

Name: \_\_\_\_\_

### Unit 3: Do I Dare Disturb the Universe?

Honors 10 World Literature

Mr. Coia

#### Mon 11/13

- SOTW #6: Semi-colons
- Write #1: "What kinds of things make you happy? What makes people happy in general? Are there better sources of happiness than others?"
- Introduction to *Fahrenheit 451*
- Figurative Language Intro (Power Point)
- Creating bookmark for important quotations and metaphors (3 of each for each reading section)
- Read part one and questions

HW: Reading #1 (1-37); 3 metaphors, 3 important quotations

#### Wed 11/15

- Reading Quiz #1
- Write #2: "What can ruin a personal relationship? Is there anything you can do to pull a bad relationship out of a downward spiral?"
- **Notebook Check #3**
- Read and mark "Love Song of Alfred Prufrock"
- [Stanza-by-stanza guide on Shmoop](#)
- Share metaphors and quotations
- Triads: Discussion questions on Reading #1

HW: Reading #2 (37-65, Finish "Hearth and Salamander"); 3 metaphors, 3 important quotations

#### Mon 11/20

- SOTW #7: Quotation Marks 1
- Reading Quiz #2
- Write #3: "What book has changed your outlook on life? How? How can a book change the world in general?"
- Discussion on Beatty's speech. How are his points true for our society today?
- Share metaphors and quotations
- Triads: Discussion questions on Reading #2
- Reading time for Reading #3 (67-76) ; 3 metaphors, 3 important quotations

#### Thanksgiving Break

There is no homework over vacation.

#### Mon 11/27

- Reading Quiz #3
- SOTW #8: Quotation Marks 2
- Write #4: "How do you deal with stress? What are some good ways to deal with stress in general? Are there better ways to deal with stress than others?"
- Share metaphors and quotations
- Triads: Discussion questions on Reading #3

HW: Reading #4 (76-106, Finish "Sieve and the Sand") ; 3 metaphors, 3 important quotations

#### Wed 11/29

- Reading Quiz #4
- Write #5: "Do we as a society really learn from our mistakes, or are we doomed to repeat them? Give evidence."
- Share metaphors and quotations
- Triads: Discussion questions on Reading #4

HW: Finish the novel and marking; 3 metaphors, 3 important quotations (DUE 12/5)

#### Fri 12/1

- Read and mark "The Unknown Citizen"
- How does this connect with F451? Differences?
- Writing an introductory paragraph (use last essay on *Othello* as practice)

HW: Reading #5 (107-158, Finish "Burning Bright")

#### Tues 12/5

- SOTW #9: Apostrophe Problems
- **Finish F451 for today's class**
- Reading Quiz #5
- Share metaphors and quotations
- Triads: Discussion questions on Reading #4
- Discussion on the ending. Is it hopeful?
- What does reading have to offer? What does it have that scares people?
- Continue writing an introductory paragraph (use last Whole Novel Writing topic as practice)

HW: Introductory paragraph for *F451*; bring typed, near-final draft

#### Thurs 12/7

- Essay discussion: "What is the main criticism that *Fahrenheit 451* has for our society today?" or "According to *Fahrenheit 451*, how does positive change occur in a society?"
- Writing time on introduction paragraph
- Peer editing on essay and improving our work
- Submit final copy today: **Copy of F451 needed as a ticket to submit essay; no book-no essay**

#### Tues 12/12

- "Write a short story every week. It's not possible to write 52 bad short stories in a row." —Ray Bradbury
- 55 Fiction directions and examples
- Write one on *Fahrenheit 451* or *Othello*

HW: Type a total of three of your BEST ones. They must be in display format as outlined in class

#### Thurs 12/14

- 55 Fiction short story writing and sharing

#### Christmas Break

There is no homework over vacation.  
Have a restful and enjoyable two weeks!

#### Wed 1/3

- 55 Fiction reading, discussion, and voting from other Honors 10 classes
- Begin *A Tale of Two Cities* unit

## Checklist for Assignments for this Unit

### Fahrenheit 451 assignments

#### **Bookmark: Quotations and Metaphors**

**50 points (Homework)**

For each of the five readings, you will collect three metaphors that Bradbury uses to give life to his writing style along with three important quotations to focus on Bradbury's critique of modern society. Simply write down the complete metaphor along with the quotation and include the page number. You will have 15 at the end of the book.

