

Fahrenheit 451

Ray Bradbury

Teacher's Guide

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Synopsis

Part One

Set in the future, the story opens on 30-year-old Guy Montag, a ten-year veteran fireman who answers alarms to start fires. His company burns houses harboring illegal libraries. The government, supported by the citizens, forbids books because they contain controversial and contradictory ideas. Book readers become criminals who can infect others with ideas that make them unhappy.

Montag grows uneasy with his life and society. No one seems to care about anyone else. Atomic war is imminent and no one notices. Walking home after work one afternoon, he meets Clarisse McClellan, an introspective teenager out of the norm of the non-thinking, pleasure-seeking majority. She transfixes him with a single innocuous question: "Are you happy?"

At first Montag considers her question absurd, but later at home, he admits that he is miserably unhappy. His wife, Mildred, wears radio thimbles in her ears. She is lost in the illusion of a parlor wall television family, as she has been for the past two years. She takes an accidental overdose of sleeping pills. Two disinterested emergency attendants answer Montag's call, pump Mildred's stomach, and replace her poisoned blood with new. The next morning, she remembers nothing and nags at Montag to buy a fourth wall for her parlor entertainment center.

On the way to the fire station, Montag encounters Clarisse, whose natural love of life endears her to him. Unlike Mildred, she cares about real people and nature. Later, the fire department's Mechanical Hound, a robot programmed to hunt and kill by injecting an overdose of morphine into victims, seems to sense that Montag is

no longer completely dedicated to his job. Montag imagines that the hound growls at him.

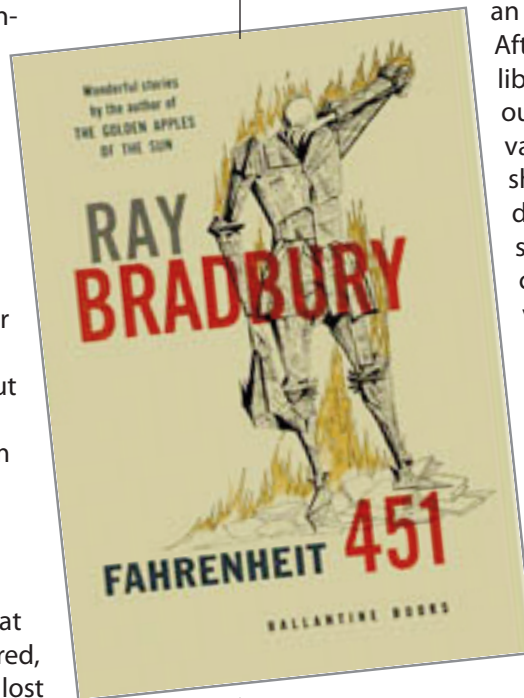
Daily walks with Clarisse offer companionship that increasingly comforts Montag. Then one day, she vanishes. During a card game, he arouses suspicion in his superior, Captain Beatty, by questioning the historical role of firemen. Clarisse has told him that firemen once put out fires. The others laugh at such a notion. Then they answer an alarm at the home of an old woman who hoards books. After soaking the interior of her library with kerosene, they order her out of the house, but she refuses to vacate. With a single kitchen match, she immolates herself. Montag, deeply disturbed at her actions, secretly steals a book to add to his collection, which he hides behind a ventilator grille at home. The next day, Montag stays home with a fever. Convinced that books offer answers, he decides to read.

Part Two

Beatty, obviously aware of the secret stash, visits him. In an apparently sincere attempt to bring Montag back to society's dictates, he presents the rationale for book burning. He gives

Montag a chance to change his ways. After the captain departs, Montag pleads that Mildred join him in reading. If they find the books useless, they will burn them. Mildred recoils with fear and hostility at the sight of books.

Looking for direction and advice, Montag seeks Faber, an aged literature professor he met two years before in the park. Faber agrees to teach him about books. The two devise a scheme for printing books secretly and planting them in firemen's homes. Faber provides Montag a miniature audio-capsule by which Faber can monitor his conversations and advise him. Montag returns home to find Mildred and two brainless friends absorbed in TV comedy. Although Pete, the husband of



one woman, was summoned by the army the previous day for combat duty, the trio are oblivious to the danger of atomic annihilation. Hoping to shock them out of apathy, Montag disobeys Faber by reading Matthew Arnold's poem "Dover Beach." Visually disturbed, the women accuse Montag of insanity. He forces them out. Montag joins his fire company, which answers an alarm. The truck pulls up at his own house.

Part Three

Montag knows that Beatty is going to burn his library. Beatty insists that Montag use his own flame-thrower to torch the books. He discovers the audio-capsule and smashes it, then taunts Montag and threatens to trace the capsule. To protect Faber, Montag turns on the captain and incinerates him. After destroying the Mechanical Hound, Montag snatches up four remaining books and flees to Faber's house to warn him. While washing at a gas station, he hears that war has been declared. As he hurries away, joy-riding teens zoom by, striking the tip of his finger. He drops a book. At Fireman Black's house, he hides three books in the kitchen and telephones an alarm. Faber tells him to cross the river and join a hobo camp in the wilderness. Faber plans to take the bus to St. Louis to find a printer.

After swimming to the far shore before dawn, Montag finds Granger and a group of people dedicated to preserving great books of Western Civilization by memory. That morning, bombs destroy the city. Granger, Montag, and their cohorts choose to be repositories of literature until humankind is ready to rebuild civilization. They hope that humanity will not repeat its mistakes.

Timeline

1555	Nicholas Ridley and Bishop Hugh Latimer are burned at the stake for heresy.
1790	Benjamin Franklin becomes America's first fireman.
50 years before	Granger's grandfather shows him films of V-s rockets.
40 years before	Professor Faber loses his job when the college closes.
20 years before	Granger's group forms a loose network of book lovers.
age 20	Montag becomes a fireman.
age 28	While in the park, Montag meets Faber.
age 30	Montag meets Clarisse McClellan.

days later
Nov. 4

Clarisse vanishes. An old woman immolates her self at a book burning. Montag steals a book.

next day
two hours later

Montag stays home to read. Beatty visits him and indicates that all firemen become confused with their job.

later

Faber and Montag conspire to plant books in firemen's homes. Montag reads "Dover Beach" to Mildred's friends.

9:00 p.m.

that night

The truck pulls in at Montag's house. Mildred flees with a suitcase.

3:30 a.m.

The captain acknowledges that Mildred turned in the alarm. Montag incinerates him and the Mechanical Hound.

later

Montag flees pursuing helicopters and a speeding car driven by thrill-seeking teens.

at half-light

He locates Faber, who intends to go to St. Louis. Montag swims over the river.

