazines about various aspects of the novel. (4th Handout Attached)

* Special Note: There is only a set of handouts attached with a picture of Vogue Magazine. However, I have actually made a duplicate set with a picture more geared toward boys, and those handouts will be used in the groups of male students. The reason for the two sets of handouts is simply to appeal to the target audience, and the reason to not include them here is simply a matter of space! The handouts are identical in every way except for the photograph adorning them. This difference will be pointed out when students are asked to find a partner with a different picture at the top of their handout.

GPS:

ELA9RL1 b

b: identifies and analyzes patterns of imagery or symbolism in the book and other related media

ELA9RL2 a, b, d

a: applies knowledge of the concept that the theme or meaning of a selection represents a universal view or comment on life or society and provides support from the text for the identified theme

b: evaluates how an author's choice of words advances the theme or purpose of a work.

d: compares and contrasts the presentation of a theme or topic across genres and explains how the selection of genre affects the delivery of universal ideas about life and society

ELA9RL4 a, b

a: demonstrates understanding of significant themes in specific literary works

b: supports important ideas and viewpoints through accurate and detailed references or allusions to the text



F451 Magazines and Magazine Covers

Magazines, periodicals or serials are publications, generally published on a regular schedule, containing a variety of articles, generally financed by advertising, by a purchase price, or both.

The various elements that contribute to the production of magazines can vary wildly. Core elements such as publishing schedules, formats and target audiences are seemingly infinitely variable. Typically, magazines which focus primarily on current events, such as Newsweek or Entertainment Weekly, are

published weekly or biweekly. Magazines with a focus on specific interests, such as Life Positive and Cat Fancy, may be published less frequently, such as monthly, bimonthly or quarterly. A magazine will usually have a date on the cover which often is later than the date it is actually published. Current magazines are generally available at bookstores and newsstands, while subscribers can receive them in the mail. Many magazines also offer a 'back issue' service for previously published editions.

Most magazines produced on a commercial scale are printed using a web offset process. The magazine is printed in sections, typically of 16 pages, which may be black-and-white, be in full colour, or use spot colour. These sections are then bound, either by stapling them within a soft cover in a process sometimes referred to as 'saddle-stitching', or by gluing them together to form a spine, a process often called 'perfect-binding'.

Magazines are also published on the internet. Many magazines are available both on the internet and in hard copy, usually in different versions, though some are only available in hard copy or only via the internet: the latter are known as online magazines.

Most magazines are available in the whole of the country in which they are published, although some are distributed only in specific regions or cities. Others are available internationally, often in different editions for each country or area of the world, varying to some degree in editorial and advertising content but not entirely dissimilar.

Magazines fall into two broad categories: consumer magazines and business magazines. In practice, magazines are a subset of periodicals, distinct from those periodicals produced by scientific, artistic, academic or special interest publishers which are subscription-only, more expensive, narrowly limited in circulation, and often have little or no advertising. Many business magazines are available only, or predominantly, on subscription. In some cases these subscriptions are available to any person prepared to pay; in others, free subscriptions are available to readers who meet a set of criteria established by the publisher. This practice, known as controlled circulation, is intended to

guarantee to advertisers that the readership is relevant to their needs: they can assure their advertisers that most or all of their subscribers are in a position to buy the goods or services advertised. Very often the two models, of paid-for subscriptions and controlled circulation, are mixed. Advertising is also an important source of revenue for business magazines.

Although similar to a magazine in some respects, an academic periodical featuring scholarly articles written in a more specialist register is usually called an "academic journal". Such publications typically carry little or no advertising. Articles are vetted by referees or a board of esteemed academics in the subject area.

Periodical is the word usually used to describe magazines, journals, newspapers, newsletters, and anything else that is published in regular intervals for an indefinite period of time, but serial is sometimes used, especially in library and information science.

Many weekend newspapers incorporate magazine supplements, such as Parade and LIFE in its most recent incarnation, both in the USA, and the Sunday Times Magazine in the UK.

The Gentleman's Magazine, first published in 1731, is considered to have been the first general-interest magazine. The oldest consumer magazine still in print is The Scots Magazine, which was first published in 1739, though multiple changes in ownership and gaps in publication totaling over 90 years weaken that claim. Lloyd's List was founded in Edward Lloyd's London coffee shop in 1734; it is still published as a daily business newspaper.