#### **Free Writes**

**25 points (Classwork/Quizzes)**

You'll have the first five minutes of class to get your mind jumpstarted to think and write. Please include the topic, Write number, and date before you begin your entry.

#### **Quizzes**

**60 points (Classwork/Quizzes)**

You'll have a reading check for each of our five readings

#### **Discussion Questions**

**25 points (Classwork/Quizzes)**

For each section, you'll meet in your small group to discuss 3-5 questions per section.

**Absent for the discussion?** You'll need to choose any three questions from this section, type the question along with the detailed response (this should be 3-5 sentences, along with some quoted text). This typed work is due to the inbox the next class period.

#### **Writing Introductions**

**30 points (Writing/Projects/Tests)**

We'll focus on writing powerful and creative introductions to two *Fahrenheit 451*-themed essays. One will be a choice topic, and the other will address the topic, "What is the main criticism that *Fahrenheit 451* has for our society today?"

#### **Poetry marking and discussions**

**20 points (Classwork/Quizzes)**

We'll read and discuss two poems, and see how they connect to our reading of *F451*. "Love Song of J. Alfred Prufrock" and "An Unknown Citizen"

#### **55 Fiction**

**30 points (Writing/Projects/Tests)**

We'll take Ray Bradbury's model and practice our own writing of short fiction using the 55 Fiction model. See separate handouts for detailed information.

#### **Notebook and Supply Check**

**10 points (Homework)**

You'll need the following for our notebook check **Wed 11/15**. Remember, we'll add to this throughout the year to provide you with an orderly notebook. Therefore, you need ALL the pieces to receive credit. No partial credit offered on this.

You need **two tabs** with the following:

#### LA Handouts:

- Unit guide #3 (on top)
- Unit guide #2
- "The Metamorphosis" reading
- Technology marked articles (unit 1, p. 11-16)
- *Sayings 2.0 Activity* (unit 1, p. 5)
- Four-Square activity, completed (unit 1, p. 22)
- "How Do I Format My Paper?" handout (unit 1, p. 9-10)
- Class Rules sheet, initialed

#### LA Classwork:

Notes from lectures, presentations, mini-lessons. Remember you should be taking notes each class period. You will also have at least 25 sheets of loose-leaf paper in your binder, and your pens, pencils, highlighter, etc.

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Per: \_\_\_\_\_

### Writing an Introductory Paragraph in Four Parts

1.	<b>Global Opening</b>	This sets the context for the topic of your paper. No quotations, no questions, no definitions.	2-3 sentences
2.	<b>Present the work</b>	Give the author's full name and the full title of the work being analyzed.	1 sentence
3.	<b>Summarize</b>	Offer a brief summary of the work and give its purpose.	2-3 sentences
4.	<b>Thesis</b>	Give a clear, detailed roadmap of the focus of this paper in one sentence. In papers this short, any more than one sentence is not clear enough.	1 sentence only.

The result should be an introduction that flows from broad to narrow with clear connections from one sentence to the next.

*Suggestion: Write these pieces in reverse. Start with your thesis and work backwards. This will ensure the other pieces all connect to your thesis.*

#### **Poor Example:**

In Edwards's sermon, "Sinners in the Hands of an Angry God" he uses metaphors and diction to help people see the realities of hell. This was written in 1741, and it is much different than sermons today. Rhetoric is important for people to picture in their minds what hell and punishment is like. Jonathan Edwards is a Puritan preacher who was part of the Great Awakening in early America. He uses alliteration when he talked about "the fiery floods of the fierceness and wrath of God." All in all, this is an important sermon, and we should listen to it.

### **Better Example:**

We Americans tend to avoid thinking about eternal punishment. Even the religious among us eschew thoughts of hell's torments for the much more pleasant view of heavenly rewards. However, there may be some value in considering eternal consequences of earthly decisions. Jonathan Edwards, the 18th-century Puritan preacher, saw great value in considering hell and divine wrath. In his sermon "Sinners in the Hands of an Angry God," Edwards offers a powerful picture of hell in a way only a Puritan can. This work is a passionate and graphic depiction of a sinner's relationship to God. Unlike modern sermons' feel-good tone, "Sinners" is filled with a "feel-bad" tone. According to Edwards, sinners are rebels, enemies, and objects of God's wrath. Unless we find help in a Mediator, we are destined to "drop down into hell." Edwards's pleading tone for lost souls along with his multifaceted use of metaphors describing God all work together to present his clear view of eternal damnation in order to convert sinners to Christ.

