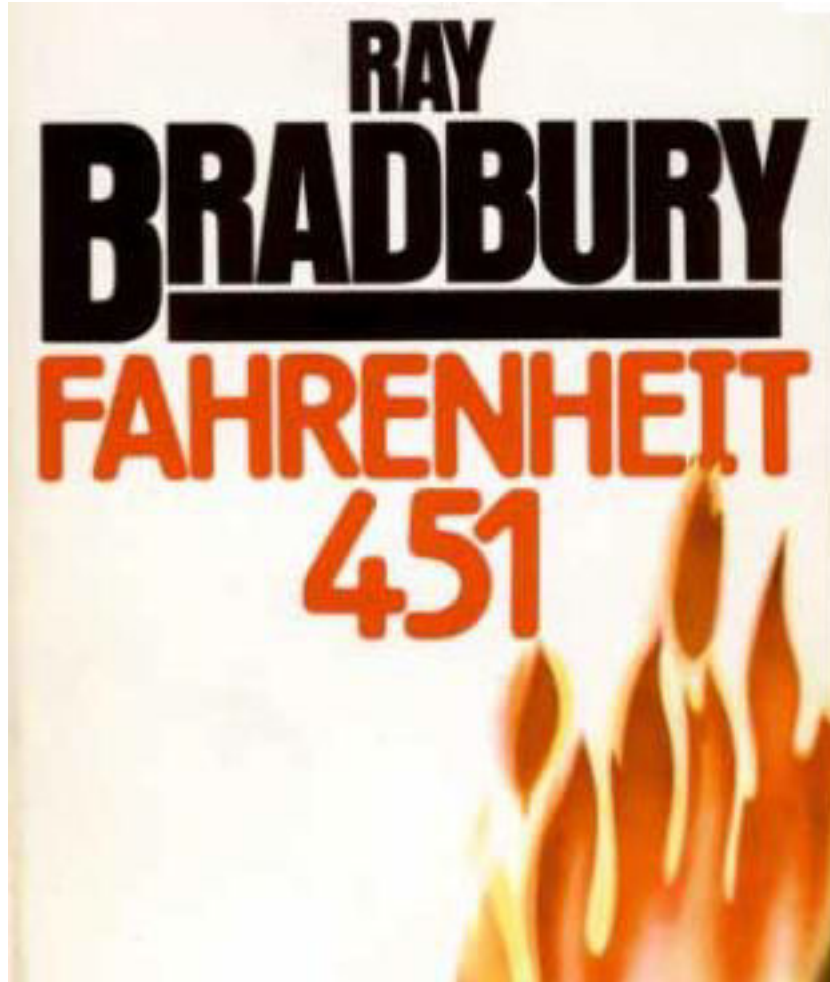


Fahrenheit 451



Original Materials:

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**Revised by:
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Original Introduction

The act of putting together this unit proved as interesting as the layered subtext of the novel Fahrenheit 451 itself. The three of us came into the project believing in the book's undeniable appeal for teenagers, its relevancy to the world we live in, and its value as a vehicle for teaching literary analysis. However, as we worked our way through Bradbury's story we found ourselves disagreeing with what we believed to be the "heart" of the novel. At first vaguely frustrating, we soon realized that the book's resistance to a 'final' interpretation was in part what made it such a valuable tool. The novel's meaning shifts and changes as time passes and different eyes scan its pages. As Beatty (the novel's primary protagonist) says, "*What traitors books can be! You think they're backing you up, and they turn on you. Others can use them too, and there you are, lost in the middle of the moor, in a great welter of nouns and verbs and adjectives.*"

At once political and very human, Fahrenheit 451 speaks to such weighty political themes as censorship and governments' purposeful use of lies to maintain an ugly truth. But the book also becomes a very personal human study of such concepts as marriage, friendship and the question of how to live a fulfilled life. Thus we believe that despite a relatively low degree of reading difficulty, Ray Bradbury's science fiction story is a potent tool for the classroom. Its use of literary devices is delightfully blatant. It houses a myriad collection of relevant themes. The novel's characters are both sad and redemptive. And most important, Fahrenheit 451 is more relevant than ever.

This unit was constructed in an effort to make literary analysis accessible to the student. We believe that the reading and writing activities in this unit allow the instructor an opportunity to harness students' emerging understanding of the complex world they are entering, and utilize it to build their analytical skills. You will find a number of different writing exercises that ask the students to use their own experiences to guide them through the novel. There are also plenty of opportunities for active discussion and community-building activities.

As the epigraph to the novel says, "*If they give you ruled paper, write the other way.*"

A Combustible Narrative

Fahrenheit 451 Curriculum Revision

“It was a pleasure to burn” (3). Thus begins the dustpan story of a futuristic society, *Fahrenheit 451* written by Ray Bradbury. This powerful novel and accompanying curriculum have been designed for the 10th grade level. The unit has undergone at least three revisions by Portland Public School Language Arts Teachers. This unit, magnanimous in scope, was selected as one of the core units for the 2010-11 school year and will be available for sophomore teachers of 10th grade classrooms as part of a pilot project.

The special focus on the literary unit was articulated through the creative lens of Grant Wiggins and Jay McTighe’s, text, Understanding by Design, an innovative set of learning ideas whose main premise, Backwards Design, is illustrated by the template created at the beginning of this unit. Also, in this set of “deliverables” include a table of contents, lessons of the learning plan labeled with academic priority standards, a pre-assessment, two culminating assessments in student-friendly language, differentiated possibilities, and a list of literary terms that have been used in the unit. Finally, a resources section has been added for additional textual selections that may be helpful for the teacher or student learner. Importantly, the 10th Grade *Write Source* and the 10th Grade Holt Anthology were extensively referenced to assist the teacher and student in the composition of the two possible assessments.

Essential questions that provided the impetus for the curricular unit are as follows:

- How does the story affect individuals in society?
- How do people engage in social protest?
- What is the importance of books?
- What is a theme learned from the text?

The culminating assessment and alternative culminating assessments or final projects are focused on expository writings. The traditional culminating piece is the thematic essay and the alternative assessment is a research project on a theme that connects to today’s society. Consistent with the Backwards by Design model, the larger goals are explored, followed by the specific learning practices that allow the student to create and make connections to the text, all, with an organized and punctual format in

mind. Strategies are specified to allow the student to reflect on the text and review some of the ideas that have been already presented in the classroom.

Pre Assessment strategies introduce the student to the culminating project; the writing process scaffolds and leads to the final writings. Poignantly, there is a differentiated example of the thematic essay that has been included for students having a challenging time. A Revision and Editing handout has been added to aid the student in writing process. Connections have been made to the 10th Grade *Write Source* to provide easier access to this powerful novel that the Portland Public School System has adopted. Lastly, there is a student reflection designed so that students may review the writing traits and learning process. The study and written investigation of themes of *Fahrenheit 451* is not only useful in the classroom but a significant benchmark for thinkers everywhere.

Fahrenheit 451 Template

Stage 1: Desired Outcomes

<p>Priority Standards: (number and description)</p> <p>Reading</p> <p>10.01. Analyze figurative expressions, comparisons and analogies</p> <p>10.07. Draw conclusions about reasons for actions/beliefs and support assertions.</p> <p>Literature</p> <p>10.09: Students will identify the development of themes.</p> <p>10.11: Describe the function and effect upon a literary work of common literary devices such as symbolism, and irony.</p> <p>10.15: Evaluate how literary elements (conflict, point of view, and setting are used to establish mood, place, time period, and cultures, and contribute to their development of its theme.</p> <p>Writing</p> <p>10.16.1: Establish a context where appropriate</p> <p>10.17: Writing Conventions such as roots, bases, prefixes, suffixes, correct use of pronouns.</p> <p>10.18.1: Develop a thesis.</p> <p>10.18.2. Support a position with precise and relevant examples.</p> <p>Optional: Use effective note taking techniques to ensure proper documentation.</p>	
<p>Understandings:</p> <p>Students will understand that...</p> <ul style="list-style-type: none"> • The narrative elements of the novel. • The identification of literary devices and their effect on the meaning of the story. • How to compose a literary essay. • Discuss key episodes, events, and ideas and interpret them on a literal, interpretive, and universal level 	<p>Essential Questions:</p> <ul style="list-style-type: none"> • How does this story affect individuals and society in the 21st century? • How do people engage in social protest? • What is the importance of literacy in society? • What is the importance of books? Why read? • What is a point or theme learned from the story or narrative?
<p><i>Students will know:</i></p> <ul style="list-style-type: none"> • the levels of questioning • the story and narrative by Ray Bradbury. • literary elements and particularly focus on figurative language such as metaphor, simile and symbolism. 	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> • compose a thesis and compose a literary essay. • apply ideas of the text to higher applications.

