

FAHRENHEIT 451

Common Core LitPlans



**Teacher's Guide
& Student Workbook**

**Common Core Aligned
Differentiated Instruction Friendly**

Meets and exceeds the Common Core Standards to give you the very best, most comprehensive resources for teaching literature, reading, writing, vocabulary, life lessons, and more to students on a variety of levels.



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Note: In the Student Workbook, references to the exact title and publisher have been removed to try to make it harder for students to look on line to find the teacher's guide and answer keys.

FAHRENHEIT 451

Student Workbook

& Study Guide



Study Questions
Vocabulary Worksheets
Elements Of Fiction
Writing Assignments

Get the most out of what you read with this comprehensive resource for studying literature. Improve your reading, writing, vocabulary, and other essential skills.

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HOW TO USE THIS STUDENT WORKBOOK

Fahrenheit 451

This workbook contains assignments, graphic organizers, study questions, vocabulary work, writing assignments, and more to help you get the most out of reading *Fahrenheit 451* by Ray Bradbury.

Before you begin a reading assignment:

- **Read through the materials in this workbook for that section of the novel.**
- **Complete the Vocabulary Work for that section of the novel.**

This will give you a “heads up” about what will be important in the reading assignment and alert your brain ahead of time to look for certain information and will help prepare you to understand what you are reading.

As you read:

- **Make notes on the AS YOU READ Character and Events and Points of Interest pages in your workbook.**

This will help you remember what you have read and give you notes to refer to and study. You might be able to do this as you read through the first time, but the best way to do this is to read through the assignment first, and then go back and make notes on the workbook pages. **You will be surprised how much more you will discover and remember if you take the time to read each assignment a second time.**

After you read the assignment:

- **Prepare answers for the STUDY & DISCUSSION QUESTIONS.**

These workbook pages point out important ideas presented in the text. Your teacher may have more specific directions about how and when these pages are to be completed.

Throughout this book study, you will have a variety of additional assignments. Your teacher will tell you which of the additional assignments in this workbook you will be responsible to complete and by when they must be completed.

A Final Note:

As with most things in life, you will get out of this unit what you put into it. If you do the assignments in a timely manner with care and your best efforts, you will be rewarded with knowledge and skills that will help you in life.

Relevance:

Most people who have heard anything about *Fahrenheit 451* think of it as “about book burning and censorship.” But a careful reading of this novel reveals so much more. It is a book about what causes a society to degenerate and collapse. It is a warning to all generations about the dangers of giving up responsibility and active participation in life. It is a herald of the consequences of seeking happiness in the wrong places. And, like Clarisse subtly challenges Montag in the novel, this book challenges us to evaluate our own lives and our own society.

HOW TO USE THIS GUIDE

Fahrenheit 451

This guide comes as two documents in one. It has a Student Workbook followed by a Teacher's Guide.

Student Workbook

- The purchaser may reproduce by Xerox copying (from the printed document) or printing out (from the digital document) pages (any or all) from the Student Workbook for use by students in his/her own classroom.
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- Professionally printed Student Workbooks are available from Teacher's Pet Publications.

Teacher's Guide

- The Teacher's Guide includes lesson instructions, CCSS correlations, and answer keys.
- It is set up so you can use any or all of the materials provided, at your own discretion.
- **You may NOT post any part of the Teacher's Guide on the Internet.** That is a violation of copyrights and will result in at least a \$500 fine imposed by the publisher plus any court judgments awarded. Current law allows for up to \$10,000 per instance.
- You may not reproduce any portion of the Teacher Guide for any reason without written permission from the author.
- **The lessons are arranged in 3 groups:**

The first lessons take you through each reading assignment (groups of pages or chapters). They focus on vocabulary, reading comprehension, and a basic understanding of the most important elements in each reading assignment.

The next set of lessons are based on the Elements of Fiction. Each lesson focuses on a different element as it relates to the whole book.

Finally, there are additional activities for each reading assignment. You should look at these in advance and decide if you want to use any as your students read through the book. They could also be used after completing the reading.

Assessment

- There are a variety of types of assessments throughout the materials: worksheets, graphic organizers, written assignments, oral work, and quizzes.
- Following the lessons, there is a section of **test materials** including matching, short answer, extended answer, quotations, and vocabulary. There are at least 3 different versions of each type. The test pages are designed to be mix-and-match so you can choose from any of the pages of materials to put together a test.

A Word Of Explanation From The Format Author

I redesigned the LitPlans in response to comments made by you, the users, over the years AND in response to the literally thousands of copyright violations I have had to deal with. The intent is to provide you with in-depth materials and to safeguard answer keys. Putting the Student Workbook in front also enables us to use Google Book Previews (1st 15% of the book) without making answer keys visible. **I welcome your comments about the new format.**

Mary mcollins@tpet.com

LESSON ONE

Fahrenheit 451

CCSS: SL.9-10.1 SL 9-10.1a SL 9-10.1c SL 9-10.1d SL 9-10.3
L.9-10.4 L.9-10.4a L.9-10.4b L.9-10.4c L.9-10.4d

Objectives:

- Students will find and bring images of “ways people escape from or cope with stress” to class.
- Students will participate in a class discussion about coping with stress, the ways people deal with stress, and the dangers associated with certain coping devices.
- Students will be given and be shown how to use the materials for the Fahrenheit 451 unit.

Purpose: To introduce Fahrenheit 451 and the materials to be used in the unit

Note: Prior to this class, students should each have found a picture of something which represents a way people escape from or cope with the stresses of life. Post their pictures on the board or wall as you do the discussion for Activity #1. This is a good way to get your bulletin board done if you are short on time, and it also gives students a physical way to contribute to your classroom. Something they have contributed will be on display.

Activity #1

Start by talking about the stresses people have in our society. Perhaps ask students what stresses they have in their own lives. Ask students to get out the pictures they have brought showing ways people escape from or cope with the pressures of life. Have each student explain the relevance of his or her picture, and post it on the bulletin board. After all the examples have been given, take a few minutes to discuss ways advertisers take advantage of our need to relax, our need to “escape.” Follow up by asking what happens when people go too far in their escapes--when their minds and/or bodies go “on holiday” too long. Use this as a transition to briefly introduce *Fahrenheit 451*.

Activity #2

Distribute the Student Workbooks and Fahrenheit 451 novels.

Activity #3

Review the workbook page entitled HOW TO USE THIS WORKBOOK. Make any additions or changes that suit your needs.

Activity #4

Show students how to preview the Reading Assignment 1 materials by leading their preview. Reading the HOW TO USE THIS WORKBOOK section will help you lead this preview.

- Show them the CHARACTERS and EVENTS & POINTS OF INTEREST worksheets and explain how to use them.
- Do the VOCABULARY WORKSHEETS for Reading Assignment 1 together in class.
- Read through the STUDY AND DISCUSSION QUESTIONS

After this, students will know how to do the previewing for the other assignments.

VOCABULARY WORK FOR ASSIGNMENT 1 ANSWER KEY

Fahrenheit 451

PART I: Using Prior Knowledge And Contextual Clues

Use any clues you can find in the sentences from the text combined with your prior knowledge and write what you think the bold word means.

1. With his symbolic helmet number 451 on his **stolid** head...he flicked the igniter and the house jumped up in a gorging fire.

Having or revealing little emotion

2. Impossible: for how many people did you know that **refracted** your own light to you.

Deflected from a straight path

3. And if the muscles of his jaws stretched **imperceptibly**, she would yawn long before he would.

Without being detected by ordinary senses

4. He felt that the stars had been **pulverized** by the sound of the black jets and that in the morning the earth would be covered with their dust like a strange snow.

