

Fahrenheit 451 Introductory Unit Plan

UNIT AUTHOR: Lanae Harper

UNIT TOPIC: Fahrenheit 451

UNIT CONTEXT

Subject/Content Area: English

Course: English 10 Prep; Period 4

Grade Level: 10th Grade

Length of Unit: This unit will cover one week of study for this class. There will be four days of instruction, with a 57 minute period on Monday and Friday, a 120 minute block period and 35 minute embedded support period on Tuesday, and a 47 minute period on Thursday. This unit serves as the first week of the second half of the semester that focuses on the novel Fahrenheit 451. It is designed to prepare students to read the novel, introducing students to the genre of the novel, the themes present in the novel, as well as the author and his writing style. The purpose of this unit is to build a foundation of understanding that students can apply to their future reading of the novel and to assignments they will complete throughout the remainder of the semester.

UNIT RATIONALE

Essential Questions

How can the past inform the future?

How do the social/political/cultural experiences of an author inform writing?

How does media/technology influence the public?

What connections can we make with literature from the past? How can we relate it to today?

Who has the right to tell you what you can/cannot do?

What is the value of a book?

Enduring Understandings (EU)

Students will understand that, when understood in context, writing from the past can have a profound impact on the present and the future. Students will understand that all writing is influenced by the historical, political, and cultural experiences of the author, and that understanding this can not only help us understand the work itself, but it can also help us relate the work to the present. This unit is the introductory piece of a larger unit, where students will grapple with the idea of censorship, the value of books, and the way that literature from the past can serve as a warning for the present and the future. Students will understand that concepts from the past have relevance in modern society and be able to draw connections therein.

UNIT STANDARDS

Content & Common Core Standards

- **SL 1:** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9-10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
- **W 4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **RL 1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences from the text.
- **RI 2:** Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- **RL 3:** Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

ELD Standards

- **Collaborative ELD Standard 1, Exchanging Information/Ideas:** (Bridging) Contribute to class, group, and partner discussions, sustaining conversations on a variety of age and grade-appropriate academic topics by following turn-taking rules, asking and answering relevant, on-topic questions, affirming others, and providing coherent and well-articulated comments and additional information.
- **Collaborative ELD Standard 2, Interactive via Written English:** (Expanding) Collaborate with peers to engage in increasingly complex grade-appropriate written exchanges and writing projects, using technology as appropriate.
- **Productive ELD Standard 10B, Writing:** (Expanding) Write increasingly concise summaries of texts and experiences using complete sentences and key words.
- **Structuring Cohesive Texts ELD Standard 1, Understanding Text Structure:** (Expanding) Apply analysis of the organizational structure of different text types to comprehending texts.

UNIT OBJECTIVES

- **Cognitive (Content Standard: SL1 & W4; ELD Standard: Collaborative 1, Emerging):** After reading the excerpt from the Introduction to Fahrenheit 451, students will be able to predict the overriding themes of the novel, and discuss these themes as a class. Students will be able to reflect on these themes through their writing in response to two specific prompts.
- **Cognitive (Content Standard: RI2; ELD Standard: Productive 10B, Expanding):** Students will be able to preview an article and write a preview statement (skills from Unit One), and write a summary of an article's main points (skills from Unit One). Students will be able to relate content from a historical radio broadcast to modern society, create a group poster representing their connections, and present the poster to the class.
- **Cognitive (Content Standard: RL3; ELD Standard: Structuring 1, Expanding):** Students will be able to read a short story and identify elements of the plot, demonstrating their knowledge of these elements by completing a plot diagram.
- **Cognitive (Content Standard: RL1; ELD Standard: Collaborative 2, Expanding):** Students will be able to use their knowledge of a text to identify the elements of its plot, demonstrating their knowledge of these elements by completing a plot diagram. Students will work in groups to answer a series of text-dependent questions, citing specific textual references as evidence for their answers.