Stage 2: Assessment Evidence

<p>Culminating Assessment <i>(learning task)</i></p>	<p>Other Evidence</p>
<p>Students will write a literary analysis essay.</p>	<p>Students may create a brochure on a related social justice issue around related topics of banned books, or a controversial literacy topic.</p>

Stage 3: Learning Plan – *Fahrenheit 451*

Activity Title	Priority Standards	This Guide	Original Guide
Lesson #1: Essential Question -- What if?	10.07. Draw conclusions about reasons for actions/beliefs and support assertions. 10.09: Students will identify the development of themes.	9	9
Lesson #2: A Pleasure to Burn	10.07. Draw conclusions about reasons for actions/beliefs and support assertions. 10.09: Students will identify the development of themes.	11	12
Lesson #3: Using Active Notes	10.07. Draw conclusions about reasons for actions/beliefs and support assertions. 10.09: Students will identify the development of themes. 10.11: Describe the function and effect upon a literary work of common literary devices such as symbolism, and irony. 10.15: Evaluate how literary elements (conflict, point of view, and setting are used to establish mood, place, time period, and cultures, and contribute to there development of its theme.	13	14
Lesson #4: Pre-assessment	10.07. Draw conclusions about reasons for actions/beliefs and support assertions. 10.09:Students will identify the development of themes. 10.16.1: Establish a context where appropriate 10.17: Writing Conventions such as roots, bases, prefixes, suffixes, correct use of pronouns. 10.18.1: Develop a thesis. 10.18.2. Support a position with precise and relevant examples.	16	
Lesson #5: Burn all, burn everything	10.07. Draw conclusions about reasons for actions/beliefs and support assertions. 10.09: Students will identify the development of themes.	19	26
Lesson #6: Tiered Lesson	10.07. Draw conclusions about reasons for actions/beliefs and support assertions. 10.09: Students will identify the development of themes. 10.11: Describe the function and effect upon a literary work of common literary devices such as symbolism, and irony. 10.15: Evaluate how literary elements (conflict, point of view, and setting are used to establish	23	

Activity Title	Priority Standards	This Guide	Original Guide
	mood, place, time period, and cultures, and contribute to there development of its theme. 10.18.1: Develop a thesis.		
Lesson #7: Motifs	10.11: Describe the function and effect upon a literary work of common literary devices such as symbolism, and irony. 10.15: Evaluate how literary elements (conflict, point of view, and setting are used to establish mood, place, time period, and cultures, and contribute to there development of its theme.	34	52
Culminating Assessment	10.09: Identify the development of theme 10.16.2: Use organizational structures such as introduction, body, and conclusion 10.16.3: Provide transitions to link paragraphs. 10.18.1: Develop a thesis 10.18.2: Support a position with relevant examples	36	
Lesson #8: Introduction	10.16.2: Develop organizational structures such as introduction, body, and conclusion	39	
Lesson #9: Body	10.16.2: Develop organizational structures such as introduction, body, and conclusion	40	
Lesson #10: Conclusion	10.16.2: Develop organizational structures such as introduction, body, and conclusion	41	
Alternative Culminating Assessment	10.18.1:Develop a thesis 10.18.2: Support ideas with precise examples and documentation 10.16: Develop ideas into paragraphs 10.16.3: Include transitions 10.17: Conventions	42	
Lesson #11: Outline, note card, information gathering	10.18.2: Support ideas with precise examples Use effective note taking techniques to ensure proper documentation.	45	
Lesson #14: Unit Reflection		47	
Resources		49	

Academic Vocabulary

The vocabulary used extensively in this unit on *Fahrenheit 451*:

Allegory
Passage
Epigram
Allegory
Imagery
Symbolism
Metaphor
Simile
Motif
Theme
Archetype
Allusion
Alliteration
Assonance
Characterization
Blocking
Setting
Dialogue
Protagonist
Subtext
Personification
Metonymy
Theme
Thesis
Connotation
Denotation

Lesson #1: Essential Questions – What if?

Overview: This lesson asks students to engage with the idea of speculative literature like this novel.

Time: 1 class period

Materials: pen and lined paper

Objectives: Students will understand the idea of speculative literature and will explore the idea of the novel's epigram.

Procedures:

1. Write the following quotation on the board: "If they give you ruled paper, write the other way." Jimenez's quotation is the epigram to *FH 451*. Have students contemplate the quotation for a minute or two.

2. Next, have students write a brief story based on the following prompt and beginning with the sentence that follows it:

Prompt: What if someone refused to write in the lines?

Opening sentence: I refuse to write in the lines.

Tell students that they will have ten minutes to write from this character's point of view. The must include a conflict and a resolution. They also must "write the other way."

3. When students are finished have them read their stories aloud. Then ask the following questions:
 - a. Are there any connections between your stories?
 - b. What is the experience of writing the other way like?
 - c. Based on the epigram, what do you think this book will be about?
-

4. Discuss the idea of speculative literature. Tell the students that Bradbury bases his story on a series of “what if?” questions. These questions are a bridge into some of the larger ideas in the novel. Below, are a few of them. Use them as discussion questions for the remainder of the period.
 - a. What if books were illegal?
 - b. What if we could interact with characters on television shows?
 - c. What if technology keeps developing as quickly as it is?
5. Another idea is to have students come up with a list of things they find essential to a quality life. List them on the board and ask what if? questions about them. Have them write a story based on this or just speculate about the possibilities.

Example: music

What if music became illegal?

Lesson #2: A Pleasure to Burn

Overview: this lesson will introduce students to the close reading approach we will be taking through the study of this novel.

Time: one class period

Materials: photocopy of the passage

Objectives: Students will begin to understand close reading.

Procedures:

1. Hand out the photocopy of the passage. Read it out loud.
2. On the board, define figurative language and the different kinds.
3. Have students underline all of the examples of figurative language in the passage.
4. Have students share their findings. For each one, discuss the following questions:

Why is the comparison made between _____ and _____?
What effect does the comparison have on the reader?

For example, why is the comparison made between books and birds?

A possible answer could be because the burning of books is the burning of something innocent and alive. This comparison makes the reader dislike the fireman for burning the books.

5. Write their answers on the board.
6. Then, ask the following questions:

What is the image of firemen so far?
What about books?
What about Montag?

7. Use the book and continue reading. Have students do the note-taking assignment.

The Opening of *Fahrenheit 451*

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. 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. 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.

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

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.

Lesson #3: Using Active Notes

Overview: Introduce students to the ways that they will take notes during the study of the novel.

Time: One class period

Materials: Active Note Taking handout for students

Objectives: To reinforce strong note taking habits and literary terminology that can be used later as they work towards a final essay or project.

Fahrenheit 451 is an excellent book to use to scaffold a students note taking skills. The book's use of literary devices, throughout the novel, is quite pronounced. Imagery, for instance, is abundant, reinforcing Bradbury's use of symbolic language to the young reader. But our students can plod heedlessly through the novel if we don't help them focus their attention. A modified dialogue journal is a very effective tool to assist them.

Steps:

1. Pass out the "Literary Tools" sheet. You've probably gone over most of these devices with your students already. It never hurts to reinforce them, however. Use this opportunity to make sure you students are clear on what these literary tools do, and how they can recognize them.
2. Pass out the "Active Note Taking" sheet. Read over the "T-Chart" directions with them. Then, begin reading the first 10 ½ pages of the book with your students. As you read, ask your students to begin filling in their T-charts. When you reach the break after Montag discovers Mildred having taken too many sleeping pills, stop before you get to the section where the 'repair men' come to use the snake on her stomach.
3. In this early section Bradbury establishes some primary characterization through imagery, setting, and dialogue. Note for instance how the early reference to his hose invokes a metaphorical comparison to a snake. Animal metaphor is a continued motif throughout the novel. The development of Guy Montag's character is rapid. Note how quickly he changes from being described as having a "fierce grin" to wearing "his happiness like a mask..." Having students find the moments, established through use of setting and color imagery, where Montag changes prepares them for the more dramatic philosophical shifts of later pages.
4. After you finish reading the section gives the students a couple of minutes to look over their T-chart. Draw a chart on the board and ask the students to volunteer their work. Ask your students to write down notes that they didn't catch. As the students move through the book, periodically review this practice. Be certain to emphasize the importance of heading their notes by chapters and page numbers. This way, as they look back at the end of the unit, they will have a categorical collection of notes to use in their final projects.