Reduced to powder

5. And the men with the cigarettes in their straight-lined mouths, the men with the eyes of puff adders, took up their load of machine and tube, their case of liquid **melancholy** and the slow dark sludge of nameless stuff, and strolled out the door.

Sadness; gloominess

6. Light flickered on bits of ruby glass and on sensitive **capillary** hairs in the nylon-brushed nostrils of the creature...

Fine; small in diameter

7. Below, the Hound had sunk back down upon its eight incredible insect legs and was humming to itself again, its **multifaceted** eyes at peace.

Having many faces or sides

8. It's like a lesson in **ballistics**. It has a trajectory we decide on for it.

The study of the dynamics of projectiles

PART II: Matching

Considering the usage in Part I, match the vocabulary words to their definitions.

- | | |
|--------------------|--|
| C 1. stolid | A. Sadness; gloominess |
| E 2. refracted | B. The study of the dynamics of projectiles |
| F 3. imperceptibly | C. Having or revealing little emotion |
| H 4. pulverized | D. Having many faces, sides, or dimensions |
| A 5. melancholy | E. Deflected from a straight path |
| G 6. capillary | F. Without being detected by ordinary senses |
| D 7. multifaceted | G. Fine; small in diameter |
| B 8. ballistics | H. Reduced to powder |

Part III: Cloze Passage

Fill in the blanks with the appropriate vocabulary words from the list above.

The **STOLID** colonel got ready for the testing of the latest army weapon. The missile with its **MULTIFACETED** capabilities could not be **REFRACTED** from a target no matter how an enemy might try to deflect it. The **BALLISTICS** behind the new invention were impressive, with the triggering mechanism being **CAPILLARY** in size. When fired, the missile would race **IMPERCEPTIBLY** towards its target, which soon would be **PULVERIZED** upon impact. Though a complete success in design and function, a certain **MELANCHOLY** fell over the observers as they thought how deadly such a weapon would be and how unsuspecting would be its victims.

PART IV: Words In Practice

Answer the questions and be able to give short explanations to justify your answers.

1. If someone has a stolid reaction to what has happened, is that person excited about the results or unaffected by them?

Unaffected

2. If an object thrown at you is refracted, are you safe, or are you at risk?

Safe

3. If something is imperceptibly approaching you, do you know it's coming?

No

4. If an object has been pulverized, is it enhanced or has it most likely become useless?

Likely become useless

5. If a person is melancholy, is that person ready to party or more likely to want to be left alone?

Likely to want to be left alone

6. Do your capillary veins carry the bulk of your blood flow?

No; they are small

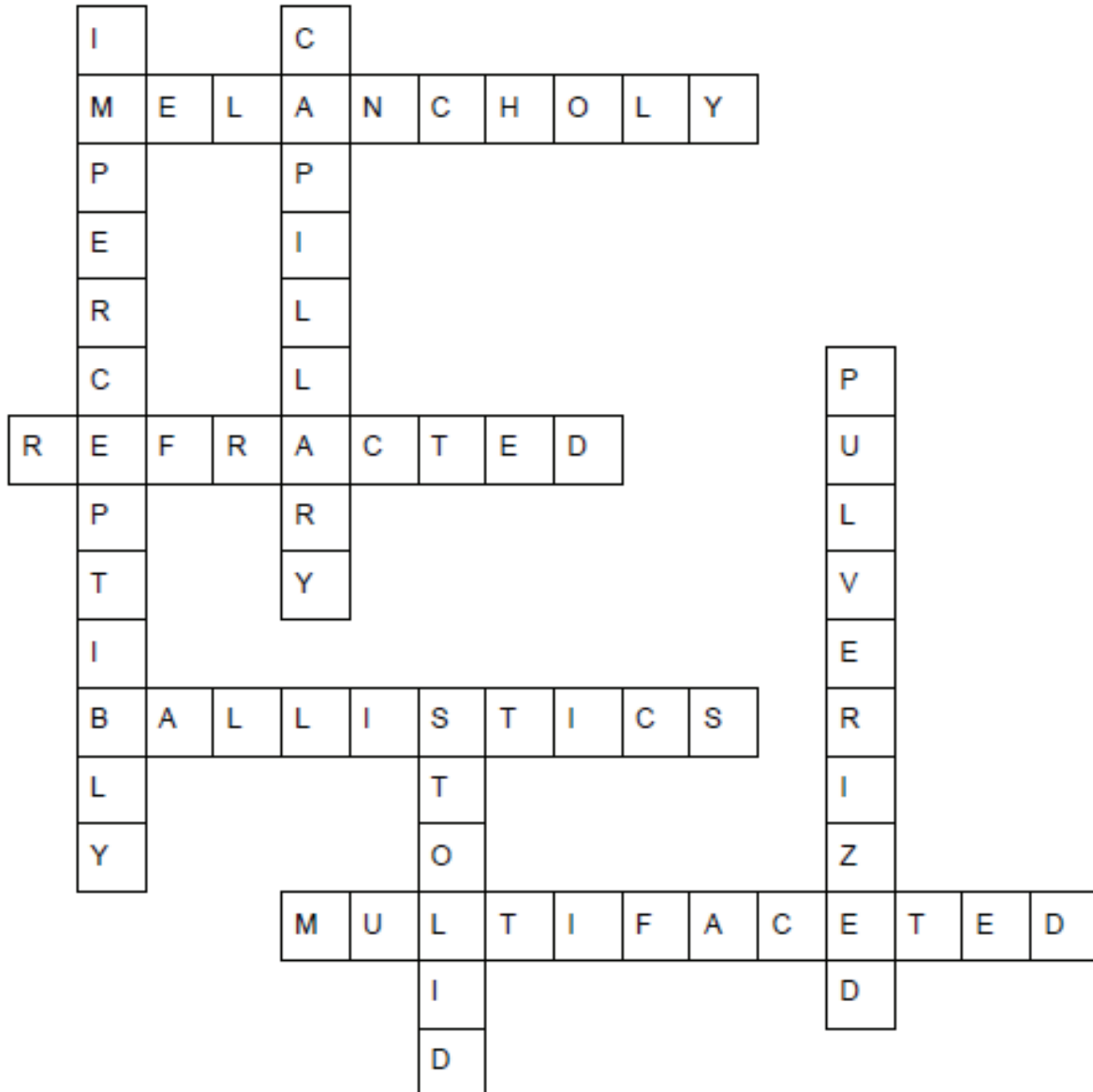
7. Give an example of something that is multifaceted.

Answers will vary. Some examples are: diamonds, people with many talents, polygons

8. Would someone be more likely to find expertise in ballistics at the FBI or among one's friends?

FBI

VOCABULARY CROSSWORD KEY
 READING ASSIGNMENT 1
 Fahrenheit 451



- Deflected from a straight path (9)
- Fine; small in diameter (9)
- Having many faces or sides (12)
- Having or revealing little emotion (6)
- Impossible to detect by ordinary senses (13)
- Reduced to powder (10)
- Sadness; gloominess (10)
- The study of the dynamics of projectiles (10)

LESSON TWO

Fahrenheit 451

CCSS: SL.9-10.1 SL.9-10.6 RL.9-10.10

Objectives:

- Students will memorize short passages from the first reading assignment
- Students will recite their passages in the order in which they appear in the novel

Purpose:

The purpose of this lesson is to give students a frame of reference and appreciation for later in the book when Montag tries to memorize the Book of Ecclesiastes and others are introduced as having memorized whole books. This is a unique way to begin reading the book, which can get students drawn in, wondering what happens before and after their own passages.

Option: You can let students have their Passage Assignments available for referencing when they truly get stuck.