Although it will not appear on top seller lists, since it is distributed for free, the most widely distributed magazine in the world is Awake! (founded in 1919). Its worldwide circulation including all editions comprises 34.3 million copies[citation needed].

Retrieved from <http://en.wikipedia.org/wiki/Magazine>



F451 Analyzing Magazines

There is a distinction between *commercials*, which are broadcast on television, radio, and other electronic media, and *advertisements*, which are found in various print media, such as magazines, newspapers, billboards and posters. (On the Internet, the many static advertisements are, I would suggest, best seen as electronically disseminated print advertisements.) The following checklist focuses on how to analyze print advertisements

I. What is the general audience of the magazine?

A. First, list the source—i.e., the FULL title of the magazine from which it was taken, including any subtitles:

What's the date of publication on the magazine?

B. To what demographic do you, at least initially, believe this magazine is MAINLY “pitched”?

Answer as many of the following questions as you can/as apply to your mag. There may be a few “token” black or Asian models in magazines predominantly targeted to middle-class white teens, for instance. Think about your answers carefully, and be able to find evidence for all of your answers. (That is, how can you tell that the magazine is pitched to a certain age/gender/etc.?):

- Age?
- Gender?
- Special Interest (e.g., sports, fashion, pet birds, Harley motorcycles, etc.)?
- Race/Ethnic group?
- Income-level?
- Political leaning?
- Sexual orientation and/or marital status?
- Other characteristics?

II. Now, look closely at one of the ads in the magazine, keeping that general audience in mind—and be willing, as you look closer, to alter your initial understanding of the target audience. *As you answer the following questions, please keep thinking: “Given the audience they want to reach, why did the advertisers make the choices they did about the following elements of the advertisement?”*:

- A• What is **the item being advertised**, and what role does it play in American culture (or the [sub]culture to which your magazine is addressed)?

- B• What is the **general ambiance** of the advertisement? What mood does it create? How does it do this?

- C• What is the relationship that exists between **pictorial** elements and **written** material (the “copy”), and what does this relationship tell us?

- D• What is the **spatiality** in the advertisement? Is there a lot of “white space” or is the advertisement full of graphic and written elements (that is, “busy”)?

- E• What **signs and symbols** do we find? What role do the various signs and symbols play in the advertisement?

- F• If there are **figures** (men, women, children, animals) in the advertisement, what are they like? What can be said about their facial expressions, poses, hairstyle, hair color, age, sex, ethnicity, education, occupation, relationships (of one to the other), and so on? What do these characteristics imply about the target audience?

- G• What does the **background** tell us? Where is the action in the advertisement taking place, and what significance does this background have?

•H• What **action** is taking place in the advertisement and what significance does this action have? (This might be described as the *plot* of the advertisement)

•I• What **theme or themes** do we find in the advertisement? What is the advertisement about? (The plot of an advertisement may involve a man and a woman drinking, but the theme might be jealousy, faithlessness, ambition, passion, etc.)

•J• What about the **language** used in the advertisement? Does it essentially provide information or generate some kind of emotional response? Or both? What techniques are used by the copywriter: for instance, humor, alliteration, “definitions” of life, comparisons, sexual innuendo?

•K• What **typefaces** (i.e. fonts) are used, and what impressions do these typefaces convey?

•L• What about **aesthetic decisions**? If the advertisement is a photograph, what kind of a shot is it? What significance do long shots, medium shots, close-ups have? What about the lighting, use of color, angle of the shot? What about the paper itself? Does it match the paper used in the rest of the magazine? Is it heavier? Does your ad span two pages or fold out?

•M• What **sociological, political, economic, or cultural attitudes** are indirectly reflected in the advertisement? An advertisement may be about a pair of blue jeans but it might, indirectly, reflect such matters as sexism, alienation, stereotyped thinking, conformism, generational conflict, loneliness, elitism, and so on.



