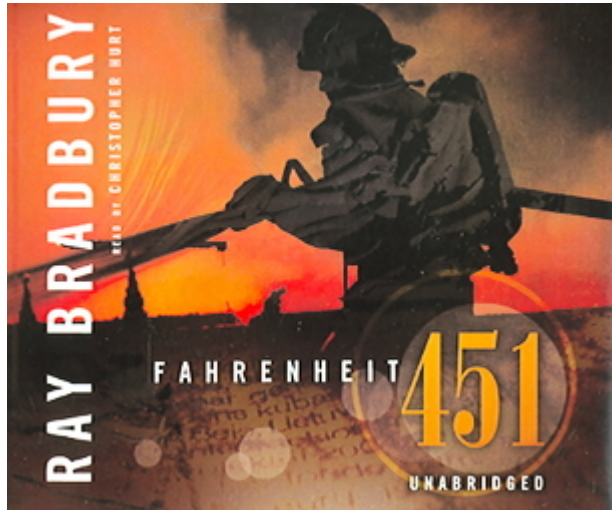


## Composition 15: Welcome to the Future...is it Now?

**Essential Question: How accurately does science fiction prophesize the future?**

**PROMPT:** Discuss how Bradbury's futuristic society in *Fahrenheit 451* strongly /vaguely resembles modern American society when considering what causes the social ills of sadistic behavior, drug abuse, and book censorship.

**Gifted Differentiation:** GIEP students must select multiple sources independently to advance their own thesis. They may also explore on-line available short fiction by Bradbury ["There Will Come Soft Rains" and "Marionettes, Incorporated"] to compare themes similar to those in his novel. Such a comparison would be a superb alternative to this essay.



**INTRODUCTION:** Start with this quotation from the *New York Times*: "We are closer to the twisted world of Bradbury's *Fahrenheit 451* than we care to admit." Support this observation by discussing at least a half-page of striking similarities between the problems confronting the two worlds.

**CONCLUSION:** Summarize the similarities, and then help the reader to imagine how bizarre and frightening our future may be if we do not act to solve the social problems that you discussed in the essay.

### Focus Skills

1. TS/Subs/Intro/Concl
  2. Frag/Run
  3. Sp
  4. Avoid Misplaced Modifiers
  5. 6 Citations w/ 6 Quotations, Works Cited Page
  6. 3.5 Pages Final Copy Calibri or Arial 12
- \*6 Citations / MLA Works Cited with 4 works Required**

## Mega-Tips for Content Development

- After each subtopic sentence, use the list of noteworthy passages from the novel below to select material to quote from the novel.
- Precede and follow up the novel quotation with other details and examples of the subtopic issue from the novel.
- Half-way through the subtopic, transition to our world. Summarize the relevant details from the research article that are in this packet to prove the cause of the problem in our society. As with the novel, quote the research article once along the way and use a citation after the quotation as in the model paragraph below. Highlight or underline key material while you read/skim for information.
- Make sure to include an *alphabetized* Works Cited page at the end.

### Will I like this book?

Google Book's User Ratings:

5 stars	1190
4 stars	744
3 stars	270
2 stars	73
1 star	63

### Daily Planner

DATE	PAGES DUE <small>See plot summaries later in this packet!</small>	QUIZ, or ESSENTIAL QUESTION?	QUICK NOTES on these pages
	none	QUESTION 1	none
	3-21	QUIZ 1	8,15
	21-41	QUIZ 2	24-25,30
	41-68 [may skip 54-61]	QUESTION 2	44,57,59,60
	71-90	QUESTION 3	none
	90-110	QUIZ 3	91,96,101
	113-136	QUESTION 4	134
	137-165 [may skip 140-144 and 151-155]	QUESTION 5	none

## Introducing the Novel

What will America be like in the future? Ray Bradbury has a shocking vision for us. Below, read the lists of acceptable and unacceptable behaviors in his fictional society, and then make some predictions from that list about what the people who live there must be like.

### UNACCEPTABLE

### ACCEPTABLE

Being a pedestrian	Running over pedestrians at 120 mph
Talking to your family	Talking to your television
Taking a walk alone at night to relax	Torturing animals to relax
Reading a classic poem	Reading a 3D porn mag or a comic book
Writing an opinionated essay in English class	Watching 3 hours of TV in video class
Teaching your kids about the dangers of drugs	Doing drugs and OD-ing so often you forget what happened
Owning a Bible	Buying commercial products advertised by a semi-nude Hollywood Jesus
Loving your family	Killing your classmates

Adjectives that would aptly describe the people of Bradbury's world? How many of these same adjectives describe our world?

\_\_\_\_\_

### GUESS WHAT THE FOLLOWING HAVE IN COMMON:

Internet Kiddie Porn  
Snow White And The Seven Dwarfs  
 Cigarette Advertising On TV  
Romeo And Juliet  
 Darwin's Origins Of The Species  
The Adventures Of Huckleberry Finn  
The Far Side  
 Marilyn Manson Concerts  
 The Bible

## Subtopic 1: Violent Media Causes Real-life Sadistic Violence:

p.94 The White Clown show  
p.134 Montag's chase broadcast by news crew helicopter for audience titillation  
p.30 Evidence of teenage violence  
p.25 Sadistic firehouse games

Subtopic 1 Research Article: Cannon, Carl. "Honey, I Warped the Kids", *Mother Jones*, July 1993: 5-7.

In the 1956 study, one dozen four-year-olds watched a "Woody Woodpecker" cartoon that was full of violent images. Twelve other preschoolers watched "Little Red Hen," a peaceful cartoon. Then the children were observed. The children who watched "Woody Woodpecker" were more likely to hit other children, verbally accost their classmates, break toys, be disruptive, and engage in destructive behavior during free play.

For the next thirty years, researchers in all walks of the social sciences studied the question of whether television causes violence. The results have been stunningly conclusive.