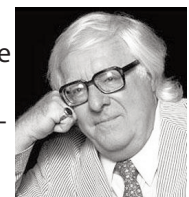
half hour later
near dawn

He finds Granger's campfire. Bombers destroy the city. Granger, Montag, and their cohorts memorize books to save civilization.

Author Sketch

Ray Bradbury is a favorite of readers in a number of genres, but is not easily classified. Born August 22, 1920, in Waukegan, Illinois, to Esther

Moberg Bradbury and Leonard Spaulding, a government worker, he chose to write under his mother's maiden name as well as other pseudonyms. During his school years in California, he thrilled to *Flash Gordon* comic books, movie



cliffhangers, and sleight-of-hand, which he learned from magic kits. At age 12, he began composing his own stories, which he first published in his own magazine, *Futura Fantasia*. By age 15, he was submitting fiction to the *Saturday Evening Post*, *Collier's*, and *Esquire* with no success.

After high school, Bradbury peddled newspapers and worked odd jobs. In 1940, he published a story in *Script* magazine and began earning money for his stories the next year. During World War II, he wrote radio spots for the Red Cross while attending night classes taught by fiction writer Robert Heinlein. In 1947, Bradbury married Marguerite Susan McClure, an English teacher at the University College of Los Angeles. His subsequent stream of fiction appeared in *Astounding Science Fiction*, *Captain Future*, *Omni*, *Weird Tales*, *Amazing Stories*, and *Thrilling Wonder Stories*, numbering over 700 short works plus novels, plays, and poems. Bradbury's works became a staple in American fiction, in textbooks and anthologies, and on stage and screen, including the Universal picture *It Came from Outer Space* (1953). He also wrote the screenplay for John Huston's 1956 adaptation of *Moby Dick*, an experience which is the basis for his book *Green Shadows, White Whale*.

Critic's Corner

One of America's most popular fantasists and visionaries, Ray Bradbury flourishes in short fiction, television and film drama, verse, novels, criticism, social commentary, children's fiction, and science fiction. He has written for numerous anthologies and for "Twilight Zone," "Alcoa Premier," "Alfred Hitchcock Presents," and "The Ray Bradbury Theater." His most popular anti-utopian novel, *Fahrenheit 451*, he initiated as a short story in the uneasy years following the bombing of Hiroshima and Nagasaki. Seeking a cheap and quiet place to write, away from his four young daughters, he paid ten cents per half-hour (\$9.80 in dimes total) to rent the public typewriters in the typing room at the University of California at Los Angeles's library, where he typed the first draft of what would become *Fahrenheit 451*. The book is a standard on school and library reading lists as well as on the slate of banned books.

Composed in dread of a mechanized, depersonalized world where human life takes second place to progress, the novel exalts reading as a necessary adjunct to survival and human fulfillment. For his skillful depiction of the fireman and a host of other characters, Bradbury has won awards from the Boys Clubs of America and the National Institute of Arts and Letters, as well as the Balrog Award, the Benjamin Franklin Award, the Writers Guild Award, the World Fantasy Award for lifetime achievement, the O. Henry Prize, the PEN Body of Work citation, the Aviation and Space Writers Award, the Los

Angeles Drama Critics Circle Award, and the California Gold Medal. He has also received the Grandmaster Award from the Science Fiction Writers of America.

Other Works by the Author

The Anthem Sprinters and Other Antics (1963)
The Autumn People (1965)
The Beast from 20,000 Fathoms (1953)
Chronicles (1987)
Dandelion Wine (1957)
Dark Carnival (1947)
The Day It Rained Forever: A Comedy in One Act (1966)
Death Is a Lonely Business (1985)
Dinosaur Tales (1983)
Dogs Think That Every Day Is Christmas (1997)
The Dragon (1988)
Driving Blind (1997)
The Ghosts of Forever (1980)
The Golden Apples of the Sun (1953)
A Graveyard For Lunatics (1990)
Green Shadows (White Whale) (1992)
The Halloween Tree (1972)
I Sing the Body Electric (1969)
The Illustrated Man (1951)
Long After Midnight (1976)
The Last Circus and the Electrocutation (1980)
The Last Good Kiss (1984)
The Machineries of Joy (1964)
The Martian Chronicles (1950)
A Medicine for Melancholy (1960)
A Memory of Murder (1984)
The Mummies of Guanajuato (1978)
Old Ahab's Friend, and Friend to Noah, Speaks His Piece (1971)
The October Country (1955)
The Other Foot (1982)
Quicker Than the Eye (1996)
R Is for Rocket (1962)
Ray Bradbury on Stage (1991)
S Is for Space (1966)
Something Wicked This Way Comes (1962)
Sun and Shadow (1957)
Switch on the Night (1955)
Tomorrow Midnight (1966)
The Toynbee Convector (1988)
Twice 22 (1966)
When Elephants Last in the Dooryard Bloomed (1973)
Where Robot Mice and Robot Men Run 'Round in Robot Towns (1977)
With Cat for Comforter (1997)

Yestermorrow: Obvious Answers to Impossible Futures (1991)
Zen in the Art of Writing (1990)

Bibliography

Albright, Donna. *The Complete Ray Bradbury*. New York: Borgo Press, 1994.

"Biographical and Critical Works about Ray Bradbury," www.raybradburyonline.com/bibliography/bradcrit.htm

Contemporary Authors (CD-ROM). Detroit: Gale, 1994.

Contemporary Literary Criticism, Vols. 1, 3, 10, 15, 42. Detroit: Gale.

Hill, Sandy, "Science Fiction Supernova," *Charlotte Observer*, Oct. 12, 1997, pp. F1, F8.

"Ray Bradbury—Related Works," www.webenglishteacher.com/bradbury.html

"Sci-Fi for Your D: Drive," *Newsweek*, Nov. 13, 1995, p. 89.

Snodgrass, Mary Ellen. *The Encyclopedia of Utopian Literature*. Santa Barbara, Calif.: ABC-Clío, 1995.