Literary Tools

Below is a list of literary tools that writers employ to develop subtext. You will be identifying these devices as they appear in Fahrenheit 451. Through them, you and your classmates will build a deeper understanding of the novel and its language. Be sure you know how each device is used! If you know, then you flow.

- Allegory
- Imagery
- Symbolism
- Metaphor
- Simile
- Motif
- Theme
- Archetype
- Allusion
- Alliteration
- Assonance
- Characterization
- Blocking
- Setting
- Dialogue
- Protagonist
- Antagonist
- Subtext
- Personification
- Metonymy

Fahrenheit 451
Active Note Taking

Have you ever read over an entire page only to find that you can't remember what you just read? That's a common problem; especially in a classroom setting. Even experienced readers can find their attention lapsing.

Reading is an *interactive process*. Your mind has to interpret the words on the page and fit them into the larger canvas of the entire work. This is why it is imperative to develop focused note taking skills.

As we read the first ten or so pages of Fahrenheit 451, write down literary devices that you can recognize in the text. A simple way to format your work is in "T-chart" format: you keep track of your work in an expanded T-chart. Through careful observation, the story will reveal subtle tricks of language. Start with your observations. What do you notice about the characters, their language, the setting, or anything else? Write these observations under the observations column. Similarly, write down your questions in the questions column. Do the same for any literary tools you note. For example:

Observations	Questions	Imagery	Setting	Similes/Metaphors
Montag seems to enjoy his job on first couple pages.	Why is the title of this chapter "The Hearth and the Salamander"?	A lot of light colors. Pg. 5	Autumn leaves-season. Pg. 5	Hose is a 'great python'. Pg. 3

Lesson #4: Pre-Assessment on the Literary Analysis

Overview: Identify students' strengths and weaknesses with literary analysis writing

Duration: 50 minutes

Academic Priority Standards:

10.09: Identify and analyze themes

10.13: Evaluate subtleties of the text.

10.18: Develop a thesis

10.18.2: Support a position with precise and relevant examples.

Steps:

1. Be sure to explain students about the purpose of a pre-assessment. Its goal is only to give the teacher and student a sense of the student's current abilities with literary analysis: There will no penalty for not doing well, so long as it is completed.
2. Hand out the directions and the prompt. Students should write for 30-40 minutes and before submitting, they should fill in the rubric as their own self-assessment.
3. When their assessments are returned, be sure that students can take a few minutes to reflect on their own current level with these skills.

Fahrenheit 451: Pre-assessment

In this activity, you will write a brief response to the following prompt. You will be scored using the rubric that follows, but the only goal of this assessment is to identify your current skill level with literary analysis.

Prompt: So far in your reading of the novel, you have come across many ideas that you author probably wants the reader to learn from the novel. Oftentimes, these ideas are called “themes.” What is one major theme or idea that the author puts forward in this novel? Be sure that your response includes an introductory paragraph with a thesis, one ore more body paragraphs, and a conclusion. Whenever possible, use direct quotes or examples from the novel to support your position. Proofread your piece before submitting.

After you complete your response, be sure to assess yourself using the rubric.

Lesson #5: Burn all, burn everything

Overview: This is a lesson for students to explore some of the essential questions of the novel, specifically how and why are books and materials censored.

Materials: A.L.A. List of 100 most banned books.

Objectives: Students will understand the idea of censorship and book banning.

Procedures:

1. Before reading these pages, hand out the list of banned books. Give students a few minutes to scan the list. Naturally, they will start to gasp when they see some of their favorites on the list. This should lead to discussion, but here are some questions just in case.
 - a. What books are you familiar with on this list?
 - b. Why do you think those books are banned in some places?
 - c. Do you think it is valid for these books to be banned?

Notice that there are two books blacked out on the list. This should lead some students to curiously ask what they are. Tell them you have to keep that a secret. After they get mad, ask them why they feel this way. This is a good way to get them to feel the human desire for freedom and truth that Montag ends up feeling.

Since there might be some students who haven't read any of the books, bring in a copy of *Where's Waldo?*. Have fun looking for him, but be sure to discuss why in the world anyone would ban this thing other than that it makes them feel stupid.

2. Have students write a letter from the point of view of the author of one of the banned books. This letter should be directed to the people responsible for banning the book. These could be persuasive essays for CIM.
3. After having students read some of their letters out loud, hand out and read Kurt Vonnegut's letter to Mr. McCarthy. Discuss his ideas. Is he persuasive? Why or why not?
4. Next, read pages 53-68 together. Have students pay close attention to Beatty's reasons for censoring books. Then discuss the following questions:
 - a. How do these reasons compare and contrast with the reasons we came up for the list of most banned books?
 - b. Debate Beatty's ideas. Do you agree or disagree with them? Why?

Letter from Kurt Vonnegut on the burning of his novel:

My novel *Slaughterhouse-five* was actually burned in a furnace by a school janitor in Drake, North Dakota, on instructions from the school committee there, and the school board made public statements about the unwholesomeness of the book. Even by the standards of Queen Victoria, the only offensive line in the entire novel is this: "Get out of the road, you dumb motherfucker." This is spoken by an American antitank gunner to an unarmed American chaplain's assistant during the Battle of the Bulge in Europe in December 1944, the largest single defeat of American arms (the Confederacy excluded) in history. The chaplain's assistant had attracted enemy fire.

So on November 16, 1973, I wrote as follows to Charles McCarthy of Drake, North Dakota:

Dear Mr. McCarthy:

I am writing to you in your capacity as chairman of the Drake School Board. I am among those American writers whose books have been destroyed in the now famous furnace of your school.

Certain members of your community have suggested that my work is evil. This is extraordinarily insulting to me. The news from Drake indicates to me that books and writers are very unreal to you people. I am writing this letter to let you know how real I am.

I want you to know, too, that my publisher and I have done absolutely nothing to exploit the disgusting news from Drake. We are not clapping each other on the back, crowing about all the books we will sell because of the news. We have declined to go on television, have written no fiery letters to editorial pages, have granted no lengthy interviews. We are angered and sickened and saddened. And no copies of this letter have been sent to anybody else. You now hold the only copy in your hands. It is a strictly private letter from me to the people of Drake, who have done so much to damage my reputation in the eyes of their children and then in the eyes of the world. Do you have the courage and ordinary decency to show this letter to the people, or will it, too, be consigned to the fires of your furnace?

I gather from what I read in the papers and hear on television that you imagine me, and some other writers, too, as being sort of ratlike people who enjoy making money from poisoning the minds of young people. I am in fact a large, strong person, fifty-one years old, who did a lot of farm work as a boy, who is good with tools. I have raised six children, three my own and three adopted. They have all turned out well. Two of them are farmers. I am a combat infantry veteran from World War II, and hold a purple heart. I have earned whatever I own by hard work. I have never been arrested or sued for anything. I am so much trusted with young people and by young people that I have served on the faculties of the University of Iowa, Harvard, and the City College of New York. Every year I receive at least a dozen invitations to be commencement speaker at colleges and high schools. My books are probably more widely used in schools than those of any other living American fiction writer.

If you were to bother to read my books, to behave as educated persons would, you would learn that they are not sexy, and do not argue in favor of wildness of any kind. They beg that people be kinder and more responsible than they often are. It is true that some of the characters speak coarsely. That is because people speak coarsely in real life. Especially

soldiers and hardworking men speak coarsely, and even our most sheltered children know that. And we all know, too, that those words really don't damage children much. They didn't damage us when we were young. It was evil deeds and lying that hurt us.