F451 Magazines and Magazine Covers

Browse through the magazines you have in your group. Try to look at all of them briefly. Talk about the magazines and compare and contrast them. After answering the following questions in pairs, compare and contrast 2 of your magazines using the T-Graph. How were the magazines the same? How were they different? Discuss your findings. Next, you and your partner from the group must jigsaw with another pair with a different magazine cover at the top of their handout. In your newly formed group, compare answers to the questions about the magazines and T-Graphs. Finally, the new group must

write 2 paragraphs outlining the similarities and differences between the magazines.

1. What is the name of the magazine?
2. What kind of magazine is it?
3. How do you know?
4. Who or what is on the cover?
5. What do you think about this person or object based strictly on the cover of this magazine?

6. What adjectives describe how he/she/it looks to you?
7. Comment on the overall cover design including title, headlines (font, color, size) and all the other graphic elements on the cover.
8. How do these elements reinforce the feelings about the subject that they identified at the beginning of the exercise?
9. Is there a table of contents? Write down the titles of two articles you found on the table of contents.
10. Describe the articles in the magazine. What are the articles about? How long are they? Are there many articles?

11. Describe the ads. Are there many ads in the magazine? What do they advertise?

12. Who is the target audience for this magazine? Provide evidence for your response.

Similarities

Differences

--	--



F451 Magazines and Magazine Covers

Now that you have finally returned to your original group, you are going to put to use what you have learned about magazines and their covers. The group will create a magazine targeted at a specific group of people from *Fahrenheit 451*.

Magazine Suggestions:

- “Cultured” Magazine – exploring various quotes in the novel
- “Techie” Magazine – exploring various technological innovations used in the novel
- “24th Century Teenager” – exploring teenage life in the future as suggested by the novel
- “24th Century Woman” – marketing to the modern woman as suggested by the novel
- “Today’s Fireman” – marketing to the modern man as suggested by the novel

These are only suggestions. An idea that is appropriate for the classroom and you can justify using the novel should be fine. I’ll be walking around as you work to verify your ideas for the magazine.

Your magazine should have:

- a title
- a target audience
- a cover indicative of the magazine
- visuals
- a Table of Contents
- articles (at least 2 – they can be very short!)
- ads (at least 2)



F451 Magazines and Magazine Covers

Now that you have created a brilliant magazine, you must justify it to the publisher before it will hit newsstands. To prepare for your meeting, answer the following questions the publisher is sure to ask.

1. Why does your magazine cover look like it does?
2. Why did you choose this title for the magazine?
3. Why did you choose the cover photograph?

4. What text did you include on the cover and why?
5. What are the articles about and how will they interest your reader?
6. What are the advertisements for?
7. Will your target audience be interested in buying these products? How do you know?
8. Why should people buy your magazine?

Day Ten

88 min. – Magazine Activity

- Complete work
- Present work

2min. – HW: Students Read Pages 64 - 80

Day Eleven

20 min. – Reading Quiz # 2 on Pages 64 – 80

- The following questions will be written on the board:
 1. What three things does Faber say society needs? Do you think our society needs any of these things? Why or why not?
 2. What is “Denham’s Dentifrice”? How does it affect Montag?
- Students will answer on their own sheet of paper and then turn it in to be graded.

40 min. - Commercial Activities

- Read through the techniques of persuasion and important aspects of commercials handouts together
- Modeling: Students and I will watch a television commercial and answer the questions on the attached handout together.
- Group Work: Students will, in individual groups, view a set of television commercials shown during daytime programming. They will be asked to analyze the commercials using the attached handout. The class will discuss the results of these questions after each set of commercials has been shown. Students will also answer the question: What was Ms. Greynolds watching?
- Collaborative Writing Assignment: Students will rewrite the scene in *Fahrenheit 451* where Montag is on the subway and he hears the Denham’s Dentifrice commercial. In the new version, students will replace the Denham’s Dentifrice commercial with one they saw today. Complete directions are attached.