"There is more published research on this topic than on almost any other social issue of our time," University of Kansas Professor Aletha C. Huston, chairwoman of the American Psychological Association's Task Force on Television and Society, told Congress in 1988. "Virtually all independent scholars agree that there is evidence that television can cause aggressive behavior."

There have been some three thousand studies of this issue--eighty-five of them major research efforts--and they all say the same thing. Of the eighty-five major studies, the only one that failed to find a causal relationship between television violence and actual violence was paid for by NBC. When the study was subsequently reviewed by three independent social scientists, all three concluded that it actually did demonstrate a causal relationship.

Some highlights from the history of TV violence research:

- In 1973, when a town in mountainous western Canada was wired for television signals, University of British Columbia researchers observed first- and second-graders. Within two years, the incidence of hitting, biting, and shoving increased 160 percent in those classes.
- Two Chicago doctors, Leonard Eron and Rowell Huesmann, followed the viewing habits of a group of children for twenty-two years. They found that watching violence on television is the single best predictor of violent or aggressive behavior later in life, ahead of such commonly accepted factors as parents' behavior, poverty, and race. "Television violence affects youngsters of all ages, of both genders, at all socioeconomic levels and all levels of intelligence," they told Congress in 1992. "The effect is not limited to children who are already disposed to being aggressive and is not restricted to this country."
- Fascinated by an explosion of murder rates in the United States and Canada that began in 1955, after a generation of North Americans had come of age on television violence, University of

Washington Professor Brandon Centerwall decided to see if the same phenomenon could be observed in South Africa, where the Afrikaner-dominated regime had banned television until 1975. He found that eight years after TV was introduced--showing mostly Hollywood-produced fare--South Africa's murder rate skyrocketed. His most telling finding was that the crime rate increased first in the white communities. This mirrors U.S. crime statistics in the 1950s and especially points the finger at television, because whites were the first to get it in both countries. Bolder than most researchers, Centerwall argues flatly that without violent television programming, there might be as many as ten thousand fewer murders in the United States each year.

- In 1983, University of California, San Diego, researcher David P. Phillips wanted to see if there was a correlation between televised boxing matches and violence in the streets of America. Looking at crime rates after every televised heavyweight championship fight from 1973 to 1978, Phillips found that the homicide rate in the United States rose by an average of 11 percent for approximately one week. Phillips also found that the killers were likely to focus their aggression on victims similar to the losing fighter: if he was white, the increased number of victims were mostly white. The converse was true if the losing fighter was black.
- In 1988, researchers Daniel G. Linz and Edward Donnerstein of the University of California, Santa Barbara, and Steven Penrod of the University of Wisconsin studied the effects on young men of horror movies and "slasher" films. They found that depictions of violence, not sex, are what desensitizes people. They divided male students into four groups. One group watched no movies, a second watched nonviolent, X-rated movies, a third watched teenage sexual-innuendo movies, and a fourth watched the slasher films *Texas Chainsaw Massacre*, *Friday the 13th Part 2*, *Maniac*, and *Toolbox Murders*. All the young men were placed on a mock jury panel and asked a series of questions designed to measure their empathy for an alleged female rape victim. Those in the fourth group measured lowest in empathy for the specific victim in the experiment--and for rape victims in general.

The anecdotal evidence is often more compelling than the scientific studies. Ask any homicide cop from London to Los Angeles to Bangkok if television violence induces real-life violence and listen carefully to the cynical, knowing laugh. Ask David McCarthy, police chief in Greenfield, Massachusetts, why nineteen-year-old Mark Branch killed himself after stabbing an eighteen-year-old female college student to death. When cops searched his room they found ninety horror movies, as well as a machete and a goalie mask like those used by Jason, the grisly star of *Friday the 13th*.

Ask the families of thirty-five young men who committed suicide by playing Russian roulette after seeing the movie *The Deer Hunter*.

Ask George Gavito, a lieutenant in the Cameron County, Texas, sheriff's department, about a cult that sacrificed at least thirteen people on a ranch west of Matamoros, Mexico. The suspects kept mentioning a 1986 movie, *The Believers*, about rich families who engage in ritual sacrifice. "They talk about it like that had something to do with changing them," Gavito recalled later.

Ask LAPD lieutenant Mike Melton about Angel Regino of Los Angeles, who was picked up after a series of robberies and a murder in which he wore a blue bandanna and fedora identical to those worn by Freddy, the sadistic anti-hero of *Nightmare on Elm Street*. In case anybody missed the significance of his disguise, Regino told his victims that they would never forget him, because he was another Freddy Krueger.

Ask Britain Home Secretary Douglas Hurd, who called for further restrictions on U.S.-produced films after Michael Ryan of Hungerford committed Britain's worst mass murder in imitation of *Rambo*, massacring sixteen people while wearing a U.S. combat jacket and a bandoleer of ammunition.

Ask Sergeant John O'Malley of the New York Police Department about a nine-year-old boy who sprayed a Bronx office building with gunfire. The boy explained to the astonished sergeant how he learned to load his Uzi-like firearm: "I watch a lot of TV."

Or ask Manteca, California, police detective Jeff Boyd about thirteen-year-old Juan Valdez, who, with another teenager, went to a man's home, kicked him, stabbed him, beat him with a fireplace poker, and then choked him to death with a dog chain.

Why, Boyd wanted to know, had the boys poured salt in the victim's wounds?

"Oh, I don't know," the youth replied with a shrug. "I just seen it on TV."

The rate of violence in children's programs is three times the rate in prime-time shows. By the age of eighteen, the average American child has witnessed at least eighteen thousand simulated murders on television.

By 1989, network executives were arguing that their violence was part of a larger context in which bad guys get their just desserts.