Prior To This Lesson: Print out (or photocopy) the Passage Assignments on the following pages and cut them apart so you can give one to each student. It doesn't matter if all the given passages are not assigned. After this lesson, students will pick up reading after the last assigned passage.

Activity #1

Give each student a Passage Assignment. Explain to students that they will be given a short time to memorize their passages, then they will be asked to recite their passages to begin Reading Assignment 1.

Share with students a few tricks to help them memorize their lines:

- read the whole passage silently, then aloud
- memorize short chunks at a time by reading and speaking the words
- writing the words will also help
- say the chunk you have learned aloud
- then say the passage from the beginning, adding each short chunk to the chunk(s) previously learned

Give students ample time to memorize their lines, then have students recite their lines in numerical order.

Activity #2

Discuss with students how easy or difficult it was to do this activity. What do students think helped them learn the lines the most? Even after the lines were learned, did having to recite them in front of the class make a difference in their ability to remember? Why was this activity easy/difficult?

Activity #3

Tell students that prior to the next class period, they should complete reading Reading Assignment 1.

PASSAGE 1

It was a pleasure to burn.

It was a special pleasure to see things eaten, to see things blackened and *changed*.

With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history.

PASSAGE 2

With his symbolic helmet numbered 451 on his stolid head, and his eyes all orange flame with the thought of what came next, he flicked the igniter and the house jumped up in a gorging fire that burned the evening sky red and yellow and black. He strode in a swarm of fireflies.

PASSAGE 3

He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house. While the books went up in sparkling whirls and blew away on a wind turned dark with burning.

PASSAGE 4

Montag grinned the fierce grin of all men singed and driven back by flame.

PASSAGE 5

He knew that when he returned to the firehouse, he might wink at himself, a minstrel man, burnt-corked, in the mirror. Later, going to sleep, he would feel the fiery smile still gripped by his face muscles, in the dark. It never went away, that smile, it never ever went away, as long as he remembered.

PASSAGE 6

He hung up his black beetle-colored helmet and shined it; he hung his flameproof jacket neatly; he showered luxuriously, and then, whistling, hands in pockets, walked across the upper floor of the fire station and fell down the hole.

PASSAGE 7

At the last moment, when disaster seemed positive, he pulled his hands from his pockets and broke his fall by grasping the golden pole. He slid to a squeaking halt, the heels one inch from the concrete floor downstairs.

PASSAGE 8

He walked out of the fire station and along the midnight street toward the subway where the silent air-propelled train slid soundlessly down his lubricated flue in the earth and let him out with a great puff of warm air onto the cream-tiled escalator rising to the suburb.

PASSAGE 9

Whistling, he let the escalator waft him into the still night air. He walked toward the corner, thinking little at all about nothing in particular.

PASSAGE 10

Before he reached the corner, however, he slowed as if a wind had sprung up from nowhere, as if someone had called his name.

PASSAGE 11

The last few nights he had had the most uncertain feelings about the sidewalk just around the corner here, moving in the starlight toward his house.

PASSAGE 12

He had felt that a moment prior to his making the turn, someone had been there. The air seemed charged with a special calm as if someone had waited there, quietly, and only a moment before he came simply turned to a shadow and let him through.

PASSAGE 13

Perhaps his nose detected a faint perfume, perhaps the skin on the back of his hands, on his face, felt the temperature rise at this one spot where a person's standing might raise the immediate atmosphere ten degrees for an instant.

PASSAGE 14

There was no understanding it. Each time he made the turn, he saw only the white, unused, buckling sidewalk, with perhaps, on one night, something vanishing swiftly across a lawn before he could focus his eyes or speak.

PASSAGE 15

But now, tonight, he slowed almost to a stop. His inner mind, reaching out to turn the corner for him, had heard the faintest whisper. Breathing?

PASSAGE 16

Or was the atmosphere compressed merely by someone standing very quietly there, waiting?

He turned the corner.

PASSAGE 17

The autumn leaves blew over the moonlit pavement in such a way as to make the girl who was moving there seem fixed to a sliding walk, letting the motion of the wind and the leaves carry her forward.

PASSAGE 18

Her head was half bent to watch her shoes stir the circling leaves. Her face was slender and milk-white, and in it was a kind of gentle hunger that touched over everything with tireless curiosity.

PASSAGE 19

It was a look, almost, of pale surprise; the dark eyes were so fixed to the world that no move escaped them. Her dress was white and it whispered.

PASSAGE 20

He almost thought he heard the motion of her hands as she walked, and the infinitely small sound now, the white stir of her face turning when she discovered she was a moment away from a man who stood in the middle of the pavement waiting.

PASSAGE 21

The trees overhead made a great sound of letting down their dry rain. The girl stopped and looked as if she might pull back in surprise, but instead stood regarding Montag with eyes so dark and shining and alive, that he felt he had said something quite wonderful.

PASSAGE 22

But he knew his mouth had only moved to say hello, and then when she seemed hypnotized by the salamander on his arm and the phoenix-disc on his chest, he spoke again.

PASSAGE 23

“Of course,” he said, “you’re our new neighbor, aren’t you?”

“And you must be--” she raised her eyes from his professional symbols “--the fireman.” Her voice trailed off.

“How oddly you say that.”

PASSAGE 24

“I’d--I’d have known it with my eyes shut,” she said slowly.

“What--the smell of kerosene? My wife always complains,” he laughed. “You never wash it off completely.”

“No, you don’t,” she said, in awe.

PASSAGE 25

He felt she was walking in a circle about him, turning him end for end, shaking him quietly, and emptying his pockets, without once moving herself.

PASSAGE 26

“Kerosene,” he said, because the silence had lengthened, “is nothing but perfume to me.”

“Does it seem like that, really?”

“Of course. Why not?”

PASSAGE 27

She gave herself time to think of it. “I don’t know.” She turned to face the sidewalk going toward their homes. “Do you mind if I walk back with you? I’m Clarisse McClellan.”

“Clarisse. Guy Montag. Come along. What are you doing out so late wandering around? How old are you?”

PASSAGE 28

They walked in the warm-cool blowing night on the silvered pavement and there was the faintest breath of fresh apricots and strawberries in the air, and he looked around and realized this was quite impossible, so late in the year.

PASSAGE 29

There was only the girl walking with him now, her face bright as snow in the moonlight, and he knew she was working his questions around, seeking the best answers she could possibly give.

PASSAGE 30

“Well,” she said, “I’m seventeen and I’m crazy. My uncle says the two always go together. When people ask your age, he said, always say seventeen and insane. . . .”

PASSAGE 31

“. . . Isn’t this a nice time of night to walk? I like to smell things and look at things, and sometimes stay up all night, walking, and watch the sun rise.”

PASSAGE 32

They walked on again in silence and finally she said, thoughtfully, “You know, I’m not afraid of you at all.”

He was surprised. “Why should you be?”

“So many people are. Afraid of firemen, I mean. But you’re just a man, after all. . . .”

LESSON THREE

Fahrenheit 451

CCSS: RL.9-10.1; RL.9-10.3; RL.9-10.10; W.9-10.10; SL.9-10.1; SL.9-10.1c; SL.9-10.1d
SL,9-10.4

Objectives:

- Students will take a quiz on Reading Assignment 1 to check their reading comprehension.
- Students will re-read Reading Assignment 1, skimming for information to fill in the CHARACTERS and EVENTS & POINTS OF INTEREST graphic organizers
- Students will discuss the main characters, events, and points of interest in RA 1

Purposes:

The purposes of this lesson are:

- to check students' reading comprehension & make sure they did the reading assignment
- to make sure students understand how to do the graphic organizers
- to help students start noticing and tracking character traits and development
- to review the main events of the story to help students retain that knowledge
- to introduce main themes and ideas and get students thinking about them
- to engage students in thoughtful discussions

Prior To This Lesson: You need to have enough copies of the Multiple Choice: Reading Assignment 1 pages for each student to have a set. These questions are all fact-based. They will be used as a reading comprehension quiz and to make sure students have actually read the assignment. They are not included in the Student Workbook.