ASSESSMENT PLAN

Day 1: Discussion & Quick Write:

- **Objective & Standard:** Students will be able to predict and interpret the overriding themes of a novel, discuss these themes with others, and write about these themes in response to specific prompts. (SL 1, W 4, ELD Collaborative 1)
- **Type:** Discussion (Informal), Quick Write (Formal)
- **Purpose:** To assess students' ability to predict and interpret themes and to respond to them verbally and in writing.
- **Feedback Strategies:** Teacher will provide written feedback.
- **How Assessment Informs Instruction:** It will assess students' ability to reflect critically on a predicted theme or idea in discussion and in writing.

Day 2: Preview Statement/Summaries & Group Presentations:

- **Objective & Standard:** Students will be able to preview an article, write a preview statement, and write a summary of what they have read. (R1 2, ELD Productive 10B)
- **Type:** Preview Statement/Summary (Formal), Group Posters (Informal)
- **Purpose:** To assess students' ability to preview and summarize a text, and to relate the text to their current life experience.
- **Feedback Strategies:** Teacher will provide written feedback on Preview Statement/Summary, teacher and students will provide verbal feedback on Group advertisements/radio broadcast scripts.
- **How Assessment Informs Instruction:** It will assess students' understanding of text's main ideas.

Day 3: Plot Diagrams (1):

- **Objective & Standard:** Students will be able to read a short story and identify elements of the plot, demonstrating their knowledge by completing a plot diagram. (RL 3, ELD Structuring Cohesive Texts 1)
- **Type:** Informal
- **Purpose:** To assess students' progress with the plot diagram and their understanding of the elements of a plot.
- **Feedback Strategies:** Teacher will provide written feedback. Teacher will provide verbal feedback the following class period.
- **How Assessment Informs Instruction:** This assessment will show me what students do and do not understand with regards to the elements of a plot and guide my review for the following day.

Day 4: Plot Diagrams (2) & Text Dependent Questions:

- **Objective & Standard:** Students will be able to use their knowledge of a text to identify elements of its plot, demonstrating their knowledge of these elements by completing a plot diagram. Students will work in groups to answer a series of text-dependent questions, citing specific textual references as evidence for their answers.
- **Type:** Both Formal; Rubric for Text-Dependent Questions provided below.
- **Purpose:** To assess students' understanding of the elements of a plot, and to assess a student's ability to use textual references to support their answers to text-dependent questions.
- **Feedback Strategies:** Teacher will provide written feedback.
- **How Assessment Informs Instruction:** The plot diagram is something students will have to complete for the main text in the unit, so this assessment will give the teacher a good idea of where each student is in their understanding of plot elements and their significance. The text dependent questions will help me to assess student comprehension of the text itself.

STEPS OF INSTRUCTION

CALENDAR:

Day One (Monday): Introduction to Genre What is Speculative Fiction?

STANDARDS:

Content Standard:

- **SL 1:** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9-10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
- **W 4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

ELD Standard:

- **Collaborative ELD Standard 1, Exchanging Information/Ideas:** (Bridging) Contribute to class, group, and partner discussions, sustaining conversations on a variety of age and grade-appropriate academic topics by following turn-taking rules, asking and answering relevant, on-topic questions, affirming others, and providing coherent and well-articulated comments and additional information.

OBJECTIVES:

- **Cognitive:** After reading the excerpt from the Introduction to Fahrenheit 451, students will be able to predict the overriding themes of the novel, and discuss these themes as a class. Students will be able to reflect on these themes through their writing in response to two specific prompts.

STUDENT ACTIVITY:

- **Anticipatory Set: Statistic: US teens and twenty-somethings check their phones an average of 49 times a day (from: <http://www.digitaltimes.com/how-often-do-you-check-your-phone-slidejoy-app-data-finds-relationship-status-affects-how-many-times>)**
- **Quick Write (Part 1): Students will individually write down how many times a day they personally check their cellphone and what they use it for.** Students will work in pairs to write a short, in-class response to this question: What would our world be like today if all cell phones were outlawed? Students will share and discuss their responses with the class.
- **Neil Gaiman's Introduction to Fahrenheit 451:** Students will read an excerpt from Neil Gaiman's 2013 Introduction to Ray Bradbury's Fahrenheit 451. Students will annotate the text as it is read aloud by the teacher/other students.
- **Class Discussion:** Students will discuss the introduction excerpt, and make predictions as to what the novel will be about. Students will also discuss how the theme in the introduction can relate to a previous article ("Is Google Making Us Stupid? What the Internet is Doing to our Brains" by Nicholas Carr) read in Unit One.
- **Quick Write (Part 2):** Students will read the quote at the beginning of the novel: "If they give you ruled paper, write the other way" by Juan Ramón Jiménez. Students will be instructed to turn their paper sideways and respond (individually) to this quote, writing what they believe it means, and how they believe it will apply to the novel.