**Thesis:** Edwards's pleading tone for lost souls along with his multifaceted use of metaphors to describe God all work together to present his view of eternal damnation in order to convert sinners to Christ.

**Summary:** "Sinners in the Hands of an Angry God" is Jonathan Edwards passionate and sometimes graphic depiction of a sinner's relationship to God. Unlike modern sermons' feel-good tone, "Sinners" is filled with a "feel-bad" tone. According to Edwards, sinners are rebels, enemies, and objects of God's wrath. Unless we find help in a Mediator, we are destined to "drop down into hell."

**Present the work:** In his sermon "Sinners in the Hands of an Angry God," Jonathan Edwards offers a powerful picture of hell in a way only a Puritan can.

**Global Opening:** We Americans tend to avoid thinking about eternal punishment. Even the religious among us eschew thoughts of hell's torments for the most more pleasant view of heavenly rewards. However, there may be some value in considering eternal consequences of earthly decisions. Jonathan Edwards, the 18th century Puritan, saw great value in considering hell and divine wrath.

Name: \_\_\_\_\_

**The Love Song of J. Alfred Prufrock T. S. ELIOT**

*S'io credesse che mia risposta fosse  
A persona che mai tornasse al mondo,  
Questa fiamma staria senza piu scosse.  
Ma percioche giammai di questo fondo  
Non torno vivo alcun, s'i'odo il vero,  
Senza tema d'infamia ti rispondo.*

Let us go then, you and I,  
When the evening is spread out against the sky  
Like a patient etherized upon a table;  
Let us go, through certain half-deserted streets,  
The muttering retreats  
Of restless nights in one-night cheap hotels  
And sawdust restaurants with oyster-shells:  
Streets that follow like a tedious argument  
Of insidious intent  
To lead you to an overwhelming question ...  
Oh, do not ask, "What is it?"  
Let us go and make our visit.

In the room the women come and go  
Talking of Michelangelo.

The yellow fog that rubs its back upon the window-panes,  
The yellow smoke that rubs its muzzle on the window-panes,  
Licked its tongue into the corners of the evening,  
Lingered upon the pools that stand in drains,  
Let fall upon its back the soot that falls from chimneys,  
Slipped by the terrace, made a sudden leap,  
And seeing that it was a soft October night,  
Curled once about the house, and fell asleep.

And indeed there will be time  
For the yellow smoke that slides along the street,  
Rubbing its back upon the window-panes;  
There will be time, there will be time  
To prepare a face to meet the faces that you meet;  
There will be time to murder and create,  
And time for all the works and days of hands  
That lift and drop a question on your plate;  
Time for you and time for me,  
And time yet for a hundred indecisions,  
And for a hundred visions and revisions,  
Before the taking of a toast and tea.

In the room the women come and go  
Talking of Michelangelo.

And indeed there will be time  
To wonder, "Do I dare?" and, "Do I dare?"  
Time to turn back and descend the stair,  
With a bald spot in the middle of my hair —  
(They will say: "How his hair is growing thin!")  
My morning coat, my collar mounting firmly to the chin,  
My necktie rich and modest, but asserted by a simple pin —  
(They will say: "But how his arms and legs are thin!")  
Do I dare  
Disturb the universe?  
In a minute there is time  
For decisions and revisions which a minute will reverse.

For I have known them all already, known them all:  
Have known the evenings, mornings, afternoons,  
I have measured out my life with coffee spoons;  
I know the voices dying with a dying fall  
Beneath the music from a farther room.  
So how should I presume?

And I have known the eyes already, known them all—  
The eyes that fix you in a formulated phrase,  
And when I am formulated, sprawling on a pin,  
When I am pinned and wriggling on the wall,  
Then how should I begin  
To spit out all the butt-ends of my days and ways?  
And how should I presume?

And I have known the arms already, known them all—  
Arms that are braceleted and white and bare  
(But in the lamplight, downed with light brown hair!)  
Is it perfume from a dress  
That makes me so digress?  
Arms that lie along a table, or wrap about a shawl.  
And should I then presume?  
And how should I begin?

Shall I say, I have gone at dusk through narrow streets  
And watched the smoke that rises from the pipes  
Of lonely men in shirt-sleeves, leaning out of windows? ...

I should have been a pair of ragged claws  
Scuttling across the floors of silent seas.