After I have said all this, I am sure you are still ready to respond, in effect, "Yes, yes- but it still remains our right and responsibility to decide what books our children are going to be made to read in our community." This is surely so. But it is also true that if you exercise that right and fulfill that responsibility in an ignorant, harsh, un-American manner, then people are entitled to call you bad citizens and fools. Even your own children are entitled to call you that.

I read in the newspaper that your community is mystified by the outcry from all over the country about what you have done. Well, you have discovered that Drake is a part of American civilization, and your fellow Americans can't stand it that you have behaved in such an uncivilized way. Perhaps you will learn from this that books are sacred to freemen for very good reasons, and that wars have been fought against nations which hate books and burn them. If you are an American, you must allow all ideas to circulate freely in your community, not merely your own.

If you and your board are now determined to show that you in fact have wisdom and maturity when you exercise your powers over the education of your young, then you should acknowledge that it was a rotten lesson you taught these young people in a free society when you denounced and then burned books - books you hadn't even read. You should also resolve to expose your children to all sorts of opinions and information, in order that they will be better equipped to make decisions and to survive. Again: you have insulted me, and I am a good citizen, and I am very real.

Lesson #6: Tiered Lesson for *Fahrenheit 451*

Overview: Students will be able to see how the notes they have been taking can lead to the beginning of a literary analysis essay, while other students will be able to get more support or extension depending on their current needs.

Time: 90 minutes

Procedures:

1. Looking back on the results of your students' pre-assessments, arrange them into three groups:
 - a. Group 1: those students who have already met or exceeded all of the standards on the pre-assessment rubric
 - b. Group 2: those met or nearly met all of the standards
 - c. Group 3: those who did not meet any of the standards.
2. Students in group #1 should follow the directions of the lesson that follows called "The Vast Wasteland." Note that you can give individual sections of the reading to students; they do not need to read the whole speech to be able to do the activity. In the time provide, students will be able to have time to read, discuss, and write a brief response to the article in the form of an effective thesis statement.
3. Students in Group #2 should follow the directions for the lesson titled "Connect the Notes" essay. In the time provided, they will be able to get through step #7 or #8 with their thesis statements.
4. Students in Group #3 should follow the steps for the lesson titled "Free Write, List, and Thesis."
5. Debrief the process with students and as an exit ticket, ask them to reflect on their developing skills and confidence with writing literary analysis.

Tiered Lesson: Group #1: The Vast Wasteland

Materials: Newton Minow's "vast wasteland speech"

Objectives: To ask students to write a persuasive essay or create a persuasive speech that explores how television should be monitored today.

Procedures:

1. Introduce the speech by Minow. Be certain to point out that at the time he wrote this, in 1961, television was still a new phenomenon. People had few choices with respect to what they were watching.
2. Read the speech using the edited version enclosed. At the end of each section, review what Minow has said. Ask the students to mark as they go along questions, observations, and word choice.
3. At the end of the speech, brainstorm what the "heart" of the message was. What was Minow trying to warn the public of? How did he feel television was both essential and damaging?
4. Once a substantial list, with accompanying quotations, has been created, break students up into small groups. Ask them to discuss their opinions on television today with respect to Minow's main points. How should television be regulated today? What are television's assets? What are its detriments? How can it be helpful to inform an enlightened populace? How can it be utilized to mesmerize and deceive its viewers? Be certain that you students take notes on this small group and following large group discussion.
5. Return to large group and have students report out. List their findings on the board. Engage in a full classroom discussion.
6. Encourage kids to seek other opinions on the topic. If you wish, extend the assignment by asking them to do research.
7. Prepare a persuasive paper or speech around their conceptions and ideas of television's role in our contemporary culture.

In May of 1961 FCC chairman Newton Minow gave his famous "**Wasteland Speech**":

"When television is good, nothing—not the theater, not the magazines or newspapers—nothing is better.

But when television is bad, nothing is worse. I invite you to sit down in front of your television set when your station goes on the air and stay there without a book, magazine, newspaper, profit-and-loss sheet or rating book to distract you—and keep your eyes glued to that set until the station signs off. I can assure you that you will observe a vast wasteland."

This speech is actually titled "**Television and the Public Interest**" was a doomsday speech for the medium of television, at a time when there were only three networks and when the realm of television was much less vast than it is today.

This is an edited version of Newton Minow's speech to the National Association of Broadcasters on May 9, 1961:

Thank you for this opportunity to meet with you today. This is my first public address since I took over my new job. It may also come as a surprise to some of you, but I want you to know that you have my admiration and respect.

I admire your courage—but that doesn't mean I would make life any easier for you. Your license lets you use the public's airwaves as trustees for 180 million Americans. The public is your beneficiary. If you want to stay on as trustees, you must deliver a decent return to the public—not only to your stockholders. So, as a representative of the public, your health and your product are among my chief concerns.

I have confidence in your health. But not in your product. **I am here to uphold and protect the public interest.** What do we mean by "the public interest?" Some say the public interest is merely what interests the public. I disagree.

When television is good, nothing—not the theater, not the magazines or newspapers—nothing is better.

But when television is bad, nothing is worse. I invite you to sit down in front of your television set when your station goes on the air and stay there without a book, magazine, newspaper, profit and-loss sheet or rating book to distract you—and keep your eyes glued to that set until the station signs off. I can assure you that you will observe a **vast wasteland.**

You will see a procession of game shows, violence, audience-participation shows, formula comedies about totally unbelievable families, blood and thunder, mayhem, violence, sadism, murder, western badmen, western good men, private eyes, gangsters, more violence and cartoons. And, endlessly, commercials—many screaming, cajoling and

Sentenced to prime time

Is there one person in this room who claims that broadcasting can't do better? Well, a glance at next season's proposed programming can give us little heart. Of 73 1/2 hours of prime evening time, the networks have tentatively scheduled 59 hours to categories of "action-adventure," situation comedy, variety, quiz shows and movies.

Is there one network president in this room who claims he can't do better? Well, is there at least one network president who believes that the other networks can't do better? Gentlemen, your trust accounting with your beneficiaries is overdue. Never have so few owed so much to so many.

Why is so much of television so bad? I have heard many answers: demands of your advertisers; competition for ever-higher ratings; the need always to attract a mass audience; the high cost of television programs; the insatiable appetite for programming material--these are some of them. Unquestionably these are tough problems not susceptible to easy answers.

But I am not convinced that you have tried hard enough to solve them . . . and I am not convinced that the people's taste is as low as some of you assume.

What about the children?

Certainly I hope you will agree that ratings should have little influence where children are concerned. It used to be said that there were three great influences on a child: home, school and church. Today there is a fourth great influence, and you ladies and gentlemen control it.

If parents, teachers and ministers conducted their responsibilities by following the ratings, children would have a steady diet of ice cream, school holidays and no Sunday school. What about your responsibilities? There are some fine children's shows, but they are drowned out in the massive doses of cartoons, violence and more violence. Must these be your trademarks?

Let me make clear that what I am talking about is balance. You will get no argument from me if you say that, given a choice between a western and a symphony, more people will watch the western. I like westerns and private eyes too--but a steady diet for the whole country is obviously not in the public interest. We all know that people would more often prefer to be entertained than stimulated or informed. But your obligations are not satisfied if you look only to popularity as a test of what to broadcast. You are not only in show business; you are free to communicate ideas as well as relaxation. You must provide a wider range of choices, more diversity, more alternatives. It is not enough to cater to the nation's whims--you must also serve the nation's needs.

The 6 principles

I want to make clear some of the fundamental principles which guide me.

First: *The people own the air.* They own it as much in prime evening time as they do at 6 o'clock Sunday morning. For every hour that the people give you, you owe them something. I intend to see that your debt is paid with service.

Second: I think it would be foolish and wasteful for us to continue any worn-out wrangle over the problems of payola, rigged quiz shows and other mistakes of the past. There are laws on the books, which we will enforce. But there is no chip on my shoulder.

Third: I believe in the free enterprise system. I want to see broadcasting improved and I want you to do the job. I am proud to champion your cause. It is not rare for American businessmen to serve a public trust. Yours is a special trust because it is imposed by law.

Fourth: I will do all I can to help educational television. There are still not enough educational stations, and major centers of the country still lack usable educational channels.