ASSESSMENT:

- **Formative:** Students will participate in a class discussion, where the teacher will formatively assess their comprehension of the introduction and themes of Fahrenheit 451 based on their responses (informal).
- **Summative:** Students will turn in their Quick Write papers, which will serve as a summative assessment for how well students retained the message from the day's discussion and reading. It will also serve as a formative assessment for the unit, as it is an introduction to the themes and ideas they will be exposed to and asked to write about as the unit progresses (formal).

Day Two (Wednesday): Introduction to Theme
Regular Period: "War of the Worlds"
Embedded Support: End of the World Project

STANDARDS:

Content Standard:

- **RI 2:** Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

ELD Standard:

- **Productive ELD Standard 10B, Writing: (Expanding)** Write increasingly concise summaries of texts and experiences using complete sentences and key words.

OBJECTIVES:

- **Cognitive:** Students will be able to preview an article and write a preview statement (skills from Unit One), and write a summary of an article's main points (skills from Unit One). Students will be able to relate content from a historical radio broadcast to modern society, create a group poster representing their connections, and present the poster to the class.

STUDENT ACTIVITY:

- **Anticipatory Set: Fox News "Ebola" clips.** Students will watch and discuss the effects of two media broadcasts about the ebola virus, and consider the effects of media on the public.
- **"War of the Worlds" by Orson Welles:** Students will listen to an excerpt of the "War of the Worlds" radio broadcast, following along with the transcript and taking notes as they listen. Students will discuss the broadcast with partners and as a class.
- **"Radio Listeners Panic, Taking War Drama as Fact":** Students will read the New York Times article that chronicles the public reaction to the "War of the Worlds" radio broadcast. Students will read the first part as a class, then jigsaw the subheadings in small groups, creating a summary and presenting vocabulary from the remaining article.
- **Preview Statement & Summary:** Before reading, students will preview the New York Times article and write a preview statement. After reading, students will write a summary of the article. Students will discuss the article with partners and as a class.
- **Group Project:** Students will create a magazine advertisement or a news report script on a current issue that is

ASSESSMENT:

- **Summative:** Students will turn in their preview statements/summaries and they will be graded for their understanding of the text, as well as their correct usage of the preview statement/summary techniques they learned previously in Unit One (formal).
- **Summative (Day)/Formative (Unit):** Students will demonstrate their ability to relate text and text concepts to the real world and their current experience with the group advertisements/radio broadcasts that they present. Their application of a real-world example to the New York Times article will demonstrate this ability when shared with the class (informal). The preview statement, summary, and poster is summative for the day's work, as it represents their understanding of the current article. It is also formative, as it has introduced them to themes and ideas they will read and analyze further once they begin the novel.

Day Three (Thursday): Introduction to Author "There Will Come Soft Rains" (Part One)

STANDARDS:

Content Standard:

- **RL 3:** Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

ELD Standard:

- **Structuring Cohesive Texts ELD Standard 1, Understanding Text Structure:** (Expanding) Apply analysis of the organizational structure of different text types to comprehending texts.

OBJECTIVES:

- **Cognitive:** Students will be able to read a short story and identify elements of the plot, demonstrating their knowledge of these elements by completing a plot diagram.

STUDENT ACTIVITY:

- **"There Will Come Soft Rains":** Students will preview and begin to read the story by Ray Bradbury partially individually, partially in groups (the poem), and partially as a class.
- **Elements of a Plot:** Students will participate in and take notes on a review of the elements of a story's plot and their significance to the story's development.
- **Plot Diagram:** Students will work in groups to practice using the elements of a story's plot by creating a plot diagram to keep track of various aspects of "There Will Come Soft Rains." Here they will also document the development of the characters in the story and how they advance the story's plot. Students will use the graphic organizer from this website: (http://www.fortheteachers.org/graphic_organizers.htm) see attachment in the "Materials & Resources" section for a copy of this graphic organizer.