Activity #1

Distribute the Multiple Choice: Reading Assignment 1 pages to each student. [These are not labeled as "quiz" in case you want to use them in a different way.] Give students ample time to answer the questions. Then, have student swap papers to check each others' work. Briefly discuss the answers as the papers are corrected. Collect the papers to review and/or record the grades after the work is checked. After reviewing/recording, return these to the students for study purposes.

Multiple Choice: Reading Assignment 1 Answer Key:

1.D 2.C 3.B 4.C 5.A 6.B 7.C 8.D 9.A 10.C 11.A 12.A 13.C 14.D

Activity #2

Do the CHARACTERS and EVENTS & POINTS OF INTEREST graphic organizers together as a whole class. This will show students how to do them as well as reviewing the material called for on the organizers.

For the CHARACTERS organizer, you might ask, "What have we learned about [character] in this part of the book? Jot down answers students give, and try to guide the discussion to incorporate all important information about the character in this reading assignment.

Skim through the first reading assignment with students to develop the list of main events. Discuss the Points of Interest and show students how to jot down notes about each.

MULTIPLE CHOICE: READING ASSIGNMENT 1
Fahrenheit 451

1. Who is Guy Montag?
 - A. He is a librarian.
 - B. He is the mayor.
 - C. He is a doctor.
 - D. He is a fireman.

2. Describe Montag's job.
 - A. He maintains information files for the city.
 - B. He teaches school.
 - C. He burns books.
 - D. He is a curator in a museum.

3. Describe Clarisse McClellan.
 - A. She is shy and slightly handicapped.
 - B. She is a young woman who likes to think and talk.
 - C. She is extremely rigid and law-abiding.
 - D. She is a flirt whose only concern is getting men to like her.

4. What smells like perfume to Montag?
 - A. The printer's ink
 - B. Cooking fumes from the restaurant
 - C. Kerosene
 - D. Smoke

5. Clarisse asks Montag a question. He discovers the answer is, "No." What is the question?
 - A. Are you happy?
 - B. Can you read?
 - C. Do you want to get married?
 - D. Have you ever committed a crime?

6. Who is Mildred?
 - A. Clarisse's mother
 - B. Montag's wife
 - C. An Emergency Hospital doctor
 - D. A writer who has gone underground

7. What dangerous event happens to Mildred?
 - A. She is found with books and is sent to a prison camp.
 - B. She contracts a fatal, contagious disease and has to be quarantined.
 - C. She takes an overdose of sleeping pills and has to have her stomach pumped.
 - D. She discovers Montag is having an affair with Clarisse.

Multiple Choice: Fahrenheit 451 Reading Assignment 1, Page 2

8. Why does the Emergency Hospital send technicians instead of a doctor to treat the patient?
 - A. The patient doesn't have enough insurance coverage to pay for a doctor.
 - B. Doctors only treat men.
 - C. There aren't enough doctors to see everyone.
 - D. The patient's common medical issue only requires technicians to handle it.

9. What are parlor walls?
 - A. They are a kind of surround television with which the audience can interact.
 - B. They are portable partitions that can be repositioned to create a variety of living spaces.
 - C. They are hidden microphones that can monitor conversations.
 - D. They are barricades that separate one neighborhood from another.

10. What is the Hound?
 - A. It is Montag's dog.
 - B. It is a dog that hangs out at the firehouse.
 - C. It is a robotic animal programmed to hunt and kill.
 - D. It is a dog trained to find books.

11. What does Montag believe has been done to the Hound?
 - A. It has been programmed to act against Montag.
 - B. It has been killed in the "entertaining" fights at the firehouse.
 - C. It has been abused and malnourished.
 - D. It has been deactivated.

12. How is Clarisse viewed by others in society?
 - A. She is considered anti-social.
 - B. She is tolerated with amusement.
 - C. She is revered as a holy one because she knows about books.
 - D. She is accepted as just another person.

13. Where does Clarisse get most of her information about the way life used to be?
 - A. She gets information from old videos.
 - B. She gets information from history class.
 - C. She gets information from her uncle.
 - D. She gets information from her grandmother's diaries.

14. What effect does Clarisse have on Montag?
 - A. She has no effect on him.
 - B. She affirms his beliefs that theirs is a great society.
 - C. She makes him appreciate his wife.
 - D. She makes him question his life.

CHARACTERS SUGGESTED NOTES

Reading Assignment 1 Fahrenheit 451

As you read Assignment 1 use this graphic organizer to jot down information about characters.

MONTAG

- fireman
- meets Clarisse & is intrigued by her
- Clarisse makes him uneasy
- wonders if he is happy
- is married to Mildred
- realizes Mildred took too many sleeping pills and calls for medical help
- the idea of talking interests him
- talking with Clarisse and the incident with Mildred confuse him
- the mechanical Hound worries Montag
- has no children

CLARISSE

- teenager, neighbor of Montag
- meets Montag as he walks to/from work
- people say she is crazy & anti-social
- loves being in nature and talking
- has an uncle who remembers how it used to be
- says Montag doesn't seem like a fireman
- loves to watch people
- notices details, smells, man in the moon
- asks Montag if he is happy
- sees a psychiatrist
- is afraid of kids her own age

MILDRED

- Montag's wife
- plugged into seashell radio
- overdosed on sleeping pills
- doesn't remember or refuses to admit taking too many pills
- likes the Parlor Walls

BEATTY

- Captain of firefighters
- Montag's boss
- thinks the Hound is good
- laughs at Montag's guilty look

EVENTS & POINTS OF INTEREST SUGGESTED NOTES

Reading Assignment 1 Fahrenheit 451

As you read Assignment 1 make notes of the series of main events that take place. Put them in the order that they are given in the text.

Montag obviously enjoys putting out a fire and being a fireman.

Montag meets Clarisse who intrigues him and asks him if he is happy.

Montag goes home, discovers Mildred has overdosed, and the men come to pump out Mildred's stomach.

The next morning, Mildred doesn't remember overdosing and denies taking too many pills.

Montag meets with Clarisse again, walking to work. She tells him he's not in love with anyone and asks how he came to be a fireman.

At the firehouse, the mechanical Hound threatens Montag. Captain Beatty thinks the Hound is a good machine, and he seems to suspect Montag has something to hide.

OTHER POINTS OF INTEREST TO IDENTIFY OR KNOW THE SIGNIFICANCE OF:

Seashells Seashells are little ear-sized radios. Mildred uses them a lot, especially to help her fall asleep at night. It's constant, meaningless noise that takes the place of meaningful conversation or quiet time for reflection and thought.

The sleeping pills Inevitably, one needs to ask WHY Mildred took the sleeping pills. WHY can't she sleep? ...and was the overdose intentional or an accident? The sleeping pills and the answers to these questions are the key to Mildred.

The parlor walls The parlor walls are huge, interactive television screens which entertain Mildred and occupy most of her time. Like the seashells in her ears, the screens fill her time with shallow and meaningless (but pretty and entertaining) drama and comedy. Again, spending all her time being entertained leaves no time for thought or interaction with real people. In addition, what Mildred sees on the walls becomes her reality--whether it is true or not and whether it makes any sense or not.

The Hound The Mechanical Hound is programmed to track down and kill by lethal injection anyone its programmers want eliminated. Montag fears it has started to dislike him (even though it is not alive and cannot have feelings). The Hound worries Montag. In essence, the Hound becomes symbolic of those who control it; the government that eliminates anyone who opposes its control and becomes troublesome.