GPS:

ELA9RL1 b

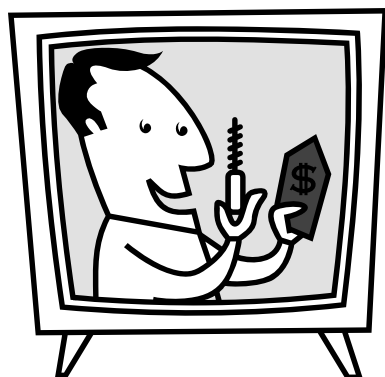
b: identifies and analyzes patterns of imagery or symbolism in the book and other related media

ELA9RL2 a, b, d

a: applies knowledge of the concept that the theme or meaning of a selection represents a universal view or comment on life or society and provides support from the text for the identified theme

b: evaluates how an author’s choice of words advances the theme or purpose of a work.

d: compares and contrasts the presentation of a theme or topic across genres and explains how the selection of genre affects the delivery of universal ideas about life and society



F451 Analyzing Commercials

These are classic techniques of persuasion used by advertisers, media makers, politicians, and most other individuals, consciously or unconsciously. Remember, emotional transfer is the basic process at work in persuasion and sales. If you can make your target feel something, especially better, you are on your way to persuading them.

1. **Symbols** are larger than reality, usually emotional, "idea-conveyances." They can be words, designs, places, ideas, music, etc. They can symbolize tradition, nationalism, power, religion, sex, or any emotion. The fundamental principle of persuasion is to rub the emotional content of one thing onto another. Thus, a beautiful woman can be used on TV to promote sexual promiscuity, the killing of police, or the nutritious benefits of Snickers.
2. **Hyperbole** is exaggeration or "hype." **Glittering generalities** is a type of hype that utilizes impressive language which is usually vague and meaningless and leaves the target impressed emotionally and, therefore, more susceptible to the next pitch. For example, "The greatest automobile advance of the century...."
3. **Humor** is a powerful emotion. If people laugh, one can persuade them.
4. **Plain folks** promotes oneself or one's product as being of humble origins or common guys/girls/people/Americans, etc. This device is very popular with advertisers and politicians. The unfortunate side effect of plain folks is that it reinforces anti-intellectualism (a common TV theme), implying that "common" is necessarily good.
5. **Strength** or the "leadership principle" was a favorite technique used by Hitler during World War II. Actors in commercials will be firm, bold, strong, and have the dramatic, confident image of a leader. Believe it or not, this is frequently combined with plain folks. America has built a myth about the value of rugged individualism (Clint Eastwood, Rambo, Arnold Schwarzenegger, etc.) that some think leads to much "aloneness" and, more importantly, lack of cooperation in our society.
6. **Flattery** is telling/implying that your targets are something that makes them feel good or, often, *what they want to be*. And, I am sure that you are all intelligent enough to understand this one.
7. **Bandwagon** insists that "everyone is doing it." It plays upon the universal loneliness of man. In America, with our sports addiction, it is often accompanied by the concept of winning. "Join the winning team."

8. **Simple solutions** reduce complexities, which are to be avoided (except when selling to intellectuals). If possible, advertisers attach many problems to one solution.
9. **Scientific evidence** uses the paraphernalia of science (charts, uniforms, vocabulary, etc.) for "proof" that gives a misleading impression.
10. **Testimonial** uses famous people or respected institutions or ideas to sell a product. It can be a person, idea, or product. They need have nothing in common, and no logic need be used since Americans have become conditioned to accept this pattern as fact.
11. **Timing** can be as simple as planning your sell for a time when you know your target will be tired. However, in sophisticated propaganda it is the organization of the above techniques and your factual material in an effective pattern or strategy that makes people do what they would not ordinarily do.



F451 Analyzing Commercials

Consider some of the more important aspects of television commercials. We must remember that a television commercial is a special kind of work of art-- one which is created to persuade and shape behavior in specific ways. But it still is a work of art and therefore can be analyzed much the same way a film or television program can be understood: in terms of its various components and the role they play in the production.

A. The Narrative Structure. What happens in the commercial and what significance do the various actions and events have? How might the actions and events affect viewers and what meaning do they have for people? In this area we focus on the story-line of the commercial and its symbolic significance.

B. Dialogue and Language. What do the characters say to one another and, in some cases, what are they saying to us? What devices do they use to gain our attention or affection and to persuade us? What rhetorical techniques, such as alliteration or metaphor or metonymy, are used? What kind of language is used? What use is made of phenomena such as humor, comparisons, associations, exaggeration, praise, and logic?