And the afternoon, the evening, sleeps so peacefully!  
Smoothed by long fingers,  
Asleep ... tired ... or it malingers,  
Stretched on the floor, here beside you and me.  
Should I, after tea and cakes and ices,  
Have the strength to force the moment to its crisis?  
But though I have wept and fasted, wept and prayed,  
Though I have seen my head (grown slightly bald) brought in upon a platter,  
I am no prophet — and here's no great matter;  
I have seen the moment of my greatness flicker,  
And I have seen the eternal Footman hold my coat, and snicker,  
And in short, I was afraid.

And would it have been worth it, after all,  
After the cups, the marmalade, the tea,  
Among the porcelain, among some talk of you and me,  
Would it have been worth while,  
To have bitten off the matter with a smile,  
To have squeezed the universe into a ball  
To roll it towards some overwhelming question,  
To say: "I am Lazarus, come from the dead,  
Come back to tell you all, I shall tell you all"—  
If one, settling a pillow by her head  
Should say: "That is not what I meant at all;  
That is not it, at all."

And would it have been worth it, after all,  
Would it have been worth while,  
After the sunsets and the dooryards and the sprinkled streets,  
After the novels, after the teacups, after the skirts that trail along the floor—  
And this, and so much more?—  
It is impossible to say just what I mean!  
But as if a magic lantern threw the nerves in patterns on a screen:  
Would it have been worth while  
If one, settling a pillow or throwing off a shawl,  
And turning toward the window, should say:  
"That is not it at all,  
That is not what I meant, at all."

No! I am not Prince Hamlet, nor was meant to be;  
Am an attendant lord, one that will do  
To swell a progress, start a scene or two,  
Advise the prince; no doubt, an easy tool,  
Deferential, glad to be of use,  
Politic, cautious, and meticulous;  
Full of high sentence, but a bit obtuse;  
At times, indeed, almost ridiculous—  
Almost, at times, the Fool.

I grow old ... I grow old ...  
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?  
I shall wear white flannel trousers, and walk upon the beach.  
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves  
Combing the white hair of the waves blown back  
When the wind blows the water white and black.  
We have lingered in the chambers of the sea  
By sea-girls wreathed with seaweed red and brown  
Till human voices wake us, and we drown.

Source: *Collected Poems 1909-1962* (1963)

# The Unknown Citizen W. H. Auden, 1907 - 1973

(To JS/07 M 378

*This Marble Monument*

*Is Erected by the State)*

1. He was found by the Bureau of Statistics to be
2. One against whom there was no official complaint,
3. And all the reports on his conduct agree
4. That, in the modern sense of an old-fashioned word, he was a
5. saint,
6. For in everything he did he served the Greater Community.
7. Except for the War till the day he retired
8. He worked in a factory and never got fired,
9. But satisfied his employers, Fudge Motors Inc.
10. Yet he wasn't a scab or odd in his views,
11. For his Union reports that he paid his dues,
12. (Our report on his Union shows it was sound)
13. And our Social Psychology workers found
14. That he was popular with his mates and liked a drink.
15. The Press are convinced that he bought a paper every day
16. And that his reactions to advertisements were normal in every way.
17. Policies taken out in his name prove that he was fully insured,
18. And his Health-card shows he was once in hospital but left it cured.
19. Both Producers Research and High-Grade Living declare
20. He was fully sensible to the advantages of the Instalment Plan
21. And had everything necessary to the Modern Man,
22. A phonograph, a radio, a car and a frigidaire.
23. Our researchers into Public Opinion are content
24. That he held the proper opinions for the time of year;
25. When there was peace, he was for peace: when there was war, he went.
26. He was married and added five children to the population,
27. Which our Eugenist says was the right number for a parent of his
28. generation.
29. And our teachers report that he never interfered with their
30. education.
31. Was he free? Was he happy? The question is absurd:
32. Had anything been wrong, we should certainly have heard.

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Name: \_\_\_\_\_

**Unit 3: Do I Dare Disturb the Universe?**

***Fahrenheit 451* Discussion Questions**

Your triad will pick three questions to discuss in a group after each reading section. Use your quotation bookmark to prove your answers.

*Absent for class today?* Pick three questions to respond to for turning in. Be sure you include the section, questions, and detailed answers with quotations. Due the next class.