LESSON FOUR

Fahrenheit 451

CCSS: SL.9-10.1a-d; SL.9-10.4; RL.9-10.1; RL.9-10.2; RL.9-10.3; RL.9-10.4; L.9-10.4

Objectives:

- Students will participate in a group discussion of Reading Assignment 1
- Students will cite textual evidence to support their answers to discussion questions
- Students will analyze the characters and their relationships
- Students will consider the written details of the text and their effect on the story
- Students will complete the pre-reading vocabulary worksheet for Reading Assignment 2

Purposes:

The purposes of this lesson are:

- To review the main events and ideas in Reading Assignment 1
- To understand characters and their motivations
- To look for parallels to draw from the story into students' current lives
- To examine details for meaning and apply the meaning to the larger themes of the text
- To become familiar with selected vocabulary words, their definitions, and usage for the end purpose of assimilating the words into students' own vocabularies as well as providing for a better understanding of the text.

Teacher's Note: How you handle the discussion of the questions is up to you, based on your own classroom situation and your own students. A few options you might consider would be:

- Break your class into small groups of 2-3 students and assign each group a few questions to consider prior to a whole-class discussion.
- Assign all students to individually compose answers to all the questions or specific ones prior to the whole-class discussion.
- Ask students to preview the questions and then volunteer to lead a class discussion on the question of their choice.
- Assign each student one question, then have them interview the other students in the class for their opinions as to the answers.

Each reading assignment has discussion questions. Varying the way in which the questions are approached each time will keep the class fresh and add interest. **Whichever method you choose should end or be followed up with a whole-class discussion of each of the questions.**

Directions for future discussion sessions for other reading assignments will simply say, "Discuss the questions for this reading assignment. See Lesson Four for additional notes."

Activity #1

Discuss the questions for Reading Assignment 1 in whatever way you choose. See Teacher's Note above.

Activity #2

Tell students that prior to your next class meeting, they should preview the discussion questions and complete the vocabulary worksheets for Reading Assignment 2.

STUDY & DISCUSSION QUESTIONS SUGGESTED ANSWERS

Reading Assignment 1 Fahrenheit 451

1. What is Montag's occupation, and how is his job different from what we expect?

Montag is a fireman. We expect a fireman to put out fires, but his hoses are full of kerosene, not water, and he starts fires instead of putting them out.

2. Of what is the number 451 on Montag's helmet symbolic?

451 degrees Fahrenheit symbolically represents the temperature at which paper burns.

3. What is a "minstrel man," and why does Bradbury choose this image?

Montag's face is covered by soot and ashes from the fire, making his face appear blackened. A minstrel man was a white man who blackened his face and performed a comic variety show that often made fun of African Americans. This uniquely American form of theatre was most popular in the late 1800's. The image of the minstrel man is appropriate not only because of Montag's blackened face but also because he is lighthearted, laughing, and having fun burning the homes and books- something we don't view as humorous just like we don't find making fun of African American's funny anymore.

4. What words and phrases does Bradbury use to give a feeling of mystery or anticipation just before Montag first meets Clarisse?

"...he had the most uncertain feelings about the sidewalk just around the corner..."

"The air seemed charged with a special calm..."

"...something vanishing swiftly across a lawn..."

"His inner mind, reaching out to turn the corner for him, had heard the faintest whisper..."

5. Why is Clarisse able to "get to" Montag in their first meetings?

Montag is not like the other firemen; he has a sense of curiosity about the old and forbidden ways. Clarisse is fresh and interesting; he finds what she says to be thought-provoking and fascinating. She touches the part of him that is like her.

6. Explain in what ways Clarisse and Mildred are different from each other.

Clarisse spends her time talking and listening, being out in nature, doing things, and thinking. She's very alive in the real world. Mildred spends her time plugged in to music or screens. She doesn't listen to Montag or carry on intelligent conversation. She doesn't even know she overdosed on sleeping pills -- even after Montag tells her. She is "out of it" to the point of almost not being human. Montag didn't seem to even notice anything was wrong with her until he found the empty pill jar and looked more closely at her.

7. Montag is thinking about Clarisse when he thinks, "...how many people did you know that refracted your own light back at you?" How does this thought apply to Clarisse and Montag?

Clarisse makes comments that cause Montag to think about himself and his own life -- to see himself and his own life in a more objective way than he had on his own, in a way as if he is shown his own life in a mirror. For example, she simply asks the question "are you happy?" and Montag soon comes to realize that he is not happy.

8. One of the men who comes to pump Mildred's stomach says, "You don't need an M.D., case like this; all you need is two handymen, clean up the problem in half an hour." How does this statement aptly sum up the whole process described in the preceding paragraphs?

The men treated Mildred like two handymen might treat a clogged drainpipe. They pulled out their machines, cleaned her out and packed up to move on to the next job. They spoke to Montag about Mildred as if she were a thing, not a person. They had no sense of compassion, no special concern, no apparent feelings about this woman whose life is so bad or so empty that she overdosed on pills. They don't respond to Mildred and Montag with any human compassion.

9. What does the Hound's reaction to Montag at the firehouse tell us?

The Hound seems to sense that Montag is different from the other firemen, and that he might not be as true blue and law-abiding as the others are. The Hound senses that Montag might be someone who should be eliminated.

10. Early in the first reading assignment, Montag's ventilator grill is mentioned twice. Review these two references and tell what you think is behind the ventilator grill.

Answers will vary. We later learn that Montag has books. For now, though, students should have the idea that something illegal or bad is behind the grill.

11. Clarisse calls herself “crazy” and “a fool.” Others call her “anti-social.” Do you think Clarisse is crazy, a fool, or anti-social? Support your answer with logical reasoning and examples from the text.

Answers will vary. The important thing is to get students thinking and evaluating Clarisse’s statements and digging in the text for support of their answers.

12. About school, Clarisse says, “It’s all a lot of funnels and water poured down the spout and out the bottom, and them telling us it’s wine when it’s not.” What does she mean?

Answers will vary. Basically Clarisse sees no real value in school. It lacks substance and truth. Note this image of water pouring down the spout and out the bottom is similar to the scene later in the book when Montag thinks back to a time when he was told to fill a sieve with sand.

13. Beatty asks Montag if he has a guilty conscience. Montag glances up quickly. Then Beatty stares at him and begins to laugh softly. What do you make of this exchange?

Montag’s quick glance up indicates to us and to Beatty that he might have something to hide. Beatty’s *soft* laugh may indicate he suspects Montag of something and may indicate he will be against Montag at some point later. Villains in literature and movies tend to stare and laugh softly.

14. How is the world Clarisse and Montag live in similar to our world today?

Many people today are “plugged in” like Mildred is- to our smartphones, iPads, and giant TV screens. Many people who provide medical or other services today don’t really care, they just do their job treating everyone as just the next customer number to deal with. People who don’t participate in sports or social media or who don’t care about reality TV and pop culture are seen as anti-social or odd. Fewer people today engage in serious conversations about things other than themselves or popular culture. Our students (and others in our country) are killing each other and committing suicide at a much higher rate than even a few decades ago.

15. Is our world more like the “old days” Clarisse’s uncle speaks of, or is it more like the world of Clarisse and Montag’s time?

Opinions will vary.

Study & Discussion Questions Discussion Guide: Fahrenheit 451 RA 1, Page 4

Enjoy discussing these passages with your students and see how many different ideas and responses your group can generate for each!