Related Reading

Richard Adams, *Watership Down*
Margaret Atwood, *The Handmaid's Tale*
Avi, *The True Confessions of Charlotte Doyle*
Greg Benford, "Centigrade 233"
Karel Capek, *R.U.R.*
Orson Scott Card, *Ender's Game*
Daniel Defoe, *Robinson Crusoe*
Robert Heinlein, *Between Planets*, *The Moon is a Harsh Mistress*, and *Stranger in a Strange Land*
Nat Hentoff, *The Day They Came to Arrest the Book*
Aldous Huxley, *Brave New World*
Ira Levin, *This Perfect Day*
Lois Lowry, *The Giver*
Walter Miller, *A Canticle for Liebowitz*
William F. Nolan and George C. Johnson, *Logan's Run*
George Orwell, *Animal Farm* and *1984*
Gary Paulsen, *Hatchet* and *Nightjohn*
Ayn Rand, *Anthem*, *Atlas Shrugged*, and *The Fountainhead*
George Bernard Shaw, *Saint Joan*
A.E. Van Vogt, *The Weapon Shops of Isher*

Gore Vidal, *A Visit to a Small Planet*
Bernard Weber, *Empire of the Ants*
Elie Wiesel, *Night*
Evgeny Zamyatin, *We*

Cross-Curricular Sources

For more information about Ray Bradbury, censorship, science fiction, and other subjects and issues deriving from the novel, consult these sources:

Janet Bode, *Hard Time: A Real Life Look at Juvenile Crime and Violence*

Daniel Boorstin, *The Discoverers*

David E. Newton, *Teen Violence: Out of Control*

William F. Nolan, ed., *The Bradbury Chronicles*

John Milton, *Areopagitica*

Lisa Orr, ed., *Censorship (Opposing Viewpoints)*

Also, consult these web sites:

"Alpha Ralpa Boulevard: Ray Bradbury," www.catch22.com/SF/ARB/SFB/Bradbury,Ray.php3

"Center for Ray Bradbury Studies," www.iupui.edu/~crbs/

"Banned Books," www.cs.cmu.edu/People/spok/banned-books.html

"Fantasy and Science Fiction," <http://www.fsfmag.com>

"Ray Bradbury Quotes," www.spaceagecity.com/bradbury/quotes.htm

Resources for teaching Ray Bradbury's works www.webenglishteacher.com/bradbury.html

General Objectives

1. To examine the structure and style of dystopian literature
2. To enumerate the conventions of the flight motif
3. To isolate examples of individuality and friendship
4. To identify themes of courage, endurance, and compassion
5. To discuss types of classic literature

6. To analyze the effect of imminent war
7. To explain hellish applications of technology
8. To discuss communal life in the wild
9. To understand the nature and purpose of symbolic names
10. To contrast indoor and outdoor settings

Specific Objectives

1. To describe the drift that separates Mildred from Guy
2. To assess character flaws in Captain Beatty, Stoneman, and Black
3. To determine the significance of ear contact with Faber
4. To evaluate Guy's sincere hatred of his job
5. To follow the sequence of events after the Mechanical Hound injects Guy's leg
6. To explain why the authorities murder an innocent man
7. To discuss the importance of books to the old woman, Faber, and Granger
8. To account for the bonding between Granger and his grandfather
9. To describe Guy's doubts about himself and his marriage
10. To relate the novel to book banning

Literary Terms and Applications

For a better understanding of Ray Bradbury's novel, present the following terms and applications:

Dystopia: an imaginary or futuristic world in which the desire for perfection produces wretched or tortuous consequences, as depicted in the wretched conditions of Guy Montag's mechanized world, where teenagers aim speeding vehicles at pedestrians, subway cars broadcast obnoxious advertisements, and firemen train to burn rather than to save and watch as a beleaguered old woman sets herself aflame to escape a coercive society. The enveloping menace of jets overhead on the way to quick wars grows more ominous to Guy as he looks toward the city and imagines Mildred's fiery death in an enveloping conflagration. The ash that remains of a thriving city resembles a heap of baking power. In retrospect, Granger hopes that survivors will look into the mirror and discern the cause of their past errors.

Fantasy: a dimension of imaginative literature that

blends the real world with incredible characters, talking beasts, and unreal beings, and may be interpreted as allegory or symbolism; for instance, the fire station's Mechanical Hound, a snuffling, lurking robot that combines keen sense perception with a lethal drug that can numb or kill a victim. Guy's terror of the dog provides Captain Beatty with a clue to the fireman's loss of belief in their profession and to his secret stash of books. In a face-off, Guy manages to destroy the dog with a blast from his flame-thrower, but doesn't elude the insidious stinger that injects enough anesthesia to send harsh prickles through his leg. Just like a pack of bloodhounds, the remaining mechanical trackers follow Guy to Faber's house and on to the river, where a drink of bitter liquid transforms Guy's scent to that of two other people.

Imagery: a pattern or series of interconnected word pictures that make an object or feeling come alive in the mind by evoking a single unified sense impression—sight, sound, taste, touch, or smell—as found in frequent images of fire. Bradbury's talent for poetry imbeds the text with numerous contrasting visions of burning, flames, incineration, and death at the stake and by firebombing. In contrast, as Guy moves away from danger to a hopeful milieu, a small, controlled campfire winks a welcome and cooks a humble breakfast of bacon for the men who maintain the few surviving manuscripts from past civilizations. Thus, Bradbury indicates that fire itself is not the enemy. It is the human abuse of flame that turns it into a weapon.

The Importance of Setting

The milieu of *Fahrenheit 451* is a fictional microcosm that slowly suffocates its inhabitants from a lack of mental stimulus. Guy manages enthusiasm for his job for two decades, then begins to suffer stagnation and regret. As his wife immerses herself in the three television screens on her parlor walls and plugs in her ear thimbles at night, Guy feels less a part of a real family and more a victim of the televised sitcoms that gabble and squabble during Mildred's waking hours. Significantly, she demands a fourth screen at a time when Guy finds solace in a delightfully old-fashioned teenager. Away from his noisy home, he enjoys walks, leaves and wildflowers, and chats with Clarisse McClellan.

At the fire station, Captain Beatty and Guy carry on ver-

bal combat over a seemingly simple hand of cards. In a pointed cat-and-mouse game, Beatty stresses the importance of their work and encourages Guy to rid himself of doubt. Guy provokes guffaws from the men by reminding Beatty that fire companies once put out flame rather than set it. On rapid drives to a fire call, the company mounts the salamander and carries individual flame-throwers that quickly spread kerosene-fed destruction over books, homes, and victims. The sight of the old woman consumed by self-ignited combustion silences the men on their return run.

When the company responds to Mildred's late-night summons, Guy witnesses the destruction of his own home. The once-cold bedroom where Mildred lay dying of an overdose and the grille where he stored books collapse in a heap by 3:30 a.m, leaving Guy with only four volumes. Pushed over the edge, he torches the captain and the robot dog. At once, he sees himself as a murderer and prays for forgiveness.

On the flight to Faber, Guy passes over a fearful terrain, washes at a gas station, and avoids arc-lights beamed from two dozen hovering helicopters. Unlike his initial visit with the old professor in the park and the depressing journey to Faber's home by subway, this trek terrorizes Guy and forces him to remain alert to pursuers. At a signal from authorities, all doors open and citizens scan their neighborhoods for the wanted killer, who submerges himself in the river on his way to the opposite shore. The watery divide separates Guy, Granger, and the other book-lovers from screaming bombers, which at dawn destroy the city. While Faber travels toward St. Louis on the bus, Guy walks the wilderness paths in search of a new kind of life.