"We have never put any faith in mechanical measurements, such as counting punches or gunshots," said NBC's Alan Gerson. "Action and conflict must be evaluated within each specific dramatic context." "Our policy," added Alfred R. Schneider of ABC, ". . . makes clear that when violence is portrayed [on TV], it must be reasonably related to plot development and character delineation." Of course, what early-childhood experts could tell these executives is that children between the ages of four and seven simply make no connection between the murder at the beginning of a half-hour show and the man led away in handcuffs at the end. In fact, psychologists know that very young children do not even understand death to be a permanent condition. "Well, we have children that we need to protect," replied Frank M. Palumbo, a pediatrician at Georgetown University Hospital and a consultant to the American Academy of Pediatrics. "What we have here is a toxic substance in the environment that harms children."

## Subtopic 2: The Breakdown of The Family Leads To Drug Abuse:

p.44 The emptiness people feel, lack of love from families, replacement of family w/ TV one  
p.60 Kindergarten age lowered to eliminate parental influence on children's values  
p.96 Parent-child relationships decay  
pp.14-15 The prevalence of drug abuse

Subtopic 2 Research Article: Bogenschneider, Karen. "Risk Factors For Adolescent Alcohol And Drug Use/Abuse Prevention", *Wisconsin Youth Futures Technical Report No. 10*, 1991:7-8.

***Adapting to Divorce, Remarriage, or a Marked Worsening of Family Relations*** - Youngsters who undergo family transitions often experience temporary psychological difficulties which may be associated with increased substance use (Steinberg, 1991).

***Distant, Uninvolved, and Inconsistent Parenting*** - In general, studies suggest that authoritative parenting is associated with lower rates of substance abuse than autocratic, permissive or uninvolved parenting (Baumrind, 1987; Dryfoos, 1990; Hawkins, n.d.; Hawkins, Lishner, & Catalano, 1987; Kandel, et al., 1978; Newcomb & Bentler, 1989; Steinberg, 1991). Authoritative parenting is a constellation of parenting characteristics that include warmth and responsiveness as well as moderate to high levels of control; control is defined as firm and consistently enforced rules and standards for the child's behavior.

***Negative Parent/Child Communication*** - One aspect of parenting that appears particularly important to substance abuse is negative communication patterns between parents and their adolescents (Dryfoos, 1990; Hawkins, Lishner, & Catalano, 1987; Newcomb & Bentler, 1989).

***Poor Parental Monitoring*** - Poor parental monitoring is a powerful predictor of substance abuse (Baumrind, 1987; Dryfoos, 1990; Hawkins, n.d.; Hawkins, Lishner, & Catalano, 1987; Kandel, et al., 1978; Newcomb & Bentler, 1989; Patterson & Southamer-Loeber, 1984; Steinberg, 1991). Knowing where teens are, what they are doing and who they are with may be especially important in the after-school hours; one study linked unsupervised after-school time to substance use and abuse (Richardson, Dwyer, McGuigan, Hansen, Dent, Johnson, Sussman, Brannon, & Phil, 1989).

***Unclear Family Rules, Expectations, and Rewards*** - Youth are more apt to get involved in alcohol use when parents are tolerant of children's use (Hawkins, n.d.) and when there are few or inconsistent rewards for nonuse (Hawkins, Catalano, & Miller, 1992).

***Parent or Sibling Drug/Alcohol Use*** - When parents or siblings are heavy users of alcohol or recreationally use illegal drugs, youth are more apt to use substances as well (Baumrind, 1987;

Hawkins, Lishner, & Catalano, 1987; Hawkins, Lishner, Jenson, & Catalano, 1987; Newcomb & Bentler, 1989). For example, a household which includes one cigarette smoker doubles the likelihood that a teen will smoke or expect to smoke (Hawkins, Catalano, & Miller, 1992). Modeling of drug use by siblings appears to be a better predictor of a younger brother's use than parental use (Hawkins, Catalano, & Miller, 1992). But parents who involve their children in drug use (i.e. asking their child to get them a beer or to light a cigarette) increase the likelihood that teens will use or abuse drugs (Hawkins, Catalano, & Miller, 1992).

Family factors appear especially important in the early initiation to drug use and the initiation to illicit drugs other than marijuana. Family factors, while important throughout childhood and adolescence, may be especially important in shaping early development which, in turn, may serve to protect against early onset of substance abuse (Falco, 1988). For initiation into illicit drugs other than marijuana, parental influences, especially parent/child relations, emerge as the dominant influence.



### **Subtopic 3:** Minority Group Lawsuits and Pressures Contribute To Censorship:

pp.57-59 Beatty's explanation of how minority groups raise support for censorship  
p.8 The fireman's slogan  
p.35 The fireman's duty

Subtopic 3 Research Article: Adler, Nathan. "Minority Groups Drive Censorship of High School Textbooks: Censorship in Education in the 1980s." *Discovering U.S. History. Online Edition*. Gale, 2003.

#### **Patricia Zeltner's "A Perfect Day for Ice Cream": Watch Out for that Anti-Junk-Food Minority!**

By the early 1980s textbook publishers had begun to adjust to California's new "social content standards": materials in that state's texts were required to show men and women in all types of roles; demonstrate the contributions of numerous ethnic groups to the development of the nation; show the necessity of protecting the environment; and demonstrate the ill effects on humans of tobacco, alcohol, and drugs. Another provision, known informally as the "junk-food law," emphasized the importance of a balanced diet. Because of California's disproportionate share of the lucrative textbook market, these standards became national by default. An example of the standards in use is illustrated by the adaptation of Patricia Zeltner's short story "A Perfect Day for Ice Cream," originally published in *Seventeen* magazine, for a junior-high-school anthology of literature. Because of the junk-food law, publishers deleted references to burgers, pizza, and ice cream. They also changed the title to "A Perfect Day," removed the expression *kamikaze ball*, and deleted an argument between siblings and a reference to Gloria Steinem. When the author protested the changes, she was informed by the publishers that they had been made in anticipation of California's complaints about junk food and ethnic stereotyping, as well as Texas's complaints about family conflicts and feminism.