ADDITIONAL PASSAGES FOR DISCUSSION

1. Discuss the imagery in the passage beginning, “The autumn leaves blew over the moonlit pavement...”

Clarisse is associated with natural things (leaves, wind) and curiosity. She wears a white dress (purity, innocence) that “whispered.” Her hands are mentioned, one of many references to hands in the text. The language of this paragraph is beautiful and full of meaning.

2. “You laugh when I haven’t been funny and you answer right off. You never stop to think what I’ve asked you.”

Is it important to think before we speak? How many times do we give “automatic” responses instead of really considering the questions and giving thoughtful answers. Are thoughtful answers always preferable? What is laughing a response to? Why do people sometimes laugh when the thing said isn’t funny?

3. They walked the rest of the way in silence, hers thoughtful, his a kind of clenching and uncomfortable silence in which he shot her accusing glances.

Note the contrast in how each handles the silence. Why is he shooting her accusing glances?

4. Go on, anyway, shove the bore down, slush up the emptiness, if such a thing could be brought out in the throb of the suction snake.

This sentence is so graphic! What images and emotions it evokes. How does it do that? What emptiness is being slushed up? Why is the snake imagery appropriate and important?

5. Only an hour, but the world had melted down and sprung up in a new and colorless form.

How quickly Montag’s life has changed! What has happened in the last hour that changed Montag’s world? Notice the fireman’s world has appropriately *melted* down, playing on the images of fire and heat. We usually think of things springing up as being green and colorful. Why could it be important that Montag’s world sprang up in a colorless form?

6. “What a shame,” she said. “You’re not in love with anyone.”

Is Montag, in fact, in love with anyone? Did Clarisse know this and just use the dandelion as a way of approaching the subject? Does Montag know he’s not in love?

7. He saw the silver needle extend upon the air an inch, pull back, extend, pull back. The growl simmered in the beast and it looked at him.

What effect does this sentence have on you as a reader? What effect did the Hound’s actions have on Montag?

8. My uncle says his grandfather remembered when children didn’t kill each other.

How are children dying in Clarisse’s world? How are they dying in ours? Are teen deaths increasing or decreasing today? Why?

LESSON: CHARACTER DEVELOPMENT

Fahrenheit 451

CCSS: RL.9-10.1; RL.9-10.3

Objectives:

- Students will review the terms “protagonist” and “antagonist” and determine into which of these two categories characters from Fahrenheit 451 belong.
- Students will consider the purpose and importance of each major and minor character in Fahrenheit 451.
- Students will determine which character(s) in Fahrenheit are dynamic and which are static.
- Students will trace the development of the dynamic character Montag throughout the book.

Purposes:

The purposes of this lesson are:

- To review the elements of characterization and character development
- To show students how to evaluate a person’s character by examining words, actions, and appearance
- To examine the cause-effect relationship between events that happen and ways those events can cause thought and personality changes
- To learn to look for subtle changes in speech or behavior that indicate changes going on within a person

Notes: This lesson may take more than one class period. It basically can be broken into three parts:

- Review of characterization and character development as an element of fiction
- Study of each of the characters in the novel Fahrenheit 451
- Study of Montag’s development throughout the book

The student workbook has graphic organizers with questions to guide students through each of these parts. How you use these worksheets is up to you.

- Have students work in small groups or in pairs to complete them then discuss them as a class. This might especially be effective with Part 2, the study of characters other than Montag.
- Have students complete them individually then discuss them as a class
- Work through them together as a class having students take notes on the pages as the discussion unfolds
- Use your interactive whiteboard and let different students write up the “answers” and/or lead the discussions
- You may use all or only some of the worksheets
- You might use a different strategy for each of the three parts to add variety to covering the information

Suggested Answers to the worksheets are on the following pages. You may wish to elaborate or go into more depth in your class discussions, depending on the level of your students.

CHARACTER DEVELOPMENT SUGGESTED ANSWERS

Fahrenheit 451

PART I: Character As An Element Of Fiction

1. Define "protagonist" **Main character**
2. Define "antagonist" **Main opposition to the main character**
3. The protagonist in Fahrenheit 451 is **Guy Montag**
4. The antagonist(s) in Fahrenheit 451 is/are **Beatty, representing the establishment**
5. Define "dynamic character" **Character who changes over the course of the story**
6. Define "static character" **Character who does not change over the course of the story**
7. What is a "stereotyped character"? **Character whose traits are based on typical or common elements of a particular type of person; usually static; usually a minor character filling a need for a character of that particular type**
8. Which character in Fahrenheit 451 is dynamic? **Montag**
9. Which characters in Fahrenheit 451 are static? **all the others but Montag**
10. Are any characters in Fahrenheit 451 stereotypes? If so, which ones?
You could make a case that Faber is a stereotype. The other minor characters each serve a function in the novel and are developed to the extent needed, but they aren't true stereotypes.

Below are the names of characters in Fahrenheit 451. On the blank to the left of each name, identify the person as having a major or minor role in the story. On the blank to the right of the name, identify the character

- major** Capt. Beatty **Montag's boss; represents the establishment**
- major*** Clarisse McClellan **Introduces Montag to the possibility of an alternate lifestyle**
- minor** Granger **Literary hobo who accepts Montag into a new way of life**
- major** Guy Montag **Fireman who searches for happiness and a better way of life**
- major** Mildred **Montag's "wax doll" wife**
- minor** Mrs. Black **Wife of Montag's co-worker, whose house Montag calls an alarm on**
- minor** No. Elm Woman **Sets her own house and herself on fire rather than give up her books**
- minor** Mrs. Bowles **Mildred's friend who has children but wants nothing to do with them**
- minor** Mrs. Phelps **Mildred's friend who claims not to be concerned with anything but cries at the poem.**
- major*** Professor Faber **Helps Montag from his old way of life to his new one**
- minor** Stoneman and Black **Firemen Montag works with**

*One could argue that Clarisse and Faber are minor characters with limited roles, but because their roles are so important, we've chosen to call them major characters.

CHARACTER DEVELOPMENT SUGGESTED ANSWERS Fahrenheit 451

PART 2: Character Studies - Beatty, Clarisse, Mildred, Faber, Mrs. Phelps

Beatty

1. List some of Beatty's physical characteristics.

Beatty looked like all the other firemen...sunburned face, charcoal hair, soot-colored brows, ash-smearred cheeks.

2. What is one habit Beatty has that is symbolically important?

Beatty smokes a pipe.

3. Find & list 5 events in Fahrenheit 451 in which what Beatty does or says is important.

There are many examples. Here are a few:

- When Montag says he wouldn't want the Hound after him, Beatty asks if Montag has something to hide. After seeing Montag's reaction, he laughs softly.
- Beatty knows all about the quote Mrs. Blake uses when she refuses to leave her home.
- Beatty gave Montag a history of firemen and then explained how things came to be the way they are.
- Beatty says, "Let's not quibble over individuals with memoriams. Forget them. Burn all, burn everything. Fire is bright and fire is clean."
- Beatty knows what happened to Clarisse.
- He gives Montag opportunities to be a good fireman--doesn't go after him immediately and gives Montag plenty of warnings about what the consequences of his actions will be.
- Beatty says, "By the time the consequences catch up with you, it's too late, isn't it, Montag?"
- Beatty calls Montag a "burden" and says "fire will lift you off my shoulders, clean, quick, sure; nothing to rot later...."
- Beatty discovers the green bullet and threatens to track down Faber.

4. Is Beatty *for* or *against* Montag? Support your answer with evidence from the book.

Answers will vary, as a case could be made either way. As long as the answer is appropriately supported, it is acceptable.

5. Montag thinks Beatty wanted to die. Do you agree or disagree with him? Use evidence from the book to support your answer.

Some students will agree and some will disagree. The point is to get them to look at the text and the facts to come to their own conclusions.