ASSESSMENT:

- **Formative:** Students will turn in their plot diagrams, but they will not be graded (informal). The diagrams will be informally assessed by the teacher to determine whether or not students are understanding the necessary requirements. Teacher will make notes on the plot diagrams to steer students in the right direction, and compile a list of things to review as a class on the following day.

Day Four (Friday): Introduction to Author “There Will Come Soft Rains” (Part Two)

STANDARDS:

Content Standard:

- **RL 1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences from the text.

ELD Standard:

- **Collaborative ELD Standard 2, Interactive via Written English:** (Expanding) Collaborate with peers to engage in increasingly complex grade-appropriate written exchanges and writing projects, using technology as appropriate.

OBJECTIVES:

- **Cognitive:** Students will be able to use their knowledge of a text to identify the elements of its plot, demonstrating their knowledge of these elements by completing a plot diagram. Students will work in groups to answer a series of text-dependent questions, citing specific textual references as evidence for their answers.

STUDENT ACTIVITY:

- **Review of Plot Diagram:** Students will participate in a brief review of the plot diagram elements and requirements.
- **“There Will Come Soft Rains” Plot Diagram:** Students will complete their reading of the text and the plot diagram individually.
- **Group Discussion:** Students will participate in a discussion of the text, focusing specifically on the poem that is included within the story.
- **Text-Dependent Questions:** Students will work both in groups and independently to answer text-dependent questions on the text. A class discussion of these questions will take place. Students will submit these text dependent questions for evaluation. A rubric is included in the materials section below.
- **Homework:** Students will be assigned the task of writing a Compare/Contrast of the “War of the Worlds” broadcast and Ray Bradbury’s “There Will Come Soft Rains.” Students will be assessed on the following rubric, taken from [readwritethink.org](http://www.readwritethink.org/files/resources/lesson_images/lesson275/compon_rubric.pdf): http://www.readwritethink.org/files/resources/lesson_images/lesson275/compon_rubric.pdf. If students finish their Text-Dependent questions early they will be allowed to start working on this paper. It will be due the following Tuesday (Period 1)/Wednesday (Period 4) at the beginning of class.
- **Closure:** Teacher will post and read the following quote from Fahrenheit 451. Students will be asked to evaluate the meaning of the quote, as well as make predictions as to what the novel will be about based on the quote:

“There was a silly damn bird called a Phoenix back before Christ, every few hundred years he build a pyre and burned himself up. He must have been first cousin to Man. But every time he burnt himself up he sprang out of the ashes, he got himself born all over again. And it looks like we’re doing the same thing, over and over, but we’ve got one damn thing the Phoenix never had. We know the damn silly thing we just did. We know all the damn silly things we’ve done for a thousand years and as long as we know that and always have it around where we can see it, some day we’ll stop making the goddam funeral pyres and jumping in the middle of them. We pick up a few more people that remember, every generation” (156).

ASSESSMENT:

- **Summative:** Students will submit their plot diagrams for grading based on their understanding of the elements of plots, as well as their identification of these elements in the “There Will Come Soft Rains” story (formal).
- **Summative:** Students will submit their text-dependent questions and be graded on their analysis of the text and their ability to support their analysis with evidence from the text (formal). See rubric included in the materials section below.

ANTICIPATORY SET

This entire unit plan is designed to be an introduction to the novel Fahrenheit 451. I will have an anticipatory set for each day of instruction. The anticipatory set for Day 1 is described in the lesson plan I have included in this unit.

In this section, I will describe my anticipatory set for **Day Two**:

For this particular unit, on **Day Two**, I will play the following video clip from Fox News' Judge Jeanine, where she emphasizes the need to seal the US borders to prevent potential further ebola infection:

<http://video.foxnews.com/v/3821803227001/judge-jeanine-tell-us-the-truth-for-once-about-ebola/#sp=show-clips>

I would play through (1:37, pause and then play 5:17-the end).