Themes and Motifs

A study of the central issues and situations in Ray Bradbury's *Fahrenheit 451* should include these aspects:

Themes

- oppression
- frustration
- friendship
- professionalism
- initiative
- lawlessness
- rebellion
- escape
- brotherhood

- mass destruction
- self-fulfillment

Motifs

- coping with an anti-literate society
- fleeing a depersonalized dystopia
- withdrawing into self-directed study
- discovering fellow idealists
- cutting ties with home and family
- planning a humanistic future

Meaning Study

Below are words, phrases, sentences, or thought units that have particular meaning in the novel. Explain each. Chapter and page numbers are provided; note the context from which the item is taken.

1. But he knew his mouth had only moved to say hello, and then when she seemed hypnotized by the salamander on his arm and the phoenix disc on his chest, he spoke again. (Part 1, p. 6)
(The salamander and phoenix are symbols suited to the profession of firefighter. According to myth, the salamander is a symbol of indestructability because it can live in fire. The phoenix, a mythical Arabian bird, lives one at a time for 500 years, catches fire spontaneously, then resurrects itself from the ashes. Both symbols imply hope for Guy's undertaking.)
2. It's fine work. Monday burn Millay, Wednesday Whitman, Friday Faulkner, burn 'em to ashes, then burn the ashes. That's our official slogan. (Part 1, p. 8)
(The intensity of the fire department's mission derives from society's fanatic book loathing. In Guy's words, the burnings are regimented day to day, encompassing writers of such worth as poets Edna St. Vincent Millay and Walt Whitman and Southern novelist William Faulkner. The quality of the burn must reduce even the ashes to nothing.)
3. They had this machine. They had two machines really. One of them slid down into your stomach like a black cobra down an echoing well looking for all the old water and the old time gathered there. It drank up the green matter that flowed to the top in a slow boil. (Part 1, p. 14)
(The stomach-pumping machine illustrates Bradbury's distrust of technology. The device's men-

ace derives from imagery that gives life to the coil, turning it into an intrusive snake capable of “[sucking] out all the poisons accumulated with the years.” Silently advancing, it peers through one eye like a curious cyclops, allowing the “impersonal operator . . . [to] gaze into the soul of the person whom he was pumping out.”)

4. The animals were turned loose. Three seconds later the game was done, the rat, cat, or chicken caught half across the areaway, gripped by gentling paws while a four-inch hollow steel needle plunged down from the proboscis of the Hound to inject massive jolts of morphine or procaine. (Part 1, p. 25)
(A more damning evidence of technological mayhem appears in the firemen’s behaviors. When not burning houses to rid them of books, the men delight in tormenting small animals by setting the Mechanical Hound on them and observing a one-sided tournament ending in death. The ease with which the paws relax and the firemen toss aside the carcasses prefigures how readily the authorities later sacrifice a false Guy Montag and proclaim a victory over dissent.)
5. “Oh, they don’t miss me,” she said. “I’m antisocial, they say. I don’t mix.” (Part 1, p. 29)
(Clarisse bears the erroneous label of antisocial, meaning unwilling or incapable of beginning and maintaining normal human relationships. However, in a repressive society, the label can refer to opposition to the existing social order. In a perceptive self-analysis, she adds, “It’s so strange. I’m very social indeed. It all depends on what you mean by social, doesn’t it.” She uses friendship with Guy as an example of the type of socializing she prefers.)
6. A great thunderstorm of sound gushed from the walls. Music bombarded him at such ... volume that his bones were almost shaken from their tendons; he felt his jaw vibrate, his eyes wobble in his head. He was a victim of concussion. (Part 1, p. 45)
(In a description of home entertainment via wall screen television, Bradbury uses natural images to characterize the power of technology. Guy, his thoughts destroyed by sound, appears to be like Alice in Wonderland; tumbling down the rabbit hole, Guy loses contact with reality and his family.)
7. We need not to be let alone. We need to be really bothered once in a while. (Part 1, p. 52)
(To his mind-numbed wife, Guy tries to explain the

fireman’s job frustrations and the impressive sight of an old woman willing to give her life for books. In abstractions beyond Mildred’s comprehension, Guy declares that people need mental challenge, a shake-up of thought and belief that comes from reading and discussing meaty topics.)

8. He examined his eternal matchbox, the lid of which said GUARANTEED: ONE MILLION LIGHTS IN THIS IGNITER, and began to strike the chemical match abstractedly, blow out, strike, blow out, strike, speak a few words, blow out. (Part 1, p. 53)
(In a dramatically passive confrontation, Beatty sits at Guy’s bedside toying with the igniter while urging his employee to take the night off. The scene develops into subtly fearful private thoughts as Guy lies atop a pillow that conceals a book and Mildred touches the outlines as she plumps his resting spot. The face-to-face nature of the scene foreshadows Mildred’s calling in the alarm against her own husband and home and Guy’s spontaneous decision to murder Beatty.)
9. I’ll never come in again. ...” (Part 1, p. 63)
(As the unspoken confrontation reaches its conclusion, Guy knows that the authorities intended to harm the McClellans and determines to quit a job that targets harmless young girls for asking too many questions.)
10. He blinked once. And in that instant saw the city, instead of the bombs, in the air. They had displaced each other. (Part 3, p. 160)
(After bombs strike the city, Guy lies tight against the ground musing on the change that one blast has on an entire city. Like the photographs of atomic bomb tests, the vision of tall columns of rubble collapsing into “a million colors, a million oddities” causes Guy to describe the event as a “reversed avalanche.” To honor the passing with a bit of life, he sees the whole event as one dead entity that “rolled over and fell down dead.” Paralleling the animals murdered by the Mechanical Hound, the city surrenders its life to a death-dealing bomber.)

Comprehension Study

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers.

Questions 1-5 (Literal Level)

1. What job do firefighters perform in the future created by Fahrenheit 451?
(Firefighters burn houses where citizens hide an illicit trove of books. Since it is illegal to possess and read books, people who keep reading material are subject to arrest. The fire company burns their books along with their homes and possessions. People like the old woman who refuse to vacate their homes also perish in the blaze.)

The rules of the job are simple:

- 1. Answer the alarm quickly.*
- 2. Start the fire swiftly.*
- 3. Burn everything.*
- 4. Report back to the firehouse immediately.*
- 5. Stand alert for other alarms.)*

This paradigm of appropriate firefighting procedure twists the original concept of a fire company. According to rewritten history, firefighting was established in 1790. The original firefighters burned English-influenced books in the colonies. The first firefighter was Benjamin Franklin.)