Fifth: I am unalterably opposed to governmental censorship. There will be no suppression of programming which does not meet with bureaucratic tastes.

Sixth: I did not come to Washington to idly observe the squandering of the public's airwaves. I believe in the gravity of my own particular sector of the New Frontier. There will be times perhaps when you will consider that I take myself or my job too seriously. Frankly, I don't care if you do.

Now, how will these principles be applied? Clearly, at the heart of the FCC's authority lies its power to license, to renew or fail to renew, or to revoke a license. As you know, when your license comes up for renewal, your performance is compared with your promises. I understand that many people feel that in the past licenses were often renewed pro forma. I say to you now: Renewal will not be pro forma in the future. There is nothing permanent or sacred about a broadcast license.

But simply matching promises and performance is not enough. I intend to do more. I intend to find out whether the people care. I intend to find out whether the community which each broadcaster serves believes he has been serving the public interest. You must re-examine some fundamentals of your industry. You must open your minds and open your hearts to the limitless horizons of tomorrow.

Words of wisdom

I can suggest some words that should serve to guide you:

Television and all who participate in it are jointly accountable to the American public for respect for the special needs of children, for community responsibility, for the advancement of education and culture, for the acceptability of the program materials chosen, for decency and decorum in production, and for propriety in advertising. This responsibility cannot be discharged by any given group of programs, but can be discharged only through the highest standards of respect for the American home, applied to every moment of every program presented by television. Program materials should enlarge the horizons of the viewer, provide him with wholesome entertainment, afford helpful stimulation, and remind him of the responsibilities which the citizen has toward his society.

These words are not mine. They are yours. They are taken literally from your own Television Code. They reflect the leadership and aspirations of your own great industry. I urge you to respect them as I do.

We need imagination in programming, not sterility; creativity, not imitation; experimentation, not conformity; excellence, not mediocrity. Television is filled with creative, imaginative people. You must strive to set them free.

The power of instantaneous sight and sound is without precedent in mankind's history. This is an awesome power. It has limitless capabilities for good—and for evil. And it carries with it awesome responsibilities—responsibilities which you and I cannot escape.

I urge you to put the people's airwaves to the service of the people and the cause of freedom.

Tiered Lesson: Group #2 “Connect the Notes Essay”

1. At the **end of each of the three sections of the book**, have the students generate an initial list of thematic ideas (which you add to as the unit progresses). Provided is an initial list on the student handout. Use these as a springboard for the students to discover other themes.
2. Ask them to choose a colored highlighter for two or three themes. Then, ask them to go back over their notes and *highlight quotations, observations, comments, and questions* that they believe allude to this larger theme. You might want to give a demonstration the first time through. Take for instance, the imagery associated with Clarisse during her introduction. There are many references to the **natural world**: the autumn leaves, the wind, the moon, trees, etc. Thus Clarisse is associated with the organic, being alive, whereas Mildred is more closely associated with the artificially constructed world of large television.
3. After your students have had the time to look over and highlight their notes, have kids share out individually. For example, a student may choose ‘animal imagery’ as one of the themes they focused upon. They would share out which of their specific elements would support this theme. Draw a web of connections on the board as the students link specific support to larger themes. Include page numbers for reference.
4. Give the students the sample student essay. Read together as a class. Your students should take notes individually on what things they notice about the essay. What are the elements of a literary analysis? What is the student essay focusing on? Then, depending on your class needs, see enclosed craft lessons on opening, embedded quotations, and conclusions.
5. Choose one sample topic to do together as a class (maybe animal imagery or personal awakenings). As a group, brainstorm what might be some images and ideas that come up when talking about animal imagery. What do these images indicate? What does including all this animal imagery do to enhance the subtext of the novel? For example, the mechanical hound is juxtaposition between artificiality and the organic. As a symbol, what

- could this dog be said to represent as a larger theme? Perhaps that the people of this world are, in many ways, as artificial as this robot.
6. Break the students into small groups and have them choose a portion of the animal imagery essay to write. Have some take a stab at writing an introduction. What quotation might they use to introduce their essay? Have other students look to write a paragraph for the body, and another group write a conclusion. Be sure to emphasize that their notes are their pieces of support.
 7. Have each group paste their paragraph on the wall. Ask them to talk about what each paragraph does well. Do any of them use embedded quotations properly? Do some use setting to support their ideas? What is convincing about their work?
 8. After you look at the paragraphs themselves, ask this guiding question: what do all these paragraphs seem to indicate? What are we as a class saying about this idea? Brainstorm their comments on the board. After awhile, indicate that they have **begun to formulate a thesis!** All their ideas regarding “what are we saying” can aim towards a common thesis.
 9. Now that you have a rough class thesis, focus on writing an introduction. Have each student write a paragraph that introduces this unifying “what are we saying” idea.

FROM CHECKER BOARDS TO ROOSTERS: THE POWER OF IMAGERY

Toni Morrison says, "The best art is political and you ought to be able to make it unquestionably political and irrevocably beautiful at the same time." In her novel, *Beloved*, Morrison demonstrates her ability to produce the "best art." She creates horrifying images of slavery so vividly they stay with the reader forever. Her imagery is the kind that is terribly beautiful, searingly beautiful, painfully beautiful.

One of the images Morrison embeds in the reader's mind is the tree on Sethe's back. The tree was planted on Sethe's back by her master's nephews. Why? Because she fought back while they stole her breast milk after raping her. Amy describes the scars on Sethe's back to her:

It's a tree, Lu. A chokecherry tree. See, here's the trunk-- it's red and split wide open, full of sap, and this here's the parting for the branches. You got a mighty lot of branches. Leaves, too, look like, and dern if these ain't blossoms. Tiny little cherry blossoms, just as white. Your back got a whole tree on it. In bloom. What God have in mind, I wonder. I had me some whippings, but I don't remember nothing like this (Morrison 79).

Morrison doesn't say, "Slavery is a terrible thing." She imprints the beatings into your mind, shows you the puss filled scars. You feel the aching pain as Amy touches Sethe's back from the trunk to the blossoms.

Morrison's image of black families as checkers on a checker board evoked sadness. Slaves were objects and the whites didn't care who went where.

...in all of Baby's life, as well as Sethe's own, men and women were moved around like checkers. Anybody Baby Suggs knew, let alone loved, who hadn't run off or been hanged, got rented out, loaned out, bought up, brought back, stored up, mortgaged, won, stolen or seized. So baby's eight children had six fathers. What she called the nastiness of life was the shock she received upon learning that nobody stopped playing checkers just because the pieces included her children (Morrison 23).

Can you imagine your son being the bet in a poker game? A slave owner deciding your son's worth in dollars? How did slaves survive knowing they were seen as objects without feelings, without voices? Morrison portrays the feeling of diminished worth well as the slaves at Sweet Home transfer of ownership to their master's brother in law. He reminds them of their value, nothing, every day. His actions scream at them that even the farm animals deserve better than the slaves do.

Paul D remembers sitting by the tree chained up with an iron bit in his mouth. Five roosters walked by staring at him. The "king" rooster walked by after the first five. Paul D helped the king rooster out of his shell; he saved his

life. That rooster grew up hateful, despising everything in the yard. That day, he sat on the tub and stared at Paul D, his beak in a smile. "[H]e looked so ... free. Better than me. Stronger, tougher. Son of a bitch couldn't even get out of his shell by hisself but he was still king and I was..."(Morrison 73). Morrison's picture of a rooster crowing over a chained man with a bit in his mouth is one that doesn't fade.

The most powerful scene in the novel is Sethe cutting off her daughter's head with a handsaw. Not because her daughter was an unwanted child. Sethe saved her from a life of slavery like she had. Her master came to collect Sethe and her children. In a lovesick frenzy, Sethe attempted to murder all her children before he could put his hands on any of them. Beloved was the only one she successfully saved. She explains the situation to Paul D:

'I stopped him,' she said, staring at the place where the fence used to be. 'I took and put my babies where they'd be safe.'...

'Your love is too thick,' he said thinking, That bitch is looking at me; she is right over my head looking through the floor at me.

'Too thick?' she said thinking of the Clearing where Baby Suggs' commands knocked the pods off horse chestnuts. 'Love is or it ain't. Thin love ain't love at all.'