CHARACTER DEVELOPMENT SUGGESTED ANSWERS

Fahrenheit 451

PART 2: Character Studies - Beatty, Clarisse, Mildred, Faber, Mrs. Phelps

Clarisse

1. List some of Clarisse's physical characteristics.

Clarisse's face is "slender and milk-white. She has dark eyes that are "shining and alive," and she wore a white dress when Montag first met her.

2. Give a few examples of the natural elements associated with Clarisse.

Natural elements are associated with Clarisse: moonlight, leaves, snow, whispering wind.

3. What is the single most important question Clarisse asks Montag?

Clarisse asks Montag if he is happy.

Why is that question important? What effect does it have on Montag?

He thinks on that question and comes up with the realization that he is not happy. This spurs on his desire for happiness and a feeling of fulfillment.

4. What is the one thing about Clarisse that most attracts Montag to her? Tell *why* it attracts Montag to her.

Montag feels like Clarisse genuinely cares what he has to say. She listens to him and thinks about what he says before she responds. She generates a human connection with him, something even his wife does not do.

5. Explain why Clarisse's death is important in Fahrenheit 451.

Clarisse's death is important for a number of different reasons:

- It makes Montag have to move on towards a new life on his own.
- It makes the introduction of Faber necessary and believable.
- When Montag understands how and why Clarisse dies, it helps him understand the injustice of his society.
- Clarisse's death eliminates the possibility of any further development in the relationship between herself and Montag. Culmination of the attraction is not what the book is about.

CHARACTER DEVELOPMENT SUGGESTED ANSWERS

Fahrenheit 451

PART 2: Character Studies - Beatty, Clarisse, Mildred, Faber, Mrs. Phelps

Mildred

1. List some of Mildred's physical characteristics.

Mildred is pale, sometimes described as a "wax doll."

2. Choose one word or phrase you believe best sums-up Mildred's personality. Support your choice with examples from the text.

Word choices will vary. They may include words like *shallow*, *unhappy*, *distant*, *pale*, or others. Any appropriate word is acceptable as long as it is sufficiently supported. The point is to make students think about Mildred enough to be able to define her in an appropriate word or phrase.

3. What are 3 things Mildred routinely does?

Mildred listens to the radio on her "Seashells," watches television on the parlor walls, and takes sleeping pills.

What do these three things have in common, and what does that say about Millie?

All three of these activities are means of escaping reality. Millie either doesn't like her lifestyle, or it makes her unhappy. Perhaps she just can't emotionally handle real life, or maybe she just doesn't know what reality is or how to interact with it. It's possible her love of radio, tv, and pills is some combination of some or all of these things.

4. Why does Mildred call in the alarm on her own house?

It's hard to say for sure why Millie calls in the alarm because it is never directly stated, but some possible reasons are:

- Self-preservation; she sees where things are headed and realizes the consequences that will happen if she does not make the call.
- Like the Mechanical Hound, she is so programmed to follow the script, the rules, that she inevitably has to turn in the alarm.
- Perhaps her friends have warned her that they have called in alarms. Rather than being seen as a part of the problem, she chooses to be on record as on the right side of the law.
- Turning in the alarm is another means of escaping from reality; she can't handle the reality that Montag is forcing on her.

CHARACTER DEVELOPMENT SUGGESTED ANSWERS

Fahrenheit 451

PART 2: Character Studies - Beatty, Clarisse, Mildred, Faber, Mrs. Phelps

Faber

1. List some of Faber's physical characteristics.

Faber is old enough to be "retired." He had on a black suit when Montag first met him in the park. He responded with a "pale voice." At their second meeting (first at Faber's apartment), Faber looks old and fragile and afraid, but less so after he saw Montag's book.

2. Faber is a relatively minor character in Fahrenheit 451, but he is important. What function does Faber's character have in the story?

Faber is the bridge between Montag's old life and his new life. His character helps and enables Montag to cross over from a hopeless world into a world of hope, from ignorance into knowledge, from a culture of death into new life.

3. Give a verbal snapshot of Faber before Montag solicits his help and afterwards.

Before: Faber characterizes himself as being a coward. He sits at home, afraid to act on his desires to try to change the way things are.

After: After Faber agrees to help Montag, he becomes more "alive." He becomes a part of Montag's battles from a distance via the green bullet and then becomes fully immersed in Montag's fight when the Hound is hot on Montag's trail. Finally he graduates to taking action on his own as he goes to see about getting copies of the books printed.

4. Did Faber live at the end of the story? What evidence is in the text? Does it matter if Faber lives or dies at the end of the story?

We are led to believe that Faber lives. He supposedly left the city early in the morning before the bombings began, and even if other cities were hit, it is unlikely Faber would have yet arrived at another city.

Whether Faber lives or dies is thematically not especially important. We know that there are others, like Montag and Granger, who will carry on the work of reformation.

CHARACTER DEVELOPMENT SUGGESTED ANSWERS

Fahrenheit 451

PART 2: Character Studies - Beatty, Clarisse, Mildred, Faber, Mrs. Phelps

Mrs. Phelps

1. List 5 of the most important things Mrs. Phelps says or does.

- Mrs. Phelps protests too much that she doesn't worry about the war.
- Mrs. Phelps says, "Anyway, Pete and I always said, no tears, nothing like that. It's our third marriage each and we're independent."
- Mrs. Phelps says, "...No one in his right mind, the Good Lord knows, would have children!"
- Mrs. Phelps encourages Montag to read his "little poem," and she cries afterwards.
- Mrs. Phelps turns in an alarm on Montag.

2. Which of the 5 things you listed above gives us the most insight into Mrs. Phelps's character? Why?

A case could be made for any of these, but her crying after hearing the poem is probably the most revealing. She is in control of all the other things she says and does, but her crying shows her real emotion and true feelings.

3. Compare and contrast Mrs. Phelps and Mildred.

Similarities: Both are wax-doll-like in that they focus on things that are shallow. They watch the same kinds of things on the parlor walls, and they seem to adhere to the same social rules.

Differences: The biggest difference is that under her veneer Mrs. Phelps has some depth of emotion, some sense of reality (like Montag does), which Mildred does not have. Mildred does not cry after the reading of the poem. She is flustered and tries a flurry of things to make Mrs. Phelps feel better, but there is no substantial "underneath" to Millie. She is empty of real feelings to feel sympathy or empathy. She recognizes there is a problem but has no tools with which to cope with the situation. Mrs. Phelps is touched by the poem. She doesn't really have tools to deal with her emotions, but her emotions are still present; she is more human, more alive than Millie.

4. What is Mrs. Phelps's use as a character in the story?

In a way, she acts as a foil to both Millie and Montag. She isn't as "far gone" as Millie is, in the sense of being empty of emotion...but neither does she have as much of a taste for reality as Montag has.

Each character in the book actually shows a different facet of, response to, or progression of the type of society in which they live.

CHARACTER DEVELOPMENT SUGGESTED ANSWERS

Fahrenheit 451

PART 3: Montag's Development Through The Book

1. Montag goes through a number of events that transform him from the obedient Fireman Montag into the Book Of Ecclesiastes. Give a brief explanation of how or why each listed event changed him.