#### **Creationists Want to Censor Darwin**

California was also a battleground for science-textbook censorship during the 1980s as conservatives argued that offering the theory of evolution as fact violated their religious rights. The creationism-evolution controversy reached California state courts in 1981 when the Creationist-Science Research Center joined other plaintiffs in a lawsuit, *Seagraves v. California*, over educational policy. As a result of this suit, the court ruled that science teachers must offer alternatives to Darwin's evolutionary theory. California scientists, who attended the hearings in record numbers, argued that the protesters did not grasp the scientific process, particularly the word *theory*. A scientific theory, they explained, is not just any unproven idea; it is a hypothesis that has withstood empirical testing and is subject to further testing. Evolution, they said, has withstood so many tests that virtually the entire scientific community accepts it. Creationism, on the other hand, is a religious belief that is not subject to testing. Therefore, they argued, giving equal

weight to each in textbooks would be misleading. The compromise that was reached produced textbooks that satisfied nobody. This nine-year struggle effectively illustrated the fact that the scientific community does not decide how science is taught in elementary and secondary schools—minority groups do.

### **Huckleberry Finn: African-Americans Cry “Racist” on Twain**

In 1985, the one hundredth anniversary year of publication of *Huckleberry Finn*, Mark Twain's classic narrative about the friendship between runaway Huck and runaway slave Jim became the subject of intense controversy over perceived racism in the novel. Led by Chicago black educator John H. Wallace, the first censorship case occurred when black parents in Waukegan, Illinois, succeeded in having the book taken off the required reading list. A significant number of school officials followed suit, banning *Huckleberry Finn* from their required curriculum (though not from their library collections) because it "serves to legitimate the word 'nigger' and humiliate students who are forced to read it aloud." Wallace, who concluded that "the novel is the most grotesque piece of racist trash ever written," cited the fact that characters in the book casually utter racist remarks and frequently use the word *nigger* as evidence of the fact that Twain's novel is unfit for teaching in the schools. Literary scholars promptly jumped to Twain's defense. Typical was Shelley Fisher Fishkin of Yale University, who cited a recently discovered letter in which Twain agreed to pay a black student's law school tuition. "We have ground the manhood out of black men and the shame is ours, not theirs," Twain wrote, lending credence to those who view the climax of the novel as clearly antiracist. In this scene Huck rejects the conventional morality of the day and decides not to turn in Jim, the runaway slave. The debate raged on into the 1990s, and, as Huck Finn himself said in the classic novel, "It shows how a body can see and don't see at the same time."

Essential Question Responses [10 points each] and Quizzes Based On Readings [10-15 points each]

ESSENTIAL QUESTION 1 [*before reading*]: WHY READ? If all reading material (books, poems, lyrics, magazines, stories, newspapers) was to be burned tomorrow except one, which would you save and why? You must refer to a specific story, quotation, or passage—not just to a work in general.

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ESSENTIAL QUESTION 2: [*pages 41-68*] WHY DRUGS? Psychologists argue that we turn to drugs to fill an emptiness or a void in our lives. Look at the people in Bradbury's world. Discuss what all they have...but also what they must be missing that makes them do drugs to fill the emptiness.

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ESSENTIAL QUESTION 3: [*pages 71-90*] WHICH IS THE PATH TO TRUE HAPPINESS? Contrast Millie and Clarisse. Who is happier and why? Who is more of an individualist, who a conformist? Prove it. Explain why you believe it is easier to be happy either as an individualist or as a conformist.

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ESSENTIAL QUESTION 4: *[pages 113-136]* WHY THE VIOLENCE? Criminologists have identified the following causes of violent, sadistic behavior among hardened criminals: media desensitization to violence, the break-up of the family, the social isolation of the individual, the inability to be reflective or self-critical. Explain how each cause is evident in Montag's world with specific examples.

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ESSENTIAL QUESTION 5: *[pages 136-165]* HOW WILL THE WORLD END? T.S.. Eliot once wrote that "the world will end not with a bang but with a whimper." interpret what you think Eliot meant by this, and then explain how Montag's world ends with both...that is, with both a whimper and a bang, whatever you interpret that to mean.

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Page	Explain how the passage either: [A] <u>offers evidence that the social problem</u> or [B] <u>illustrates the cause of that problem.</u>	Quotes as Subtopic Proof for Composition 15:
8 <b>Book Censorship</b>	[A] The quote <u>offers evidence that...</u> <i>the firemen, are the government's book censorship agents, who like the Nazi Secret Service in WW II, are responsible for destroying all reading material seen as a threat to the government's dictatorial control.</i>	Bradbury's futuristic society in <i>Fahrenheit 451</i> strongly resembles modern American society when considering what causes the social ills of <b>sadistic behavior, drug abuse, and book censorship.</b>  “Monday burn <u>Millay</u> , Wednesday <u>Whitman</u> , Friday <u>Faulkner</u> , burn 'em to ashes, then burn the ashes. That's our official slogan” (Bradbury 8).  Who says it? <i>Montag</i> To whom is it said? <i>Clarisse</i>
15 <b>Drug Use</b>	[A] The quote <u>offers evidence that...</u>	“Hell...we get these cases _____ or _____ a night” (Bradbury 15).  Who says it? To whom is it said?
24-25 <b>Sadistic Behavior</b>	[A] The quote <u>offers evidence that....</u>	“At night when things got dull, which was every night, the men slid down the brass poles, and set the ticking combinations of the olfactory system of the Hound and let loose ...cats that would have to be _____ anyway, and there would be _____ to see which the Hound would seize first. The animals were turned loose. Three seconds later the game was done...the cat caught half across the areaway, gripped in gentling paws while a four-inch hollow steel _____ plunged down from the proboscis of the Hound to inject massive jolts of morphine or procaine. The pawn was then tossed in the _____. A new game began” (Bradbury 24-25).