2. How do off-duty firefighters amuse themselves?
(When the men are relaxing at the firehouse, one of their chief amusements is to sic the Mechanical Hound on rats, cats or chickens. The hound is a death-dealing robot fitted with an olfactory system that can sniff out man or animal by its unique scent. Tracking prey like a real bloodhound, the robot inevitably catches the victim and injects massive, fatal amounts of morphine or procaine, both anesthetics that become lethal in large doses. This amusement illustrates the firefighters' degeneration into callousness and vicarious sadism.)

Another amusement is card playing, which engages Captain Beatty and Guy during his last days on the job. On the surface, the game is innocuous, but its role in the novel resembles a keen matching of wits. Obviously, Beatty suspects Guy of losing enthusiasm

for the job of burning books and of hoarding books, which he retrieves from houses before they burn. The exchange of thought over cards becomes as lethal as the hound-and-quarry game, only this time, the quarry is human.)

3. What is Millie's favorite relaxation?
(The center of Mildred Montag's life is the "family" residing in the three television wall screens in her parlor. In the din of three screens playing at one time, she absorbs herself in the illusions projected in lifelike form. When these family interactions take on the semblance of reality, she becomes so stultified that nothing outside the electronic screens seems real—not Clarisse's death by hit-and-run driver or Pete's entry into the army at the beginning of nuclear war. Mildred's thoughtlessness is so great that she hears only the ear thimbles in her ears, reads lips, and sleeps apart from Guy with her eyes staring into nothingness.)

Mildred's escapism reaches a pinnacle when she takes a dangerous overdose of sleeping pills without realizing she comes near death. After emergency workers insert a hose through her mouth to suck out the remains of the drug, she retains no memory of the event. Rather than engage herself in Guy's discontent with his job or the danger of imminent nuclear war, she longs for a fourth television screen to complete her immersion in escapist fiction.)

4. Why is Faber a crucial character?
(Faber is an old man who once taught at a liberal arts college until the shift in society took potential students away. After the college closed, Faber declared himself a coward and retreated to the park. He condemns his behavior because he saw the direction that society was headed and remained silent. He waited half a lifetime for someone to talk to.)

After meeting Guy at the park and receiving him at his home, Faber admits to cherishing books. In his words, "The magic is only in what books say, how they stitched the patches of the universe together into one garment for us." He offers Guy a miniature transmitter-receiver to wear in his ear so he can analyze the fire company and plan its destruction. One proposal is to plant books in firemen's homes.)

5. What crimes does Guy commit?
(Guy becomes a criminal by hoarding books he is supposed to burn at targeted homes. He squirrels

them away behind a grille in his home, then reads them. When Beatty exposes him and pushes to the end of his patience, Guy murders the captain with a spurt of kerosene from his flame-thrower. He exacerbates the crime by destroying the Mechanical Hound, which attacks his leg. Immediately, Guy realizes that he is a murderer and prays for forgiveness. He throws additional hounds off the scene by having Faber destroy the scent at his house with a rub-down of alcohol and squirt of moth spray. After the bedspread and chair are incinerated, the scent will halt at Faber's door.

Guy moves on toward the river to escape two dozen pursuing helicopters that train arc-lights on his trail. After washing at the gas station, he flees to the river bank just as citizens are opening their doors simultaneously to search for the fugitive. Guy strips off his clothing, tosses it into the river, and puts on Faber's garments and shoes. He swims to the opposite shore, where he encounters Granger and his group. Granger provides a bitter liquid that Guy drinks to disguise his scent by altering the chemicals in his perspiration)

Questions 6-8 (Interpretive Level)

6. According to Clarisse, how do people behave? Clarisse disdains her milieu and describes people as having no sense of responsibility or involvement. She enjoys nature, the scent of cinnamon, leaves and flowers, chestnuts, and Guy's conversation, but detests school, which she describes as a funnel that guides learning into her head. Of her peers, she complains that they "go to bed or head for a Fun Park to bully people around, break windowpanes in the Window Smasher place or wreck cars in the Car Wrecker place with the big steel ball. Or go out in the cars and race on the streets, trying to see how close you can get to lampposts, playing 'chicken' and 'knock hubcaps.'"

To Clarisse, the city's people seem destined to end polite, productive social interaction. Without front porches for friendly conversation, they dedicate themselves to electronic pleasures, have nothing meaningful to discuss, and maintain no regard for nature or human life. Her description fits Millie Montag, who remembers nothing of Clarisse's death only four days after the event. Ironically, Clarisse dies of the very thoughtless, reckless driving she disliked.)

7. Why does Guy steal books? (Guy realizes that books are important and presumes that they might fill the emptiness within him. He steals books for no clear reason at first, as if his hand acts apart from his brain. On his return from the fire where the old woman commits suicide, he suddenly vomits on the rug from the smell of kerosene. To Millie, he comments, "I thought about books. And for the first time I realized that a man was behind each one of the books. A man had to think them up. A man had to take a long time to put them down on paper. And I'd never even thought that thought before."

Later, Guy confesses to Millie that he has stolen books to find out if what Captain Beatty says about reading is true. He adds, "We've got to start somewhere here, figuring out why we're in such a mess, you and the medicine nights, and the car, and me and my work. We're heading right for the cliff, Millie. I don't want to go over." If the ideas in books are truly destructive, he will burn the volumes himself. As he develops greater awareness of the sickness of his society, Guy hopes the books will give answers to guide him out of despair and away from the gabbling mayhem of Millie's television screens.)

8. How does Beatty justify burning books? (Captain Beatty maintains that books are not only useless but evil because they confuse people and make them unhappy. According to his specious reasoning, none of the authors agree with each other. They are a Tower of Babel. He terms them "a loaded gun." Ideas become dangerous because they keep people stirred up and upset. If society wants to halt unhappiness, it must not give people two sides of a question to contemplate.

Beatty is obviously playing tricks with logic but ignoring the basic nature of civilization. He contends that the conflict of ideas is bad—that challenge is bad because it frustrates. The lessons of history teach that conflict is necessary for growth. Although ideas can be dangerous, they are the price of progress. If people lack conflict, they acquire stagnation. As Toynbee points out, no civilization has developed without a challenge to which it must respond.)

Questions 9 and 10 (Critical Level)

9. Why can't Guy grieve for Millie? (Guy feels a twinge of guilt because he does not miss

his wife. Her death does not move him as it should. He feels that she died long before when her humanity gave place to the fictional family. In his memory, "He saw her leaning toward the great shimmering walls of color and motion where the family talked and talked and talked to her, where the family prattled and chatted and said her name and smiled at her and said nothing of the bomb that was an inch, now a half-inch, now a quarter-inch from the top of the hotel." As annihilation strikes the city, he realizes that she became a cipher without individuality or concern for him.