'Yeah. It didn't work, did it? Did it work?' he asked.

'It worked,' she said.

'How? Your boys gone you don't know where. One girl dead, the other won't leave the yard. How did it work?'

'They ain't at Sweet Home. Schoolteacher ain't got em' (Morrison xx)

Sethe's willingness to murder her children to keep them from bondage answers the question, how evil is slavery?

Toni Morrison found the answer when she discovered a newspaper clipping about a mother who chopped her child's head off in order to save it from a life of slavery. From that one clipping, one image, she was able to compile enough rage to fill a whole book.

Tiered Lesson: Group #3: Free Write, List and Thesis

Academic Priority Standards: 10.18.1, 10.18.2

Time: 2 class periods

Student Learning:

After reading and discussing the text, *Fahrenheit 451*, students will brainstorm; compose a free write with the intention of writing about a lesson or moral learned. This lesson will evolve into a theme, a free write and a detailed list of examples that will guide them into composing a thesis on the text. There is excellent reference material on pages 261-266, in the 10th Grade *Write Source* text.

Materials:

- Text
- Pen, paper computers
- 10th Grade *Write Source* (red edition)

Steps in the Assignment:

- Students have read the text and will brainstorm ideas that they have learned from the Bradbury novel. The teacher will have students write an idea on file cards and share them, come to the overhead or blackboard and share them, or the teacher may list possible for the class.
- Once students review the ideas have them compose a free write as a kind of pre-writing about something learned from the text. The length should be about 1-2 paragraphs, a half page with general references from the novel.
- Look over pages 263-267 as a way to reinforce the pre-writing activity.
- Students may pair-share the ideas with the focus of discovering themes from the novel. Students may color-mark the theme as a way to signify and identify the idea. Page 263 in *Write Source* addresses this idea with the strategy, “A Main theme of my novel is...”
- Once a theme has been identified students should gather a list of specific examples and events that support the theme. This specific list is a type of outline that scaffolds and supports the theme. See pages 264 in *Write Source* for an example from *Things Fall Apart*.
- With the pre-write and list of specific ideas students are ready to compose the “heart” of the analytical culminating assessment, the thesis. There is a formula for creating a thesis on page 266 in *Write Source*.
- **Differentiated Idea:** The teacher may offer a specific thesis if lower skilled students are having a challenging time coming up with an idea. Ideally, the earlier discussion and class brainstorming would have allowed students to come up with an idea.
- Using the formula on page 266 one may create a relevant thesis from the Bradbury text. Example: Montag transforms from a dutiful destroyer of ideas into an individual who preserves narration and storytelling.

Lesson #7: Motifs

Overview: Students explore how motifs work in a literary text

Time: One or Two Classes and a Homework Writing

Materials: Handout, Quotes Cut Up

Objectives: Teach Motif, Literary Technique and Interpretation

If Three is a Motif Then What is Eleven??

Procedure: Eleven quotations dealing with hands follow. They progress from showing, through personification, that hands are a metaphor for Montag's buried self- his self that desires to do and act- to showing them as agents of a man's soul capable of touching and leaving an imprint on others. Finally, Montag reflects on Mildred's hands lying limp, a metaphor for her soul being so buried that it is dead. All of the hands quotes connect and there is a linear development to them as they progress through the novel. From being a metaphor for Montag's buried self through to becoming the hands of a fully developed being capable of touching and changing the world, and beings, around him. The novel itself is the work of such hands and such a being.

Put the students into groups and give each group the list of quotations assigning each group one to work with. Have them go to the passage in the novel and read the quote and its context. Ask the students to identify all the literary techniques in the quote and to interpret the meaning of the quote and the use of the motif of hands in the quote. Let them know that for homework they must write two paragraphs comparing any three quotes around the motif, literary technique, and the ideas created by the technique. The writing piece must have embedded quotations within it that are interpreted. In this way this writing piece scaffolds to the final literary analysis essay.

Quotes

Montag had done nothing. His hand had done it all, his hand, with a brain of its own, with a conscience and a curiosity in each trembling finger, had turned thief. Now it plunged the book back under his arm... (37-8)

His hands were ravenous. And his eyes were beginning to feel hunger, as if they must look at something, anything, everything. (41)

He put his hand up back up and took out two books and moved his hand down and dropped it to the floor. He put his hand back up and took out two books and moved his hand down and dropped the two books to the floor. He kept moving his hand and dropping books... (65)

Montag stood there and waited for the next thing to happen. His hands, by themselves, like two men working together, began to rip the pages from the book. (88)

In Beatty's sight Montag felt the guilt of his hands. His fingers were like ferrets that had done some evil and now never rested, always stirred and picked and hid in pockets, moving from under Beatty's alcohol-flame stare. If Beatty so much as breathed on them, Montag felt that his hands might wither, turn over on their sides, and never be shocked to life again; they would be buried the rest of his life in his coat sleeves, forgotten. For these were the hands that had acted on their own, no part of him, here was where the conscience first manifested itself to snatch books, dart off with Job and Ruth and Willie Shakespeare, and now, in the firehouse, these hands seemed gloved with blood. (105)

He twitched the safety catch on the flame thrower. Beatty glanced instantly at Montag's fingers and his eyes widened the faintest bit. Montag saw the surprise there and himself glanced to his hands to see what new thing they had done. Thinking back later he could never decide whether the hands or Beatty's reaction to the hands gave him the final push toward murder. The last rolling thunder of the avalanche stoned down about his ears, not touching him. (119)

He saw many hands held to its warmth, hands without arms, hidden in darkness. (145)

"Poor Millie, poor, poor Millie. I can't remember anything. I think of her hands but I don't see them doing anything at all. They just hang there at her sides or they lay there on her lap or there's a cigarette in them, but that's all." (155)

"Everyone must leave something behind when he dies, my grandfather said. A child or a book or a painting or a house or a wall built or a pair of shoes made. Or a garden planted. Something your hand touched some way so your soul has somewhere to go when you die, and when people look at that tree or that flower you planted, you're there. It doesn't matter what you do, he said, so long as you change something from the way it was before you touched it into something that's like you after you take your hands away. (157)

"Grandfather's been dead for all these years, but if you lifted my skull, by God, in the convolutions of my brain you'd find the big ridges of his thumbprint. He touched me. As I said earlier, he was a sculptor. (157)

Culminating Assessment: *Fahrenheit 451* Thematic Essay

Essay Prompt: Compose and write an expository essay about a theme learned from Ray Bradbury's novel *Fahrenheit 451*. Reflect on a theme, something learned from the text and compose an essay that has a beginning, middle, and end. The writing will go through a series of drafts and should include elements of strong writing such as thesis, specific examples and precise examples from the text, word choice, sentence fluency, imagery, and strong use of conventions and grammar.

Materials Needed:

Scoring Rubric

10th Grade *Write Source* (red edition) pages 258-289.

Steps:

Prewriting:

1. Refer to pages 261 and 262 in *Write Source*. Make a list of possible prompts or essay topics. Refer to previous quick writes and journal writings.
2. Review the expository essay material and look over the expository scoring and assessment rubrics.
3. Look through examples of lists, quick writes, and first drafts. Look to pages 264-267 in *Write Source* for examples of thesis, introduction, middle paragraphs, and closing paragraphs.

Writing:

4. As you draft of your thematic writing in class, think about the significant elements of a worthy thematic essay.

Revising:

5. Refer to pages 107-118 in *Write Source* for a checklist and ideas on revision. You will review your writings, read your pieces aloud in response groups and highlight in different colors examples of dialogue, imagery, and word choice. For example dialogue would be highlighted in yellow, unusual words in green, and so forth. After color-marking their work, you will be able to visually assess their own work and see what areas may need improvement.
6. Once you have shared your drafts and color marked your ideas, have a whole class discussion on students' findings and what areas were strong and what needed improvement.
7. You should revise for content and make improvements and create a 'polished draft,' and attach the second draft to the first draft.
8. Continue reviewing each other's writing with the focus on editing. Look to pages 119-122 in *Write Source* for ideas on editing. Be sure to look at the editing checklist before submitting your final piece.