<p><b>30</b> <b>Sadistic Behavior</b></p>	<p>[A] The quote <u>offers evidence</u> that....</p>	<p>"I'm afraid of _____ my own age. They _____ each other.... Six of my friends have been _____ in the last year alone. Ten of them died in car _____. I'm afraid of them and they don't like me because I'm afraid" (Bradbury 30).</p> <p>Who says it? To whom is it said?</p>
<p><b>44</b> <b>Drug Use</b></p>	<p>[B] The quote <u>suggests</u> that the root-cause of the problem in column 1 is ....</p>	<p>"And he remembered thinking then that if she died, he was certain he wouldn't cry. For it would be the dying of an unknown, a street face, a newspaper image, and it was suddenly so very wrong that he had begun to cry ... a silly _____ man near a silly _____ woman, while the hungry snake made her still more _____.</p> <p>How do you get so _____? he wondered. Who takes it out of you? And that awful flower the other day, the _____! It had summed up everything, hadn't it? 'What a shame! You're not in _____ with anyone!'" (Bradbury 44).</p>
<p><b>57</b> <b>Book Censorship</b></p>	<p>[B] The quote <u>suggests</u> that the root-cause of the problem in column 1 is ....</p>	<p>"Now let's take up the _____ in our civilization, shall we? Bigger the population, the more minorities. Don't step on the toes of the dog-lovers, the cat-lovers, doctors, lawyers, merchants, chiefs, _____, _____, Unitarians, second-generation Chinese, Swedes, _____, Germans, Texans, Brooklynites, _____, people from Oregon or Mexico....The bigger your market, Montag, the less you handle _____, remember that! All the minor minor minorities with their navels to be kept clean. Authors, full of evil thoughts, lock up your _____. They did" (Bradbury 57).</p> <p>Who says it? To whom is it said?</p>

<p><b>59</b> <b>Book</b> <b>Censorship</b></p>	<p>[B] The quote <u>suggests</u> that the root-cause of the problem in column 1 is ....</p>	<p>"Colored people don't like _____. Burn it. White people don't feel good about _____. Burn it. Someone's written a book on _____? The cigarette people are weeping? Burn the book. Burn them all, burn everything" (Bradbury 59).</p> <p>Who says it? To whom is it said?</p>
<p><b>60</b> <b>Drug Use</b></p>	<p>[B] The quote <u>suggests</u> that the root-cause of the problem in column 1 is ....</p>	<p>"The home environment can undo a lot you try to do at school. That's why we've lowered the kindergarten _____ year after year until now we're almost snatching them from the _____" (Bradbury 60).</p> <p>Who says it? To whom is it said?</p>
<p><b>94</b> <b>Sadistic</b> <b>Behavior</b></p>	<p>[A] The quote <u>offers evidence</u> that....</p>	<p>"A minute later, _____ chopped off each other's limbs to the accompaniment of immense incoming tides of _____. Two minutes more and the room whipped out of town to the jet cars wildly circling an arena, _____ and backing up and _____ each other again. Montag saw a number of _____ fly in the air.</p> <p>"Millie, did you see that?"</p> <p>"I saw it, I saw it!" (Bradbury 94).</p>

<p><b>96</b> <b>Drug Use</b></p>	<p>[B] The quote <u>suggests</u> that the root-cause of the problem in column 1 is ....</p>	<p><i>“I plunk the children in school _____ days out of _____. I put up with them when they come home three days a month; it's not bad at all. You heave them into the ' _____ ' and turn the switch. It's like washing clothes: stuff laundry in and slam the lid...They'd just as soon _____ as kiss me. Thank God, I can kick back!”</i> (Bradbury 96).</p> <p>Who says it? To whom is it said?</p>
<p><b>101</b> <b>Drug Use</b></p>	<p>[B] The quote <u>suggests</u> that the root-cause of the problem in column 1 is ....</p>	<p>“Go home and think of your first husband _____ and your second husband _____ and your third husband _____, go home and think of the dozen abortions you've had, go home and think of that and your damn Caesarian sections, too, and your children who _____! Go home and think how it all happened and what did you ever do to stop it?” (Bradbury 101).</p> <p>Who says it? To whom is it said?</p>
<p><b>134</b> <b>Sadistic Behavior</b></p>	<p>[B] The quote <u>suggests</u> that the root-cause of the problem in column 1 is ....</p>	<p>“If he wished, Montag might rise, walk to the window, keep one eye on the TV screen, open the window, lean out, look back, and see himself dramatized...in the bright small television screen from outside, a drama to be watched objectively, knowing that in other parlors he was large as life, in full color, dimensionally perfect! and if he kept his eye peeled quickly he would see himself, an instant before _____, being _____ for the benefit of how many civilian _____ who had been wakened from sleep a few minutes ago by the frantic sirening of their living room walls to come watch the big game, the hunt, the one-man carnival.” (Bradbury 134).</p>



## Pages 3-21

Guy Montag is a fireman in charge of burning books, houses, and people in a grim, futuristic United States of the 21<sup>st</sup> century. The book opens with a brief description of the pleasure he experiences while on the job one evening. He wears a helmet emblazoned with the numeral 451 (the temperature at which paper burns), a black uniform with a salamander/fire-breathing dragon on the arm, and a phoenix/firebird disc on his chest. On his way home from the fire station, he feels a sense of nervous anticipation. After suspecting her presence, he meets his new neighbor, an unusual seventeen-year-old named Clarisse McClellan. She immediately recognizes him as a fireman and seems fascinated by him and his uniform. She explains that she is “crazy” and proceeds to suggest that the original duty of firemen was to extinguish fires rather than to light them. She asks him about his job and tells him that she comes from a strange family that does such insane things as talk to each other and walk places (being a pedestrian, like reading, is against the law). Clarisse’s strangeness makes Guy nervous, and he laughs repeatedly and involuntarily. She fascinates him with her outrageous questions, unorthodox lifestyle, and perceptive observations. She asks him if he is happy and then disappears into her house. Pondering the absurd question, he enters his house. Upon returning home, he realizes that he is not happy after all, and that his appearance of happiness up to this point has been a lie. He finds his wife, Mildred, in bed listening to an iPod-style radio device called a “seashell” just as he has found her every night for the past two years. By her bed, he accidentally kicks an empty bottle of downers and calls the hospital just as a sonic boom from a squadron of jet bombers shakes the house. Another atomic war is brewing! Two cynical hospital techs arrive with a machine that pumps Mildred’s stomach (Montag later refers to the device as the “snake”) and another that replaces all her poisoned blood with fresh blood. Montag goes outside and listens to the laughter and the voices coming from the brightly lit McClellan house. Montag goes inside again and considers all that has happened to him that night. He feels terribly disoriented as he takes a sleep lozenge and dozes off, counting the raindrops as he fades away. The next day, Mildred remembers nothing about her attempted suicide and denies it when Montag tries to tell her about it. She tunes out Montag [who comprises her real family] and insists on tuning into the plot of her televised, interactive parlor “family” that she watches endlessly on three full-wall screens.