Guy has discovered that to be human requires thinking, ideas, and individuality. Millie lacked all three and died without leaving a mark. She passively occupied a dream world of people whose lives touched no one and made no difference. Her death reveals to him that she long ago ceased to be a person. In retort to her soullessness, he declares, "I'll hold onto the world tight some day. I've got one finger on it now; that's a beginning."

10. What inspired Ray Bradbury's vision of the future? *(In this dystopic novel, Bradbury allies a number of complaints about modern life that deny it real feeling and interactive commitment to others. He detests the growing trend toward passive entertainment, mass standardization, and materialism. He wars against non-involvement, depersonalization, and the senseless violence that sends young people out into the night to play death games with their swift automobiles. He insists on a positive involvement in improving the world.*

Speaking through Granger, Bradbury's plan holds possibilities for a better civilization. History shows that new civilizations, like the mythic phoenix, frequently take shape on the ashes of old ones. Granger proposes some definitive actions to assist in the rebuilding. He thinks humans should spend time gazing in the mirror to determine the faults that ruined the former world. Then he proposes that people "build the biggest steamshovel in history and dig the biggest grave of all time and shove war in and cover it up." The implication is that the end to violence is the answer to the suffering of the former world and the hope for the next.)

Questions 11 and 12 (Creative Level)

11. Analyze the chapter headings of Parts 1-3. Propose a caption for a sequel, Part 4.
12. Relate the speaker and his message in "Dover Beach" to Guy and his relationship with Mildred and Clarisse. Identify the "ignorant armies" that "clash by night."

Across the Curriculum

Art

Using desk-top publishing or other artistic media, design an antique printing press or mechanical hound, sleeve insignia of a salamander or phoenix, road symbols indicating the city and fire department, posters stating the route of the subway or the deaths of Ridley and Latimer in Oxford, a placard or banner indicating a victory in a week-long war, propaganda leaflets on the dangers of reading books or discussing controversial poems or issues, flash cards differentiating between dystopia and utopia, a uniform for firemen or emergency workers, and an announcement about the fugitive's death and the bravery of helicopter crews who chased him.

Cinema

Summarize several realistic films and television series on dystopias. Discuss with a small group the weak points of tyranny, dictatorship, theocracy, and democracy.

Education

Brainstorm ways of impressing upon readers the seriousness of their task and the worth of literature to a better world.

Geography

1. Create a mural or web site that contrasts the dystopian city and its fire department and amusements with Granger's campfire near the river bank. Sketch a compound where the group hides from authorities while recovering the memory of literature.
2. Compose a paragraph explaining how atomic weapons decimate a city. Add details from John Hersey's Hiroshima.

History and Social Studies

1. Characterize the burning of dissidents during the Middle Ages and Renaissance, including Nicholas Ridley, Hugh Latimer, Joan of Arc, accused witches, religious reformers, scientists, and heretics.
2. Re-create by time line, webbing, flow chart, mural, or web site historical attempts to suppress literature. Include Nazi Germany, colonial New England, and communist Russia, China, and Cuba.
3. Propose a repository for books that will preserve human thought and protect it from nuclear holocaust. Include print, braille, and electronic versions of significant books and documents.
4. Determine what factors force Granger and his fugitives to live in primitive surroundings and cook over an open fire.
5. Compose an annotated time line of written material. Begin with the invention of writing and carry your outline to the present. Record the creation of the internet and the advent of CD-ROMs, books on tape, braille, video discs, and e-texts.

Language Arts

1. Compose individual posters explaining the significance of these terms: Caesarian section, parried, rebut, prism, arc-lamp, trajectory, cacophony, jargon, feign, centrifuge, pratfall, cartographer, dictum, cower, titillation, pagan, noncombustible, bestial, limn, ricochet, warily, Phoenix, proclivity, objectivity, gullet, cadence, monologue, suffuse, Praetorian guard, subside, receptacle, intuitive, distill, hone, ferret, flail, beatific, perfunctorily, chaff, penance, pedant, and scythe.
2. Characterize in separate paragraphs Granger's respect for language and Captain Beatty's disdain for books. Note the implications of the captain's name and the word "bait."
3. Compose a speech to Granger's group in which you propose a title you would like to memorize. Choose from speeches, plays, poems, essays, documents, novels, scripture, and short stories.
4. Read aloud from nonfiction, novels, plays, and stories about repression and survival.
5. Using examples from *Fahrenheit 451*, define dystopian

- literature. Differentiate between utopia and dystopia.
6. Draw a character web representing the interconnectedness between spouses, scholars and learners, friends, employers and employees, authorities and escapees, and fire companies and victims.
 7. Comment in an essay on the absence of female authors from the books Granger's group memorizes. Propose valuable writers to add to the canon, particularly Jane Austen, Maya Angelou, George Eliot, Margaret Atwood, Mary Stewart, Ayn Rand, Toni Morrison, and Isabel Allende.
 8. Mime the story of Daedalus and Icarus. Explain how the myth applies to men like Guy who "fly too high."

Law

1. List ways that a dystopia forces intelligent or enterprising members to desperate acts. Describe how meaninglessness, oppression, annihilation of dissidents, and frustration become an impetus to spontaneous revolt, arson, and murder.
2. Launch an internet web site inviting readers to explain the kind of laws necessary for a repressive society. Account for the burning of books, homes, and people and the proliferation of ear thimbles, wall screen televisions, and fast cars.

Psychology and Health

1. Compose a lecture on the causes of attempted suicide. Contrast Mildred's near-death with Guy's retreat from his profession, Granger's book lovers, and Professor Faber's intent to hire a printer. Surmise how Guy's departure from his job and society enable him to find hope for the future.
2. List the dangers of vengeance, tyranny, and coercion. Explain why the authorities ban books and organize fire companies to suppress hidden libraries.
3. Make contrasting chalkboard definitions of intimidation, coercion, brutality, and mind control. Explain how the terms define the controlling emotions felt by Montag, Granger, and Faber before their escape.
4. Compose a short speech in which you describe the mindless escapism that separates Mildred from her husband and impels her to turn in an alarm that results in the burning of her home.

Religion

1. Lead a panel discussion of the symbolic baptism that Guy undergoes as he swims across the river to elude the Mechanical Hound.
2. List and analyze biblical references to Ecclesiastes, Job, Revelation, and the Gospels.

Science

1. Draw a schematic diagram showing how the flame-thrower works.
2. Summarize myths about salamanders that account for their use as a name for fire trucks.
3. Discuss how emergency workers empty the stomach of dangerous drugs. Explain how old blood can be replaced by new.
4. Separate into stages the burning of paper. Begin with rise in temperature, contact with flame, charring, vaporization, and ash formation.