C. Actors and Actresses. Sometimes we forget that when we watch commercials we are seeing actors and actresses plying their trade. But rather than trying to convince us they are Romeo and Juliet, they try to convince us they are housewives who love this or that product or rugged he-men who love this or that brand of soda. Do we feel attracted to them and empathize with them? What kinds of symbolic figures are used as characters in the commercial? What use do the performers make of facial expressions, body language, and their voices? What about the clothes they wear? How old are the people in the commercial, and what significance does their ages have? What's interesting about the setting in which they are found?

D. Technical Matters: Lighting, Color, Editing and Music. Here we concern ourselves with how lighting, cutting, and shot selection impact viewers. For instance, close-ups lead to a different feeling about things than longshots and shots from below convey different attitudes about power than do shots from above. Does the commercial have many quick cuts in it? If so, what impact does this have? How are things lighted and what use is made of color? These are all types of "messages" and must be included in any analysis of a television commercial.

E. **Sound and Music.** We are profoundly affected by sound and music which seem to have the power to work directly on our psyches. What use is made of sound effects? Is there music used? If so, what kind and for what purposes? How does it affect us?

F. **Signs, Symbols, and Intertextual Devices.** Signs and symbols are phenomena which represent other things: a cross can represent Christianity, the sacred, religion, and so on. Intertextuality refers to the process by which we interpret one text in terms of another. Thus parody, for example, is based upon ridiculing a text (which must be known in order for the parody to work). The associative power of texts can be used to suggest things or ideas connected with the original text. This means that commercials can take advantage of what people already know--about history, literature, the arts, and popular culture--in getting their messages across. In short, every aspect of a commercial--from the typefaces used in captioning to the hairstyles of the performers--can be considered as potentially important. Commercials are complex and "rich" works of art that demand a great deal of attention if one is to discover the mechanisms by which they achieve their aims.



F451 Analyzing Commercials

Today is your lucky day. In class we will be watching TV. Well, we'll be watching television commercials any way. As we watch the commercial, we will answer the following questions. Don't worry about complete sentences. Just jot down your answers as quickly and thoroughly as you can.

First Viewing

1. What exactly is being advertised?
2. What is the setting for the commercial?
3. Who are the participants? What do they do?
4. What key objects are featured?
5. What graphic mode(s) is/are used (e.g. still photography, drawing, animation, live action)?
6. Describe the overall design.

Second Viewing

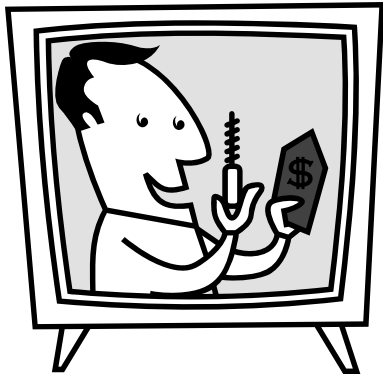
7. What part is played by words (choice of words, voiceover)?
8. What part is played by the use of sound and/or light?
9. Which features are foregrounded and which are backgrounded?
10. What significance might all of these features have for the intended viewers/readers/listeners?

Third Viewing

11. With what is the product associated? What does the product seem to symbolize?
12. What does the ad seem to suggest about gender roles, class/status, age, ethnicity or self-identity?
13. What use is made of humor, and to what effect?

Fourth Viewing

14. Who do you think is the target audience for these commercials and why? How old is the audience? What is their socioeconomic status (lower class, middle class, upper class)? What clues are you using from the commercials to draw this conclusion?
15. When and where do you think the ad appeared? Why might it have appeared then and there rather than elsewhere?
16. Which technique of persuasion do you think is being employed here? Defend your argument.
17. Do you think the commercial is effective? Why or why not?
18. Can you see where other people might be influenced by the ad? Yes or no? Explain.



F451 Analyzing Commercials

Today is your lucky day. In class we will be watching TV. Well, we'll be watching television commercials any way. As we watch the commercial, we will answer the following questions. Don't worry about complete sentences. Just jot down your answers as quickly and thoroughly as you can.

Write down the name of the 5 products being advertised.