## Pages 21-40

Uninterested in his wife’s stupid TV shows, Montag leaves for work and finds Clarisse outside walking in the rain, catching raindrops in her mouth—she compares the taste to wine. She rubs a dandelion under her chin and claims that if the pollen rubs off on her, it means she is in love. She rubs it under Montag’s chin, but no pollen rubs off, to his embarrassment. She asks him why he chose to be a fireman and says he is unlike the others she has met, who will not talk to her or listen to what she says to them. He tells her to go along to her appointment with her psychiatrist, whom the authorities force her to see due to her supposed lack of “sociability” and her

independent thinking. After she is gone, he tilts his head back and catches the rain in his mouth for a few moments. Later, when Montag reaches down to touch the Mechanical Hound in the fire station, it threatens him. Montag tells Captain Beatty what happened and suggests that someone may have set the Hound to react to him like that, since it has threatened him twice before. Montag wonders aloud what the Hound thinks about and pities it when Beatty replies that it thinks only what they tell it to think, about hunting and killing. The other firemen tease Montag about the Hound, and one tells him about a fireman in Seattle who committed suicide by setting a Hound to his own chemical complex. Beatty assures him no one would have done that to Montag and promises to have the Hound checked out. Over the next week, Montag sees Clarisse outside and talks with her every day. She asks him why he never had any children and tells him that she has stopped going to school because it was mindless and routine, filled with nothing but videos and sports. On the eighth day, he does not see Clarisse. He starts to turn back to look for her, but his train arrives and he heads for work. At the firehouse, he asks Beatty what happened to the man whose library they burned the week before. Beatty says he was taken to the insane asylum. He asks if firemen ever prevented fires, and two other firemen take out their rule books and show him where it says the Firemen of America were established in 1790 by Benjamin Franklin to burn English-influenced books. Then the alarm sounds, and they head off to a decayed, old house with books hidden in its attic. They push aside an old woman to get to them. A book falls into Montag's hand, and without thinking he hides it beneath his coat. Even after they spray the books with kerosene, Mrs. Blake refuses to go. Beatty starts to light the fire anyway, but Montag protests and tries to persuade her to leave. She still refuses, and as soon as Montag exits, she strikes a match herself and the house goes up in flames with her in it. The firemen are strangely quiet as they ride back to the station afterward.

Pages 41-68

Montag goes home and hides the book he has stolen under his pillow. In bed, Mildred suddenly seems very strange and unfamiliar to him as she babbles on about the TV and her TV "family." He gets into his own bed, which is separate from his wife's. He asks her where they first met ten years ago, but neither of them can remember. Mildred gets out of bed and goes to the bathroom to pop more drugs, and Montag tries to count the number of times he hears her swallow and wonders if she will forget later and need pumped out again. He feels terribly empty and concludes that the TV walls and their technology have destroyed the love between him and his wife. He thinks about her TV "family," with its empty dramas and sensational images. He tells Mildred he hasn't seen Clarisse for four days and asks if she knows what happened to her. Mildred tells him the family moved away and that she thinks Clarisse was hit by a car and killed. Montag is sick the next morning, and the omnipresent stink of kerosene makes him vomit. He tells Mildred about burning the old woman and asks her if she would mind if he gave up his job for a while. He tries to make her understand his feelings of guilt at burning the woman and at burning the books, which represent so many people's lives and work, but she will not listen—she wants that 4<sup>th</sup> TV wall installed, not his emotional well-being. He baits Mildred by insisting on discussing books and the last time something "bothered" her, but she resists. The argument ends when they see Captain Beatty coming up the front walk. Captain Beatty comes by to check on Montag, saying that he guessed Montag would be calling in sick that day. He tells Montag that every fireman gets the "itch" he has been experiencing sooner or later, and he relates to him the history of their profession. Part of the story is that photography, film, and television made it possible to present information in a quickly digestible, visual form, which made the slower, more

reflective practice of reading books less popular. Another strand of his argument is that the spread of literacy, and the gigantic increase in the amount of published materials, created pressure for books to be more like one another and easier to read (like *Reader's Digest* condensed books). Finally, Beatty says that “minorities” and special-interest groups found so many things in books objectionable that people finally avoided the controversy and started burning books. Mildred’s attention falters while Beatty is talking, and she gets up and begins absentmindedly straightening the room. In doing so, she finds the book behind Montag’s pillow and tries to call attention to it, but Montag screams at her to sit down. Beatty pretends not to notice and goes on talking. He explains that eventually the public’s demand for uncontroversial, easy pleasure caused printed matter to be diluted to the point that only comic books, trade journals, and sex magazines remained. Beatty explains that after all houses were fireproofed, the firemen’s job changed from its old purpose of preventing fires to its new mission of burning the books. Montag asks how someone like Clarisse could exist, and Beatty says the firemen have been keeping an eye on her family because they worked against the schools’ system of homogenization—of making everyone “equal.” Beatty reveals that he has had a file on the McClellans’ odd behaviors for years and says that Clarisse is better off dead.