Culminating Assessment Scoring Guide: *Fahrenheit 451* Scoring Rubric

Priority Standard	6-5 Exceeds	4-3 Meets	2-1 Does Not Yet Meet
10.09: Identify and analyze the development of themes	Theme is specific and comprehensive.	Theme is competent and identified in the writing.	Theme has not been sufficiently developed.
10.18.1: Develop a thesis	Writing has a clear thesis and is developed in the writing.	Thesis is competently developed in the writing.	Thesis is too general or unclear
10.16.2: Use organizational structures such as intro, body, and conclusion 10.16.3: Use of transitions.	The organizational pattern works together to create an insightful writing. Transitions propel the reader through the writing.	The organizational pattern is adequate for the topic. There is evidence of transitions in the writing.	The organizational pattern is limited and does not always fit the pattern. Transitions are limited or are not present in the writing.
10.16.2: Sentence Fluency	The sentences are sophisticated, very in length and keep the reader's interest.	Sentence construction is adequate, but may need more variety.	Sentence construction needs to be corrected and interfere with the clarity of the writing.
10.17: Use of conventions	The essay has effective grammar and punctuation.	There are some errors in punctuation and grammar, though they do not severely impact the readability of the piece.	Numerous errors are present in the writing, which makes the piece very difficult to follow.

Student Handout for Culminating Assessment

Revision Strategies for the *Fahrenheit 451* Thematic Essay

As you review your draft(s) consider the following possibilities to improve and strengthen your writing:

Academic Priority Standards: 10.09, 10.10, and 10.15

- Add dialogue. Add quotation marks and indent each time a new speaker is introduced.
- Add details such as names, types, brands, and specifics.
- Delete text that you “tell rather than show.”
- Begin in the middle, “in media res.”
- Use imagery that evokes the senses-taste, touch, color, feel, smell, and sound. Use similes and metaphors to convey description.
- Use unusual and descriptive words. Change simple verbs to more vivid ones.
- Use the active voice. A simple example is, “I hit the ball,” rather than “The ball was hit by me.”
- Add a creative title to the writing, something to entice and invite the reader to the writing.
- Review revising tips for the thematic essay in the 10th Grade *Write Source* pages 273-284.
- Review revision tips for the research writing on pages 355-388 in the 10th Grade *Write Source*.

Editing Strategies

Academic Priority Standards: 10.17

- Go over your writing and use a spell and grammar check. Even read your writing softly aloud to hear the sound of the writing and to check for sentence fluency and for omitted words.
 - Does each sentence have ending punctuation?
 - Is dialogue correctly punctuated?
 - Have you used correct word usage? Common mistakes include the usage of to, two, and too, lose and loose, their, there, they’re, and accept and except.
 - Have you used punctuation correctly? First letters of sentences are capitalized, proper names, and places as well.
 - Do your subjects and verbs agree in number? For example, “He is...” and “They are.”
 - Do you use apostrophes to indicate possessive case and for contractions.
 - Review comma use especially for items in a series and appositives.
 - Review editing tips in the 10th Grade *Write Source* pages 285-288.
- Review pages 390-392 in the *Write Source* for editing tips on the research writing.

Lesson #8: Introduction or Beginnings of a Thematic Essay

***Note:** the lessons that follow (#8-#10) should be used as mini-lessons for those students who need special attention for these areas.

Academic Priority Standards: 10.16.1: Establishing a literary context, 10.18.1: Developing and integrating the thesis, 10.18.13, Anticipating reader concerns,

Time: 2 class periods

Student Learning: With the free-write, color-marked theme, and detailed list of ideas that connects and supports the theme students will compose an introductory paragraph for the literary essay.

Materials:

- Texts: *Fahrenheit 451*, 10th Grade *Write Source* (red edition)
- Pen, computers

Steps in the Assignment:

- Students should read page 269 in *Write Source* to understand the criteria of what goes into an introduction or opening paragraph of an essay.
- Once the material is read students should review their pre-written material and also review the Tip at the bottom of page 269 in *Write Source*.
- The Tip includes talking about the components of an introductory paragraph.
- Students begin composing an initial draft of their introduction.
- The teacher may offer writing suggestions about where to revise to make the content more detailed and relevant.
- The funnel strategy may be reviewed or offered to the student as one makes general comments and then narrows to the specific point and thesis (page 32 from *Reading Strategies Across the Curriculum*)
- Differentiated Strategy: Students may write the body or main section of the essay and then go back and compose the introductory paragraph. Not everyone thinks in the same logical sequence.
- Students may begin with a short specific quote from the text, open with a question, or begin with a philosophical idea and then become more specific.
- The following is an example of an introduction using the previous thesis offered in the earlier that begins with a short quotation.

“It was a pleasure to burn”(3). This is the opening line from Ray Bradbury’s *Fahrenheit 451*, a dystopian novel where ideas and books are destroyed by firemen who burn them rather than saving and preserving this textual intellectual property. Guy Montag is the protagonist and fireman who has been dutifully burning people’s collection of books and personal libraries. However, during the course of the novel, Montag undergoes a

transformation. Specifically, Montag transforms and changes from a dutiful destroyer of books and ideas into an individual who preserves narration and storytelling.

Lesson #9: Organizing the Middle Paragraphs of the Thematic Essay

Academic Priority Standards: 10.16.1: Establish a context where appropriate, 10.16.2: Use organizational structures such as paragraphs for introduction, body, and conclusion, 10.16.3: Provide transitions to link paragraphs, 10.17: Conventions, 10.18.2,

Time: 2 class periods

Student Learning: Students will continue to compose their thematic analytical

Materials:

- Texts *Fahrenheit 451*, 10th Grade *Write Source*
- Pen, computers

Steps in the Assignment:

- Students will read and reflect on Writing: Develop the Middle Part on pages 270-271 in *Write Source*.
- After reading and processing this section students will review their pre-writings and their list of detailed examples that supports the their theme.
- Students draft a middle paragraph that supports the thesis that they had developed earlier.
- Students may pair-share and then the teacher offers writing suggestions about where to revise to make the content more detailed and relevant.
- The student writer would include an embedded quotation or document a paraphrased idea into the body paragraph. Look to page 265 in *Write source* on quotations and look to pages 270-271 for additional information on the middle paragraphs.
- Example of a body paragraph on *Fahrenheit 451*.

The first inkling or change that Montag notices about his role in society was when he meets Clarisse. Clarisse McClellan is a free spirit, a creative soul who causes Montag to reflect and think differently about roles in society. She says to Montag on page 7, “I’m seventeen and crazy...” “I like to smell things and look at things, and sometimes stay up all night, walking, and watch the sun rise.” Montag is struck by her originality, her non-conformity and poignantly the way his authoritarian role is perceived. She goes on query him if he has ever read the books that he has burned (8) and he is struck by her creativity and even naiveté.

Lesson #10: Organizing the Final Paragraph of the Thematic Essay

Academic Priority Standards: 10.16.1: Establish a context where appropriate, 10.16.2: Use organizational structures such as paragraphs for introduction, body, and **conclusion**, 10.16.3: Provide transitions to link paragraphs, 10.17: Conventions, 10.18.2,

Time: 2 class periods

Student Learning: Students will continue to compose their thematic analytical

Materials:

- Texts *Fahrenheit 451*, 10th Grade *Write Source*
- Pen, computers

Steps in the Assignment:

- Students will read and reflect on Writing: End Your Analysis on page 272 in *Write Source*.
- After reading and processing this section, students will review their writing and ideas thus far composed for the thematic essay.
- Students draft a final paragraph that supports the thesis and body of writing that they had developed earlier.
- Students may pair-share and then the teacher offers writing suggestions about where to revise to make the content more detailed and relevant.
- Example of a final or concluding paragraph for the *Fahrenheit 451* thematic essay.

“To everything is a season. Yes. A time to break down, and a time to build up” (165). These are some of the concluding lines from the Ray Bradbury text, *Fahrenheit 451* Guy Montag, the fireman, has undergone a transformation from a dutiful enforcer of the authoritarian status quo and come full circle walking through the forest with the book people with the intentions of spreading language, story, and renewing civilization. Guy Montag’s transformation reveals a larger idea that nothing is “set in stone” and that the individual may think for oneself and discovers compassion and humanity in their actions. The text ends on an optimistic note that as long as there is hope people will continue to collaborate and share stories.