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

Do you see a pattern among the commercials? Explain.

Do the commercials share any similarities? If so, what are they?

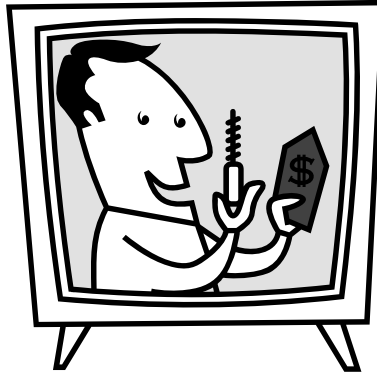
Do the products share any similarities? If so, what are they?

Who do you think is the target audience for these commercials and why? How old is the audience? What is their socioeconomic status (lower class, middle class, upper class)? What clues are you using from the commercials to draw this conclusion?

What time of day do you think these commercials were shown? Why?

During what program do you think the commercials were shown? (If you can't decide, at least choose a genre: cooking show, cartoon, sit-com, etc.) Why do you think that?

F451 Analyzing Commercials



Rewrite the scene on pages 78 – 79 in *Fahrenheit 451* where Montag is distracted by the Denham's Dentifrice commercial. You may write a parody or a serious interpretation of the events in the novel. Replace Denham's Dentifrice with the commercial you analyzed.

Describe the commercial that Montag sees for the reader. What does it advertise? Who is in it? What happens? What is the overall look of the commercial? Does the commercial use graphics, music, or special lighting to sell the product? Which technique of persuasion is being used? Who is the target audience? Think about the time of day in your scene. Where does Montag see the commercial? (It's the future - use your imagination!). How does the commercial effect Montag? How does he react to the commercial? Why do you think he reacts that way?

You should answer these and other questions as you plan to rewrite the scene. Make a list. Organize your thoughts and information. Pay close attention to the text and be sure to use your analysis of the commercial in your writing.

Do you think your commercial would be effective in Montag's world? Why or why not?

Day Twelve

45 min. – Commercial Activities
- Group Work
- Collaborative Writing Assignment

15 min. – Presentations

28 min. – Read Aloud Pages 80 – 93

2 min. – HW: Students Read Pages 93 - 101

GPS:

ELA9RC2 b, e

b: responds to a variety of texts in multiple modes of discourse

e: examines the author's purpose in writing

ELA9RC4 a, b, c

a: explores life experiences related to subject are content

b: discusses both in writing and speaking how certain words and concepts relate to multiple subjects

c: determines strategies for finding content and contextual meaning for unfamiliar words or concepts

ELA9LSV2 a, b, c, d, g, h

a: assesses the way language and delivery affect the mood and tone of the oral communication and impact the audience

b: analyzes the types of arguments used by the speaker, including argument by authority, emotion, and logic

c: formulates judgments about ideas under discussion and supports those judgments with convincing evidence

d: compares and contrasts the ways in which media genres (ex: televised news, news magazines, documentaries, online information) cover the same event

g: identifies the aesthetic effects of a media presentation (ex: layout, lighting, color, camera angles, background, etc.)

h: identifies differences between the voice, tone, and diction used in media presentations (ex: documentary films, news broadcasts, taped interviews) and formal speech

Day Thirteen

20 min. – Reading Quiz # 3 on Pages 93 – 101

- The following questions will be written on the board:

1. What is the name of the poem Montag reads to Millie and her friends?
What do you think the poem means?
2. How do the women react? Why?

- Students will answer on their own sheet of paper and then turn it in to be graded.

70 min. – Students will be divided in to five groups. The directions for each group are attached. The first group must have five members. The group creating the Body Biography will be doing so for the character, Faber.

F451 The Family



Congratulations! You have been chosen to act in a dramatic version of *Fahrenheit 451*! Study pages 93 – 101 as a group. Read the lines out loud. Discuss what is happening in the novel. What does Montag do? Why? How do the women react? Why?

You will need to assign parts for:

Montag
Millie
Mrs. Phelps
Mrs. Bowles
Faber

You will need to rehearse the “script” (pages 93 – 101) together several times. You will be performing this “scene” from the book for a live audience. You will be asked to defend your choices. Good luck!