Pages 71-90

Montag and Mildred spend the afternoon reading. The Mechanical Hound comes and sniffs at the door. Mildred refuses to talk about someone who is dead and complains that she prefers the people and the pretty colors on her TV walls to books. Montag feels that books must somehow be able to help him out of his ignorance and emotionally dead and loveless world, but he does not understand what he is reading and decides that he must find a teacher. He thinks back to an afternoon a year before when he met an old English professor named Faber in the park. Now Montag calls the professor. He asks him how many copies of the Bible, Shakespeare, or Plato are left in the country. Faber, who thinks Montag is trying to trap him, says none are left and hangs up the phone. Montag goes back to his pile of books and realizes that he took from the old woman what may be the last copy of the Bible in existence. He considers turning in a substitute to Beatty (who knows he has at least one book), but he realizes that if Beatty knows which book he took, the chief will guess that he has a whole library if he gives him a different book. He decides to have a duplicate made before that night. Mildred tells him that some of her friends are coming over to watch TV with her. Montag asks her rhetorically if the “family” on TV loves her. She dismisses his question and cries. He takes the subway to Faber’s, and on the way tries to memorize verses from the Bible. A jingle for Denham’s Dentifrice toothpaste distracts him, and finally he gets up in front of all the passengers and screams at the radio to shut up, waving his book around. The astonished passengers start to call a guard, but Montag gets off at the next stop. Montag goes to Faber and shows him the book, which alleviates Faber’s fear of him, and he asks the old man to teach him to understand what he reads. Faber says that Montag does not know the real reason for his unhappiness and is only guessing that it has something to do with books, since they are the only things he knows for sure are gone. Faber insists that it’s not the books themselves that Montag is looking for, but the meaning they contain. The same meaning could be included in existing media like television and radio, but people no longer demand it. Faber says that people need quality information, the leisure to digest it, and the freedom to act on what they learn. Faber agrees with Mildred that television seems more “real” than books, but he dislikes it because it is too invasive and controlling. Books at least allow the reader to put

them down, giving one time to think and reason about the information they contain. Montag suggests planting books in the homes of firemen to discredit the profession and see the firehouses burn. Faber doesn't think that this action would get to the heart of the problem, however, lamenting that the firemen aren't really necessary to suppress books because the public stopped reading them of its own accord even before they were burned. Faber says they just need to be patient, since the coming war will eventually mean the death of the TV families. Montag concludes that they could use that as a chance to bring books back. Montag bullies Faber out of his cowardice by tearing pages out of the precious Bible one by one, and Faber finally agrees to help, revealing that he knows someone with a printing press. Montag asks for help with Beatty that night, and Faber gives him a two-way radio he has created that will fit in Montag's ear; that way the professor can hear what Beatty has to say and also prompt Montag. Montag decides to risk giving Beatty a substitute book, and Faber agrees to see his printer friend.

91-110

Montag withdraws money from his account to give to Faber and listens to reports over the radio that the country is mobilizing for world war. Faber reads to him from the Book of Job (a biblical book about a good man, like Montag, who suffered greatly yet believed in a greater good) over the two-way radio in his ear. He goes home, and two of Mildred's friends, Mrs. Phelps and Mrs. Bowles, arrive and promptly disappear into the TV parlor. Montag turns off the TV walls and tries to engage the three women in conversation. They reluctantly oblige him, but he becomes angry when they describe how they hate their children, how they do not care if their husbands die or kill themselves, and how they voted in the last presidential election based solely on the physical appearance and names of the candidates. Their detached and cynical references to their families and the impending war angers him further. He brings out a book of poetry and shows it to them, despite their objections and Faber's (delivered via his ear radio). Mildred quickly concocts a lie, explaining that a fireman is allowed to bring home one book a year to show to his family and prove what nonsense books are. Faber orders Montag to take the escape route Mildred has provided by agreeing with her. Refusing to be deterred, Montag reads the women "Dover Beach" by Matthew Arnold. Mrs. Phelps, who has just told everyone quite casually about her husband's departure for the oncoming war, bursts into tears, and Mrs. Bowles declares the evil, emotional messiness of poetry. She denounces Montag for reading it. Montag drops the book into the incinerator at Faber's prompting. He yells at Mrs. Bowles to go home and think about her empty life, and both women leave. Mildred disappears into the bedroom. Montag discovers that she has been burning the books one by one, and he re-hides them in the backyard. Montag feels guilty for upsetting Mildred's friends and wonders if they are right in indulging in drugs, sadistic violence, and TV pleasure. Montag heads off to the fire station, and Faber both scolds and consoles him on the way. Montag hands his book over to Beatty, who throws it into the trashcan without even looking at the title and welcomes him back after his period of folly. Beatty browbeats Montag with a storm of literary quotations to confuse him and convince him that books are better burned than read. Montag is so afraid of making a mistake with Beatty that he cannot move his feet. Faber tells him not to be afraid of mistakes, as they sharpen the mind. An alarm comes through, and Beatty glances at the address and takes the wheel of the fire engine. They arrive at their destination, and Montag sees that it is his own house.