EVENT	EFFECT OF THE EVENT ON MONTAG
Montag meets Clarisse	Clarisse awakens Montag's emotions and intellectual curiosity. She shows him an alternative to his current lifestyle, an alternative Montag finds interesting.
Mildred's stomach is pumped	Montag is upset that Mildred overdosed on sleeping pills and over the casual way the men treated the "clean up." It all seems unreal and nasty to him, and he begins to wonder why things are the way they are.
Montag realizes he is not happy	Once Montag comes to the realization that he is NOT happy, he tries to figure out <i>why</i> he isn't and then tries to find what <i>will</i> make him happy.
No. Elm Woman lights the fire	Before the woman's actions, Montag could ignore the effects of his work on real people. After this, he does not want to continue being a fireman.
Clarisse dies	When Clarisse dies, Montag isn't transformed yet and has to find someone else like Clarisse to give him more information and answer his questions. He remembers Faber.
Montag realizes he does not love Millie	Montag realizes his life with Millie has been empty; he does not love her, and she cannot help him find happiness. He knows their relationship is over.
Faber agrees to help	This sends Montag forward into action to learn more and to try to effect some change on society.
Montag burns down his own house	After totally losing Millie and burning down his own home, Montag has nothing left to lose. He can go forward uninhibited.
Beatty verbally assaults Montag and threatens to get Faber	With nothing to lose and worried for Faber's safety, Montag kills Beatty. After this, there can be no return to the old life for Montag.
Montag meets Granger	Montag is accepted into the lifestyle that Clarisse, Faber, and Granger represent; the lifestyle that promises to give Montag some true happiness and may enable him to begin changing (rebuilding?) society.

CHARACTER DEVELOPMENT SUGGESTED ANSWERS

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2. In a work of fiction, the author can simply tell you about the character. That's called **Direct Characterization**.

In fiction, as in real life, we can also learn about the character

- through the character's physical appearance
- through the character's own words, thoughts, and actions
- through the comments of other characters

This is called **Indirect Characterization**.

Look through the text and find examples of each of these kinds of indirect characterization as they apply to Montag. Include the words from the text and, if not evident, what we learn about Montag from the example given.

Physical Appearance Montag looks like all the other firemen: black hair, sooty face, 5 o'clock shadow beard

Character's Own Words There are too many to list here. Any of Montag's words showing something about his character would be acceptable.

Character's Own Thoughts There are too many to list here. Any passages from the text stating Montag's thoughts which show something about his character would be acceptable.

Character's Own Actions There are too many to list here. Any example students find from which we can see something about Montag's character would be acceptable.

Comments Of Other Characters

- Clarisse says, "You laugh when I haven't been funny and you answer right off. You never stop to think what I've asked you."
- The morning after Mildred overdoses on sleeping pills, she tells Montag he doesn't look so great either.
- Beatty calls Montag a "burden."
- There are many other examples.

CHARACTER DEVELOPMENT SUGGESTED ANSWERS

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3. A character who changes has to be motivated by something. What is Montag's motivation to change? What does he want more than anything else, enough to lose his home, his wife, and his job? Support your answer with textual evidence.

One could make a case that Montag wants happiness or that he is seeking knowledge of a past and more natural world. In a larger sense, Montag ultimately wants humanity...real emotions, thoughtfulness, empathy, sympathy, personal interaction, creativity--things used to inherently belong to people before society stripped people of these things and made them empty.

4. Clarisse dies. Do you think Montag's development would have been different if Clarisse hadn't died? Explain.

Answers will vary. Any answer should be well-supported and thought-through. It is likely Montag would have eventually taken a similar path to what he took, searching for that which would make him satisfied inside. Whether or not he would have achieved this before dying is debatable. The point is to get students to consider the strengths and weaknesses of Montag's character and to do mini-forecasts of how things might have turned out if Clarisse had lived. This is a thinking exercise more than a question with a right-or-wrong answer.

5. Mildred is incapable of sharing Montag's journey. Do you think Montag's development would have been different if Millie had been able to share Montag's passion for finding a new life? Explain.

Again, this is debatable and answers will vary. The point of this question is to get students to think through different scenarios to project logical outcomes based on their knowledge of the characters.

COMIC STRIP CHARACTERS

ACTIVITY FOR READING ASSIGNMENT 1

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CCSS: RL.9-10.7; SL.9-10.1; SL.9-10.1c; SL.9-10.1d;

Objectives:

- Students will make graphic representations of specified characters and scenes from Reading Assignment 1
- Students will compare and contrast the graphic representations they have created

Purposes:

The purposes of this lesson are:

- To review the text of key scenes related to characters in the first reading assignment
- To encourage students to envision the characters and to translate those mental images into paper or computer images
- To give students the opportunity to work in a creative medium that is fun and motivating

Teacher's Notes:

This assignment can be done as an in-class or out-of-class project, can be done as individual work or as a group project, and can be done in any media that is acceptable to you--paint, watercolors, markers, as jpg images or Powerpoint slides from the computer...whatever suits you and your students.

Bring in stacks of comic books, graphic novels, or comic strips from the newspaper for students to use to get ideas as to layout, perspective, etc.

Discuss the assignment in detail with students. Be sure to tell students any additional requirements you might have and tell them by when the assignment must be completed.

After the graphic images have been completed, have a show-and-tell discussion about the various representations, comparing and contrasting the elements of like character representations. (Compare/contrast images of Montag, then compare and contrast images of Beatty and The Hound, then compare/contrast images of Clarisse.)

Here are some points on which to guide the comparison/contrast discussion:

- What facial expressions are used? Why?
- Does everyone see the characters in the same way?
- What other details are included? Why?
- How effective is the use of color?
- What elements of the images have symbolic importance?

The assignment page which follows is in the Student Workbook.

COMIC STRIP CHARACTERS

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The first reading assignment has some great material for making a comic-strip-style representation of the characters.

At the opening of the story, there's Montag, a larger-than-life fireman holding that python hose spewing venomous kerosene.

Later, a few pages from the end of the reading assignment section, Beatty and the Mechanical Hound provide excellent material for a cartoon artist to run with.

And then, there's Clarisse...dear, sweet Clarisse with all the images of nature associated with her. You can find 3 different scenes involving Clarisse in this section of the book, from which you can draw on for ideas.

Your assignment is to draw 3 comic strip cells, one for each of the three references above.

- You can make them any size you want, but no smaller than 3 x 3, so details can be included and seen.
- They should be done in color.
- Have fun exaggerating their qualities, as a comic strip artist would!

Here's how to go about doing it:

1. Go back to the text and re-read the parts relating to each character before you begin to draw, to get ideas and mental pictures to work from.
2. Jot down notes about what will be included in your images, notes for each of the three drawings. Consider things like: characters' facial expressions, body stance, other things in the image (like background images, things the character would be holding, etc.), colors that will be used, and size of the images, etc.
3. Look at some comic strip images to see how different artists draw within the individual cells and how they show faces and other elements--angles, perspectives, etc. Choose some cell layouts that you think might work well for your images, and use them as models as you do your own work.
4. Decide on the media you will use (markers, computer, paints) and gather your materials.
5. Make rough-draft sketches showing the layouts of each image.
6. Proceed with creating your masterpieces!



UNIT TESTS

Fahrenheit 451

INTERCHANGEABLE TEST PARTS:

MATCHING
SHORT ANSWER
EXTENDED ANSWER
QUOTATIONS
VOCABULARY

NOTES

- There are at least 3 different versions of each test part (3 Matching, 3 Short Answer, etc.)
- These are paginated so they can be mixed and matched however you want. Watch for duplicate questions in the Short Answer & Extended Short Answer if you choose more than one page of each to go into your test.
- Answer keys to the Matching and Vocabulary parts are at the end of the test section.
- The Short Answer questions are from the study questions, and answers are there.
- Quotations are from the quotation section of the study guide, and answers are there.
- Answers to Extended Answer (quasi “essay”) questions need to be evaluated by you based on your own criteria and your class’s discussions.
- Rather than taking up dozens of more pages with answer keys when the answers are already given elsewhere in the unit, it seemed a better value to include more new materials instead.