F451

The White Clown

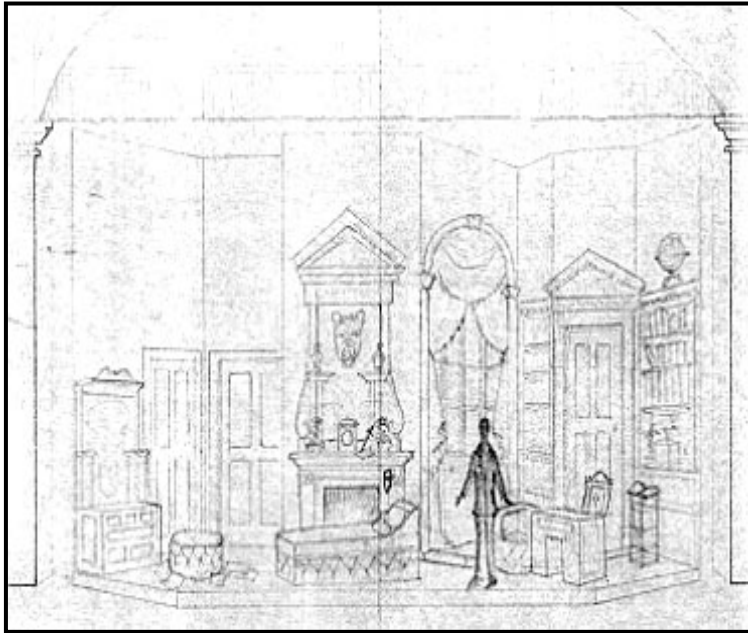


Congratulations! You have been chosen to create a new comedy show, “The White Clown!” Throughout the reading of *Fahrenheit 451*, Ray Bradbury has given you vivid descriptions of the “panels” in the “parlor” and the various programs on those panels.

As a group, skim through the book and locate passages about the programs in Millie and Montag’s world. What are they like? What happens? Why do you think they are like that? If you were to watch one, what would it look like? Focusing on pages 93 and 94 of the novel, create a storyboard for the program, “The White Clown.” You should also include dialogue from the program.

You will be pitching the show to a roomful of network executives near the end of class, so be ready with a presentation. There may be a brief question and answer period at the end of your presentation. You should be prepared to defend the choices you made in the design of the program. Can your show be justified using the text? Good luck!

F451 Set Design



Congratulations! You have been chosen to design the set for a live production of *Fahrenheit 451*! As sometimes happens in Showbiz, you'll be working slightly out of order. The scene you'll be designing can be found on pages 93 – 101. As a group, read the lines out loud. Discuss what is happening in the novel. Notice the detailed instructions Ray Bradbury provides in describing the setting. How will you recreate the setting for this scene? What choices will you make in your design? Can those choices be justified by the reading? Your scenery will be appearing in the live production of the scene staged near the end of the class period. You will be asked to explain and defend your choices. Good luck!

F451 Ad Executive



Congratulations! Your ad agency has been chosen to create a commercial for Seashells to be shown during an episode of “The White Clown” on the panels! Throughout the reading of *Fahrenheit 451*, Ray Bradbury has given you vivid descriptions of Seashells as well as various programs on the panels. Furthermore, you know a great deal about Millie and her friends, so you have an idea about your target audience.

As a group, skim through the book and locate passages about the Seashells and the programming in Millie and Montag’s world. What are they like? Why do you think they are like that? If you were to watch a commercial for Seashells, what would it look like? Be sure to look at pages 93 – 94 in the novel to get an idea of the type of programming your commercial will be shown during to help you create a storyboard for your commercial.

You will be pitching the ad to a roomful of executives, who work for Seashell near the end of class, so be ready with a presentation. There will be a brief question and answer period at the end of your presentation. You should be prepared to defend the choices you made in the design of the commercial for Seashells. Can your commercial be justified using the text? Good luck!

Day Fourteen

50 min. – Finish Group Work

40 min. – Presentations

Day Fifteen

30 min. – SSR: Students Read to Page 110

10 min. – Reading Quiz # 4 on Pages 102 – 110

- The following questions will be written on the board:

1. Why is this quote from the novel ironic: “The Devil can cite scripture for his purpose” (Bradbury 106)?
 2. Bradbury writes, “Beatty never drove, but he was driving tonight . . . ” (109). Why do you think he drove to the fire in last night’s reading?
- Students will answer on their own sheet of paper and then turn it in to be graded.