Student Involvement Activities

1. Make a timeline of the history of utopian and dystopian literature. Include early forms as well as more recent examples. Append a definition of utopia and dystopia.
2. Conduct a mock hearing of a controversial book. Have students play the roles of teachers, administrators, parents, students, librarians, and religious leaders. Determine how reading and studying the work compromises student values and beliefs.
3. Brainstorm the types of difficulties Granger's group faces after the firebombing of the city, including atomic fallout and radiation damage to plants and animals.
4. Write out a detailed synopsis of the conflict between Beatty and Guy. Note evidence that Beatty is well-read.
5. List and evaluate freedoms that authorities destroy. Include freedom of information and freedom of speech.
6. Compose a scenario in which the group obtains books from the St. Louis printer. Explain how they will make books available once more to readers, students, scholars, and ministers.
7. Debate whether Ray Bradbury's novel is science fiction, fantasy, or parable. Write chalkboard definitions of each as a starting point.
8. Discuss how the absence of books, scripture, and

documents would affect the lives of your family, friends, school, and city.

9. Draw a plan of a city that applies technology to the good of its citizens. Redesign the fire department, subway, emergency service, and police, who jeopardize Guy's freedom and life.
10. Explain in an essay how victims of a repressive society preserve their individuality, for example, through private thoughts, conversations with fellow victims, hobbies, art, and reading.

Alternate Assessment

1. Recount the major events of the novel from Stoneman's perspective.
2. Project the kinds of work Faber and Montag might collaborate on.
3. Outline Montag's attempts to foil the Mechanical Hound.
4. Summarize evidence that Mildred is a poor choice of wife for Guy.
5. Discuss the symbolism of the salamander, phoenix, leap into the river, mechanical hound, campfire, subway, igniter, kitchen match, and dandelion.

Vocabulary Test

Underline a word in parentheses to complete each sentence from the novel:

1. There in the deep valleys of the country somewhere the five a.m. bus was on its way from one (**sieve, filigree, ferret, desolation**) to another.
2. Were all firemen picked for their looks as well as their (**proclivities, noncombustibles, gout, penance**)?
3. Montag felt as if he had left the great (**cartographer, seance, pagan, phoenix**) and all the murmuring ghosts.
4. The woman on the bed was no more than a hard (**pantomime, cacophony, gullet, stratum**) of marble they had reached.
5. People were more often—Montag searched for a (**ricochet, limn, simile, chaos**), found one in his work—torches, blazing away until they whiffed out.
6. The last liberal arts college shut for lack of students and (**chaff, objectivity, gorge, patronage**).
7. We mustn't be (**pedants, exotic, insidious, remote**), we were not to feel superior to anyone else in the world.
8. A man named Latimer said that to a man named Nicholas Ridley, as they were being burnt alive at Oxford for (**heresy, feigning, gorging, phosphorescence**).
9. It was like coming into the cold marbled room of a (**minstrel, mausoleum, plummet, silhouette**) after the moon has set.
10. The voices talked of everything, there was nothing they could not talk about, he knew, from the very (**dictum, cadence, trajectory, disintegration**) and motion and continual stir of curiosity and wonder in them.
11. That's what we live for, isn't it? For pleasure, for (**exhalation, flailing, disease, titillation**)?
12. A four-inch hollow needle plunged down from the (**arc-light, blotch, capillaries, proboscis**) of the Hound to inject massive jolts of morphine or procaine.
13. Montag had only a glimpse, before Faber, seeing Montag's attention (**parried, diverted, violated, occluded**), turned quickly and shut the bedroom door and stood holding the knob with a trembling hand.
14. You're peculiar, you're (**aggravating, skeptical, interactive, sun-fired**), yet you're easy to forgive.
15. It's a (**Caesarian, welter, pinprick, shingle**), it's nothing.
16. "The magic is only in what books say, how they stitched the patches of the universe together into one (**garment, centrifuge, pratfall, porcelain**) for us."
17. Beatty, Stoneman, and Black ran up the sidewalk, suddenly (**abstract, odious, intuitive, pulverized**) and fat in their plump fireproof slickers.
18. He saw her leaning toward the great (**beatific, perfunctory, shimmering, veering**) walls of color and motion where the family talked and talked and talked to her.
19. Christ is one of the family now. He's a regular peppermint stick now, all sugar-crystal and (**Praetorian, charring, monologue, saccharine**).
20. Music bombarded him at such an immense volume that his bones were almost shaken from their tendons; he felt his jaw (**vibrate, suffuse, juggernaut, scythe**), his eyes wobble in his head.

Comprehension Test A

Part I: Multiple Choice (30 points)

Complete each of the following statements with the best response. Record your choice in the blank at left.

_____ 1. Clarisse McClellan asks Montag if he

- A. is happy.
- B. enjoys being a fireman.
- C. likes books.
- D. loves his wife.

_____ 2. One of the professional symbols on a fireman's uniform is a

- A. salamander.
- B. burning page.
- C. spout of kerosene.
- D. igniter.

_____ 3. Mildred's parlor symbolizes

- A. society's obsession with violence.
- B. the ultimate propaganda device.
- C. the intrusion of harmful technology.
- D. escape from reality.

_____ 4. Beatty explains that modern society does not result from

- A. technology.
- B. mass exploitation.
- C. liberal arts.
- D. government seizure of mass media.

_____ 5. Montag begins to read books

- A. to relieve boredom.
- B. to find out what they contain.
- C. to annoy Beatty.
- D. to please Clarisse.

_____ 6. Faber explains that the three elements lacking in modern society are quality of information, leisure, and

- A. skepticism.
- B. books.
- C. the right to take action.
- D. the opportunity to participate in government.

_____ 7. Faber believes that television is

- A. evil.
- B. an inadequate substitute for books.
- C. a potential means of promoting revolution.
- D. as effective as books.

_____ 8. Montag tries to shake up the emotions of Mildred and her two friends by

- A. shutting off the television.
- B. scaring them with war talk.
- C. reading poetry.
- D. begging them to stop taking sleeping pills.

_____ 9. After the murder, the authorities

- A. track Montag to the station.
- B. enlist the public in the hunt for Montag.
- C. allow Montag to escape.
- D. locate Montag's discarded clothes in the river.

_____ 10. On Granger's portable television, Montag watches

- A. the Mechanical Hound kill an innocent man.
- B. the start of nuclear war.
- C. the authorities admit that Montag has eluded them.
- D. the search of Faber's house for a matching ear radio.

_____ 11. Granger alludes to the Phoenix

- A. as a stupid bird that destroys itself.
- B. as a symbol for firemen and book burning.
- C. as a symbol of the city's safety from bombs.
- D. as a story drawn from scripture.

_____ 12. Montag's fellow citizens surrender their faith and the ability to think for

- A. material comfort.
- B. socializing.
- C. security from attack.
- D. an end to education.

_____ 13. The novel does not satirize

- A. mass media.
- B. organized sports.
- C. high-speed automobiles.
- D. romantic fiction.