**Part 1: The Hearth and the Salamander**

1. Explain Juan Ramon Jimenez's quotation at the start of the book: "If they give you ruled paper, write the other way."
2. Describe Clarisse—how does she look and act? How is her face like a candle in the light it gives off? Give specific details.
3. What is the effect of Clarisse's questions on Montag? Why do her questions have this effect?
4. Compare Montag's wife, Mildred, with Clarisse. Are they alike in any way? How are they different?
5. What is the effect of the wall-sized TVs on Mildred? What kinds of programs are playing on them?
6. Why are Clarisse and Montag fascinated with each other? What do they find attractive; what do they find upsetting about each other?
7. Why does Beatty call books a "Tower of Babel" (p. 35)?
8. What does Mildred say when Montag tells her about the death of the old woman when they burned her books? What does Mildred's response say about her? What has led Mildred to become the way she is?
9. According to Beatty, the numbers of different minorities were a problem because they caused controversy (p. 54). How does the society try to eliminate controversy, and how effective are they in achieving this goal?
10. According to Beatty, what happened to books and magazines in the twentieth century? What forces contributed to this change?
11. Montag tells Mildred, "I need you so much right now..." (p. 64). What does he need? What is he seeking to attain with his wife?

## **“The Sieve and the Sand” Discussion Questions**

1. How does Montag answer Mildred when she asks why she should read? What does their exchange indicate about the differences between them?
2. Although Montag’s country has won “two atomic wars since 2022” (p. 69), the threat of another war grows stronger. What reason does Montag give for the country being hated so much? How might books help Montag’s countrymen relate to peoples of other countries?
3. How does the sieve and the sand analogy apply to Montag?
4. When Montag visits Faber, Faber calls himself a coward. Why? In what way has he acted cowardly?
5. Faber tells Montag; “It’s not books you need, it’s some of the things that once were in books” (p. 78). What is it that Montag needs and is searching for?
6. According to Faber, what three things are necessary to the pursuit of happiness? To what degree has Montag gained each of these three factors in his life at this point of the novel?
7. Why does Montag not heed Faber’s warnings and instead confronts the women in his house with a reading of “Dover Beach”?
8. When Montag returns to the firehouse for work, he is divided. What are the divisions within himself that he experiences?
9. The Captain recounts his dream in which he defeats Montag’s argument for the importance of books. Choose one of the Captain’s quotes that directly argues against the power of books and explain what the quote means.
10. How does Montag feel about himself as he rides the fire truck with the other men to burn more books?

## **“Burning Bright” Discussion Questions**

1. What do you think caused Mildred to bring about the destruction of her own house by reporting that her husband had hidden books?
2. Why does Beatty want Montag to wield the flame thrower to destroy his own house and why does Montag acquiesce?
3. Is Montag justified in killing Beatty? Why or why not?
4. Why do the teenagers in the car try to kill Montag as he crosses the avenue? How do their actions reflect what is happening in society?
5. What is fitting about Montag’s planting books in Fireman Black’s home?

6. Even though war has been declared, the news media focuses on the Mechanical Hound's tracking of Montag. What does this say about the function of the media in society?
7. How is the campfire different from the burning fire with which Montag is familiar?
8. What is so remarkable to Montag about the voices around the campfire he hears as he hides in the trees?
9. What is the significance of the quote that Montag will save for noon when they reach the city?

### **Whole Novel Writing Topics**

1. Analyze Beatty's character. What has happened to him? Why does he want to burn books? Does he really want to die as Montag thinks? Why would he? What is his world view in the end?
2. Compare Montag with Beatty. How are they alike and how are they different in terms of their world view, their motivation, and their moral character?
3. In the course of the novel, Montag undergoes some major changes in his understanding and in how he conducts his life. In an essay analyze and discuss the changes in Montag's awareness about himself and about the world he lives in and the corresponding changes in his behaviors as a result of his increased awareness.
4. Trace the image of fire from the opening page of the novel to Montag's encounters with fire at the wilderness camps. How is fire used as a symbol in the novel?
5. In an interview, Bradbury said that writers should only write what is true. Can you apply this criterion to *Fahrenheit 451*? In what ways does the novel present the truth? First explain what you understand is true and then identify examples in the novel that demonstrate truth.
6. The novel shows advances in technology affecting the lives of the characters. Describe some of these advances and how the technology is beneficial or problematic in the lives of the characters.
7. Describe the novel's commentary about war. What are its causes? How do citizens respond when war is declared? What are the individual and community effects of war?