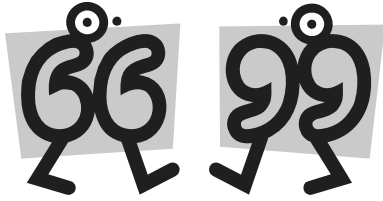
50 min. – Quote Quest – COMPUTER DAY

GPS:

ELA9RL4 a, b

a: demonstrates understanding of significant themes in specific literary works

b: supports important ideas and viewpoints through accurate and detailed references or allusions to the text



F451 Quote Quest

Throughout *Fahrenheit 451*, there are several allusions made to other works of literature. An **allusion** is a literary device that stimulates ideas, associations, and extra information in the reader's mind. Allusion means 'reference'. It relies on the reader being able to understand the allusion and being familiar with all of the meaning hidden behind the words. Below you find some (certainly not all – there are just too many!) of the allusions in the novel along with a website and some questions for you to answer about the allusion after you have visited the site. You are on a quest to uncover a deeper meaning in the novel by expanding your understanding of the allusions. Any pictures that you need for your quest should be cut and pasted on to the same document. Good luck!

The Hearth and the Salamander:

1. p. 6: the Phoenix

<http://www.polarissite.net/LegendPhoenix.htm>

Describe the legend of the phoenix and provide a picture of it. Why do you think Bradbury would have chosen this as the logo for the firemen?

2. p. 8: Edna St. Vincent Millay and Walt Whitman

<http://www.poets.org/>

Find biographies on the poets. Read the biographies and write down one interesting detail about each of the poets' lives. Read one poem by each author online and provide a copy to read to the class.

3. p. 34: Benjamin Franklin

<http://www.ushistory.org/franklin/philadelphia/fire.htm>

Describe how fires were fought in Philadelphia in Franklin's day. What were the firemen to bring to every fire and why? How does this information contrast with the information Beatty provides about firemen in the novel?

4. p. 36: "Play the man, Master Ridley; we shall this day light such a candle, by God's grace, in England, as I trust shall never be put out."

<http://thepoint.breakpoint.org/2007/06/lighting-such-a.html>

Now that you know the origin of this quote, explain why you think the old woman said it when the firemen came to her house.

5. p. 38: Tower of Babel

http://en.wikipedia.org/wiki/Tower_of_Babel

Read the first paragraph of the wikipedia article on the Tower of Babel. Give a brief summary of the story surrounding the tower. Why do you think Beatty says this to the old woman?

6. p. 68: It is computed that eleven thousand persons have at several times suffered death rather than submit to break their eggs at the smaller end

<http://kbs.cs.tu-berlin.de/~jutta/unix1/lilliput.html>

Read the explanation of the egg-breaking edict. How does it fit in to the novel?

PART TWO:

9. p. 75: His name was Faber.

<http://www.faber-castell.us/>

It has been said that Ray Bradbury named Faber for the products seen here. What does this website advertise? If this is true, why do you think the author may have done so? Do you think it's true? Why or why not?

10. p. 93: ... their Cheshire cat smiles

Find a picture of the Cheshire Cat from *Alice in Wonderland* and attach it to your work. Why do you think Ray Bradbury chose to describe Millie and her friends as looking like the cat?

11. p. 105: We're all sheep who have strayed at times.

<http://www.heartlight.org/gallery/489.html>

Where does this quote come from? Why do you think Beatty says it to Montag?

12. p. 105: Sweet food of sweetly uttered knowledge.

<http://www.bartleby.com/100/128.1.html>

To whom is this quote attributed? In what work of literature did it first appear? What do you think it means?

13. p.106: Words are like leaves and where they most abound, Much fruit of sense beneath is rarely found.

<http://www.bartleby.com/100/230.103.html>

To whom is this quote attributed? In what work of literature did it first appear? What do you think it means? Why do you think Beatty uses this and the quote in #15 back to back when he is talking to Montag?