Alternative Culminating Assessment: Ray Bradbury's *Fahrenheit 451*

Student Learning:

With the story of Ray Bradbury's *Fahrenheit 451* in mind, students will create an assessment that utilizes an aspect of social justice. Reviewing the essential questions, students will reflect on a theme from the novel and apply the theme to society at large. The objective would be to address a current issue, focus on it, and provide proactive expression on the issue. Essential questions that would be addressed and have been stated in the template are:

- How does this story affect individuals and society in the 21st Century?
- How people engage in social protest?
- What is the importance of books in society?

Alternative Culminating Assessment:

Students will identify a theme from *Fahrenheit 451* and apply this issue to a contemporary idea. For example, "Is the social network Face book, a viable news source? Another topic might be has technology changed or "rewired," the way that we think and process texts? Another topic might be the validity or appropriateness of a certain novel? The possibilities are seemingly endless and become a kind of research project with primary and secondary implications. The student would choose a topic related to the essential question and then create writing a brochure on that topic.

Materials Needed:

10th Grade *Write Source* (355-392)
Fahrenheit 451

Approximate Time: (5 class periods)

Steps: Look at 343-392

Prewriting:

1. Refer to 364-365 in *Write Source*. Make a list of possible prompts or essay topics. Refer to previous quick writes and journal writings.
2. Review the expository essay material and look over the expository scoring and assessment rubrics.
3. Share examples of lists, quick writes, and first drafts. Look to pages 368-375 in *Write Source* for examples of thesis, introduction, middle paragraphs, and closing paragraphs. Establish a calendar of due dates for the first and second drafts.

Writing:

4. Students will compose the draft of their research writing in class. Students will need time to research and collect their compilation of primary and secondary sources. Review pages 343-354 in the 10th Grade *Write Source* for techniques and skills on research. There is a student model on pages 357-363 on the Aswan dam that highlights sound research skills.

Revising:

5. Refer to pages 385- 388 in *Write Source* for a checklist and ideas on revision. Students will review their writings, read their pieces aloud in response groups and highlight in different colors examples of thesis specific examples, and word choice. For example thesis would be highlighted in yellow, examples in green, and so forth. After color-marking their work, students will be able to visually assess their own work and see what areas may need improvement.
6. Once students have shared their drafts and color marked their ideas, have a whole class discussion on students' findings and what areas were strong and what needed improvement.
7. Students should revise for content and make improvements and create a 'polished draft,' and attach the second draft to the first draft.
8. Students get into peer groups and review each other's writing with the focus on editing. Look to pages 389- 392 in *Write Source* for ideas on editing. After the students have noted and recognized editing errors students will make corrections on a third and final draft. The writings would be evaluated and ideally presented for class discussion and publication.

Scoring Guide Post Assessment Rubric for the Alternative Research Writing for *Fahrenheit 451*.

Priority Standard	Exceeds (6-5)	Meets (4-3)	Does Not Yet Meet (2-1)
10.18.1: Develop a thesis or point in the writing	Writing has a clear thesis in the research writing.	Thesis is competent or satisfactory in the writing.	Thesis is unclear or too broad.
10.18.2 Support a position with precise and relevant examples.	Numerous examples from primary and secondary texts support the thesis	Adequate or competent examples support the thesis.	Examples are too broad or there is insufficient evidence to support the thesis.
10.16, 10.16.3 Develop ideas into paragraphs (including use of transitions)	All the parts work together to create insightful research writing. Transitions are present throughout the writing.	The organization pattern fits the essay. Portions of the organization need improvement. There is some evidence of transitions connecting paragraph.	The organization pattern fits the writing, although some parts may need more development. Transitions are mostly lacking in the piece.
10.17: Conventions	The writing has few, if any, errors in grammar or conventions.	The writing has a number of errors on grammar and conventions.	There are many errors in grammar and conventions that interfere with clarity of the writing.
10.18.5- MLA Documentation Uses tools to ensure proper documentation	MLA format has been used to document and cite examples that are verbatim or paraphrased. A Work Cited is also been used effectively.	There is some evidence of MLA parenthetical documentation. There is evidence of a Works Cited.	Little evidence of MLA formatting for specific examples. Little evidence if any of a Works Cited page.

Lesson #11: Prewriting: Outline, and Note cards,

Academic Priority Standards: 10.18.1: Develop a thesis, **10.18.2:** Support a position with precise and relevant examples, 10.18.5: Use effective note taking techniques

Time: 5 class periods

Student Learning:

After reading and discussing the text, and composing a pre assessment free write around a social issue on *Fahrenheit 451*, students will brainstorm and expand on the free write by creating an outline and note cards with primary and secondary sources. This lesson will become the scaffolding or foundation for the research writing and alternative culminating assessment. There is excellent reference material on pages 366-370, in the 10th Grade *Write Source* text. Students should plan having on five sources, a combination of primary and secondary sources.

Materials:

- Text
- Pen, paper computers, file cards
- 10th Grade *Write Source* (red edition)

Steps in the Assignment:

- Students have brainstormed and created a research topic in the pre assessment that they are interested in investigating. The teacher will have students write their ideas on file cards and share them, come to the overhead or blackboard and share them.
- Students will compose their ideas on note cards and then pose questions or ideas what they might to answer.
- Look over page 370 in *Write Source* for some of the possible resources for the writing. as a way to reinforce the pre-writing activity. One significant source that the PPS Media specialist suggested is OSLIS: Oregon School Library Information System. www.oslis.org. Other references for research include Gales online databases via oslis.org, Citation Maker @oslis.org, and Multnomah County Library Homework Center Directory and Multnomah County menu of databases. The teacher should also plan to conference with students and plan on scheduling the building librarian for class instruction and direction.
- Students may pair-share the ideas with the focus of discovering ideas for the research. Students may color-mark the point as a way to signify and identify the idea. Page 263 in *Write Source* addresses this idea with the strategy, “A Main point of my novel is...”
- Once a research point has been identified students should gather a list of specific examples and events from different research sources that support the idea. See pages 367-369 in *Write Source*. for an example from *Things Fall Apart*.
- With the pre-write and list of specific ideas students are ready to compose the “heart” of the analytical culminating assessment, the thesis. There is a formula for creating a thesis on page 266 in *Write Source*.

- **Differentiated Idea:** The teacher may offer a specific thesis if lower skilled students are having a challenging time coming up with an idea. Ideally, the earlier discussion and class brainstorming would have allowed students to come up with an idea.
- Using the formula on page 266 one may create a relevant topic idea from the Bradbury text.

Lesson #12: Unit Reflection

Overview: Students engage with the essential questions of the unit and reflect on their learning

Duration: 30 minutes

Steps:

- Ask students to complete the reflection hand out, discuss with a partner, and be prepared to share with the whole class.

***Fahrenheit 451*: Unit Reflection**

Theme:

- How does this story affect individuals and society in the 21st century?
- How do people engage in social protest?
- What is the importance of literacy in society?
- What is the importance of books? Why read?
- What is a point or theme learned from the story or narrative?

Writing and Skill Development

- How do you assess your abilities to write an effective literary analysis? What evidence can you point to for this determination?
- How did your skills improve throughout this unit? What was particularly helpful to you? What was not useful?
- What goals do you have to improve as a writer? How can your teacher and classmates help you with this?

Resources for *Fahrenheit 451*

Reading

Holt's Elements of Literature: Fourth Course.

Films

Fahrenheit 451

Writing

10th *Write Source*. Pages 255-294 on the “Analyzing a Theme.”

See original curricular materials for more resources

Differentiated Instruction Reflection for *Fahrenheit 451*

Adapted from the handout, “When You Need to Meet the Instructional Needs of Students: Practices and Strategies for Differentiation”

- Teach in more numerous shorter instructional segments.
- Use multiple strategies such as carousels, jigsaws, simulations and role-plays.
- Use graphic organizers as way to scaffold ideas ‘fold and integrate into the narrative writing. Lists are also a segmented strategy to build into the writing.
- Group students by ability level.
- Pair share or individual conference with the student.
- Post clear objectives, provide handouts and point the specific pages on the *Holt* and *Write Source* texts.
- Provide models of the stages of the personal narrative. (See pages 88-120 in *Write Source*).
- Use visuals.