_____ 14. Montag feels no sadness for Mildred because

- A. she turned in the alarm.
- B. he feels nothing for anyone.
- C. she gave nothing of herself.
- D. he rebels against marriage.

_____ 15. The novel intends

- A. to warn that nuclear holocaust is inescapable.
- B. to warn of gross materialism and mass apathy.
- C. to alert us to the pitfalls of nonconformity.
- D. to predict the decline of civilization and the rise of a

better race.

Part II: Identification (20 points)

Name the character who is described in each phrase below. Select your answers from the list that follows.

- | | | |
|----------|-------------|--------------|
| Black | Granger | McClellan |
| Phoenix | Salamanders | Faber |
| hound | Mildred | printer |
| sculptor | family | liberal arts |
| Montag | reader | Stoneman |
| God | old lady | Ridley |
| train | Matthew | |
| | Arnold | |

- Come on, let's be cheery, you turn the " _____ " on, now. Go ahead.
- _____. Run over by a car. Four days ago. I'm not sure.
- Other _____ were roaring, their engines far away and police sirens were cutting their way across town.
- When I was a boy my grandfather died, and he was a _____.
- Well, wasn't there a wall between him and _____, when you came down to it?
- The train radio vomited upon _____, in retaliation, a great tonload of music made of tin, copper, silver, chromium, and brass.
- "Don't listen," whispered _____. "He's trying to confuse."
- I often wonder if _____ recognizes His own son the way we've dressed him up, or is it dressed him down.
- There was a silly bird called a _____ back before Christ, every few hundred years he built a pyre and burned himself up.
- "Now let's go on upstream," said _____. "And hold onto one thought; you're not important."

Part III: True or False (20 points)

Identify the following statements either T for true or F if any part is false.

- _____ 1. Montag's life is completely happy until he meets Clarisse McClellan.
- _____ 2. Sitting around and talking with female friends is Mildred's favorite social activity.
- _____ 3. Because of her unorthodox behavior, Clarisse is watched.
- _____ 4. Intellectualism is discouraged in the society of Fahrenheit 451.
- _____ 5. Montag and Faber plan to destroy the power of the firemen by planting books in their homes.
- _____ 6. Faber maintains that television cannot provide the same quality of information once supplied by books.
- _____ 7. Mildred and her friends quickly dismiss the declaration of war that takes Pete away for several weeks.
- _____ 8. Captain Beatty never suspects that Montag is reading the books that he is supposed to burn.
- _____ 9. Faber is on the bus to St. Louis when the bomb strikes the city.
- _____ 10. Granger is convinced that, when people rebuild civilization, they will repeat all the same mistakes.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

- Summarize Granger's vision of the future.
- Outline events on Guy's last day in the city.
- Explain why Guy deliberately stays home from work.
- Analyze the way in which Faber advises Guy.
- Discuss how entertainment destroys Guy's homelife.

Comprehension Test B

Part I: Short Answer (20 points)

Write a brief description of the importance of each of the following in the novel.

1. railroad tracks
2. Salamander
3. 451
4. Mechanical Hound
5. Bible
6. Black
7. Ecclesiastes
8. "Dover Beach"
9. Beetles
10. Electronic-Eyed Snake

Part II: Completion (20 points)

Finish each of the following statements with a reason.

1. Clarisse seems antisocial because

2. Mildred remembers nothing about the overdose because

3. Captain Beatty tries to convince Guy to give up books because

4. The men welcome Guy to the campfire because

5. Granger expects Guy's arrival because

6. Montag returns to Faber for help because

7. The subway ride is annoying because

8. Montag believes that Beatty wanted to die because

9. Teenagers run over Guy's finger because

10. Bradbury concludes on a hopeful note because

Part III: Identification (30 points)

Put an X by each statement that correctly describes Guy:

- _____ 1. forgets his troubles while playing cards.
- _____ 2. thinks Mildred's eyes look like stones.
- _____ 3. drives the salamander to his house.
- _____ 4. burns the hound too late to stop it from injecting him.
- _____ 5. shares bacon over a campfire.
- _____ 6. drinks a bitter solution to alter his scent.
- _____ 7. knows that Faber is taking the bus to St. Louis.
- _____ 8. crosses the lawn to listen in on the McClellans' conversation.
- _____ 9. calls an emergency squad.
- _____ 10. thinks the old lady is foolish to die for books.
- _____ 11. sneaks into Black's house while the fireman is sleeping.
- _____ 12. escapes two dozen helicopters.
- _____ 13. tosses his clothes into the river.
- _____ 14. looks toward the remains of the city.
- _____ 15. misses his grandfather, who was a sculptor.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Discuss why Clarisse is an appropriate friend for a 30-year-old man.
2. Account for signs of unrest and despair in Guy.
3. Describe the philosophy that undergirds the fire department.
4. Characterize the men in Granger's camp.
5. Summarize the types of books that the men preserve.

Answer Key

VOCABULARY TEST

- | | |
|-----------------|-----------------|
| 1. desolation | 11. titillation |
| 2. proclivities | 12. proboscis |
| 3. seance | 13. diverted |
| 4. stratum | 14. aggravating |
| 5. simile | 15. pinprick |
| 6. patronage | 16. garment |
| 7. pedants | 17. odious |
| 8. heresy | 18. shimmering |
| 9. mausoleum | 19. saccharine |
| 10. cadence | 20. vibrate |

COMPREHENSION TEST A

Part I: Multiple Choice (30 points)

- | | | |
|------|-------|-------|
| 1. A | 6. D | 11. C |
| 2. A | 7. D | 12. A |
| 3. D | 8. C | 13. D |
| 4. D | 9. B | 14. C |
| 5. B | 10. A | 15. B |

Part II: Identification (20 points)

- | | |
|----------------|-------------|
| 1. family | 6. Montag |
| 2. McClellan | 7. Faber |
| 3. Salamanders | 8. God |
| 4. sculptor | 9. Phoenix |
| 5. Mildred | 10. Granger |

Part III: True or False (20 points)

- | | |
|------|-------|
| 1. F | 6. F |
| 2. F | 7. T |
| 3. T | 8. F |
| 4. T | 9. T |
| 5. T | 10. F |

Part IV: Essay (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Short Answer (20 points)

Answers will vary.

Part II: Completion (20 points)

Answers will vary.

Part III: Identification (30 points)

- | | | | | | |
|----|---|-----|---|-----|---|
| 1. | | 6. | X | 11. | |
| 2. | X | 7. | | 12. | X |
| 3. | | 8. | | 13. | X |
| 4. | X | 9. | X | 14. | X |
| 5. | X | 10. | | 15. | |

Part IV: Essay (30 points)

Answers will vary.



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