Montag gazes at Clarisse's empty house, and Beatty, guessing that he has fallen under her influence, berates him for it. Mildred rushes out of the house with a suitcase and is driven away in a taxi, and Montag realizes she must have called in the alarm. Beatty orders Montag to burn the house by himself with his flamethrower and warns that the Hound is on the watch for him if he tries to escape. Montag burns everything, and when he is finished, Beatty places him under arrest. Beatty sees that Montag is listening to something and strikes him on the head. The radio falls out of Montag's ear, and Beatty picks it up, saying that he will have it traced to find the person on the other end. After Beatty eggs him on with more literary quotations, Montag turns his flamethrower on Beatty and burns him to a crisp. The other firemen do not move, and he knocks them out. The Mechanical Hound appears and injects Montag's leg with anesthetic before he manages to destroy it with his flamethrower. Montag stumbles away on his numb leg. He goes to where he hid the books in his backyard and finds four that Mildred missed. He hears sirens approaching and tries to continue down the alley, but he falls and begins to sob. He forces himself to rise and runs until the numbness leaves his leg. Montag puts a regular Seashell radio in his ear and hears a police alert warning people to be on the lookout for him, that he is alone and on foot. He finds a gas station and washes the soot off his face so he will look less suspicious. He hears on the radio that war has been declared. He starts to cross a wide street and is nearly hit by a car speeding toward him. At first, Montag thinks it is the police coming to get him, but he later realizes the car's passengers are children who would have killed him for no reason at all, and he wonders angrily whether they were the motorists who killed Clarisse. He creeps into one of his coworkers' houses and hides the books, then calls in an alarm from a phone booth. He goes to Faber's house, tells him what has happened, and gives the professor some money. Faber instructs him to follow the old railroad tracks out of town to look for camps of homeless intellectuals and tells Montag to meet him in St. Louis sometime in the future, where he is going to meet a retired printer. Faber turns on the TV news, and they hear that a new Mechanical Hound, followed by a helicopter camera crew, has been sent out after Montag. Montag takes a suitcase full of Faber's old clothes, tells the professor how to purge his house of Montag's scent so the Hound will not be led there, and runs off into the night. Faber plans to take a bus out of the city to visit his printer friend as soon as possible.

136-end

Montag is able to watch the Hound track him by glancing through people's house windows into their TV parlors. Literally everybody is watching the televised chase. Montag sees the Hound hesitate when it gets to Faber's house, but it quickly runs on. As Montag continues to run toward the river, he hears an announcement on his Seashell radio telling everyone to get up and look out their doors and windows for him on the count of ten. He reaches the river just as the announcer counts to ten and all the doors in the neighborhood start to open. To keep the Hound from picking up his scent, he wades into the river and drifts away with the current. He avoids the searchlights of the police helicopters, and then sees them turn and fly away. He washes ashore in the countryside. Stepping out of the river, he is overwhelmed by the sights, sounds, and smells of nature. He finds the railroad track and follows it. As he walks, he senses strongly that Clarisse once walked there, too. The track leads him to a fire with five men sitting around it. The leader of the men sees him in the shadows and invites him to join them, introducing himself as Granger.

Granger reveals a portable TV set and tells him that they have been watching the chase and expecting him to come. The men at the fire, though homeless, are surprisingly neat and clean, and have considerable technology. Granger gives Montag a bottle of colorless fluid to drink and explains that it will change the chemical index of his perspiration so the Hound will not be able to find him. Granger tells him the search has continued in the opposite direction and that the police will be looking for a scapegoat to save themselves from the humiliation of losing their prey. The men gather around the TV to watch as the camera zooms in on a man walking down the street, smoking a cigarette. The announcer identifies this man as Montag. The Hound appears and pounces on him, and the announcer declares that Montag is dead and a crime against society has been avenged. The homeless men reflect that the police probably chose the man to be their scapegoat because of his habit of walking by himself—clearly a dangerous and antisocial habit. After witnessing the anonymous scapegoat's death on the television, Granger turns to Montag and ironically remarks, "Welcome back to life." He introduces Montag to the other men, who are all former professors and intellectuals. He tells Montag that they have perfected a method of recalling word-for-word anything that they have read once. Each one of them has a different classic stored in his memory. Granger explains that they are part of a network of thousands of people all over the country who have bits and pieces of different books stored within their memories. Granger says that Montag is important because he represents their "back-up copy" of the Book of Ecclesiastes. Granger says they are prepared to wait for as long as it takes and will pass their books down through succeeding generations if need be. He accepts the possibility that someday there will be another Dark Age and they will have to go through it all again, but he is confident about man's determination to save what is worth saving. Granger believes that when people change even a small part of the world thoughtfully and deliberately, they leave behind enough of their souls to enable other people to mourn them properly. Suddenly, they see jets flash over the city and drop their bombs; the city is vaporized by the explosion. The men are knocked flat by the shock wave. As he clings to the earth, Montag mentally pictures Mildred just as she's about to meet her death. He suddenly remembers that he met her in Chicago. Afterward, Montag thinks of the Book of Ecclesiastes and repeats it to himself. The aftershock dies down, and the men rise and eat breakfast. Granger compares mankind to a phoenix rising again and again from its own ashes, and comments that they will first need to build a mirror factory to take a long look at themselves to see what "asses and fools they can be." The men turn upriver toward the city to help the survivors rebuild from the ashes.

## Misplaced Modifiers

A misplaced modifier is a phrase that is awkwardly placed in the sentence so that it does not describe what the writer wants it to describe. To avoid this problem, place a modifier as close as possible to the word it modifies.

**MISPLACED MODIFIER:** Jeff bought an old Jeep from a crooked dealer **with a faulty transmission**.

Did the jeep or the crooked dealer have a faulty transmission? Yes, it was the jeep; therefore, the modifying phrase is awkwardly placed. The phrase with a faulty transmission should be next to the word jeep, the word it modifies.

**CORRECTED MODIFIER:** Jeff bought an old Jeep **with a faulty transmission** from a crooked dealer.

**MISPLACED MODIFIER:** Sam screamed at the barking dog **in his underwear**.

Now, really, did the dog wear underwear?

**CORRECTED EXAMPLE:** Sam, **in his underwear**, screamed at the barking dog.

**EXERCISE 1:** Rewrite the sentence so that the modifying phrase is as close as possible to the word it describes.

1. Her boyfriend opened the door with a wicked smile.
2. The cat should be treated by a veterinarian that has worms.
3. While sweeping the floor, the stew boiled over on the stove.
4. While washing his brother's car, a scratch was discovered on the bumper.
5. Thinking of something else, the instructor's voice surprised me.
6. While writing my paper, the telephone rang.
7. A man and his dog ran around the building with a red leather collar.
8. I heard that our school needs additional instructors on the television news.
9. Laid in the back seat, the nun could not find her Bible.
10. Coretta bought a pit bull dog alarmed by the robberies in her neighborhood.