After the video I will have students discuss how the video made them feel. I will ask them what they would feel if this was the first ebola coverage they had seen. I will ask students to identify the persuasion techniques Jeanine Pirro uses as a way to connect this clip to the previous unit.

I will follow this brief discussion by playing the following YouTube clip that concerns the same topic on Fox News, this time with an interview of Dr. Anthony Fauci, director of the National Institute of Allergy and Infectious Diseases:

<https://www.youtube.com/watch?v=f5u3ktNPHAk>

I would play (1:19 - 4:26). Following the video I would ask students to reflect on how this interview made them feel. I would ask them to note differences in the videos and ask which one felt more credible, and which one felt more convincing - and *why*. I would ask students what this has to say about the effects of media on our society.

CLOSURE

At the end of Day 4, I will display the following quote from the novel on the screen and read it aloud to my students:

“There was a silly damn bird called a Phoenix back before Christ, every few hundred years he build a pyre and burned himself up. He must have been first cousin to Man. But every time he burnt himself up he sprang out of the ashes, he got himself born all over again. And it looks like we're doing the same thing, over and over, but we've got one damn thing the Phoenix never had. We know the damn silly thing we just did. We know all the damn silly things we've done for a thousand years and as long as we know that and always have it around where we can see it, some day we'll stop making the goddam funeral pyres and jumping in the middle of them. We pick up a few more people that remember, every generation” (156).

I will ask students to reflect on this quote. What do they think it means? What do they think the novel will be about? I will end the unit with this quote as a preview of the novel to come, as well as a way to get students thinking about the theme.

Transfer: This unit serves as an introduction to the novel Fahrenheit 451. Students will use the knowledge they have gained throughout this unit (on genre, theme, as well as the elements of plot) as they read the novel and complete related activities. The analysis that took place in this introductory unit will be expanded upon in later units and parts of the novel.

SAMPLE LESSON PLAN

Day One: Monday

1. **TITLE OF LESSON:** What is Speculative Fiction? Introduction to Genre
2. **CURRICULUM AREA & GRADE LEVEL:** English 10 Prep, 10th Grade, Period 1: 33 Students, Period 4: 35 Students
3. **DATE OF LESSON/TIME NEEDED:** Tentative Date: Late October, early November depending on student completion of final essay in first unit. To be completed on the first day of the new unit on Fahrenheit 451. This is the first lesson in a 4-day introductory unit. This lesson will take place on a Monday, during the entire 57 minute class period. For Period One this will be from 7:30am - 8:27am, and for Period 4 this will be from 10:55am - 11:52am.
4. **RESOURCES:** For this lesson students will need an excerpt from Neil Gaiman's "Introduction to Fahrenheit 451" as well as paper and writing utensils. A copy of this excerpt has been attached below.
5. **CA CONTENT STANDARD(S):**
SL 1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9-10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
W 4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
6. **CA ELD STANDARD(S):**
Collaborative ELD Standard 1, Exchanging Information/Ideas: (Bridging) Contribute to class, group, and partner discussions, sustaining conversations on a variety of age and grade-appropriate academic topics by following turn-taking rules, asking and answering relevant, on-topic questions, affirming others, and providing coherent and well-articulated comments and additional information.
7. **BIG IDEA ADDRESSED/ENDURING UNDERSTANDING:**
Students will understand that just because a text is old it does not mean that there is no value in today's society. Students will understand that we can find themes in "old" texts that relate to modern issues and ideas. Students will also be introduced to the theme of censorship and begin to consider where the "line in the sand" is that determines who has the right to make decisions for them. These big ideas will set up their thinking when they begin to read Fahrenheit 451 in later units.
8. **ESSENTIAL QUESTIONS:**
What connections can we make with literature from the past? How can we relate it to today?
Who has the right to tell you what you can/cannot do?
9. **OBJECTIVE(S) OR LEARNING GOAL(S):**
Cognitive: After reading the excerpt from Neil Gaiman's "Introduction to Fahrenheit 451," students will be able to predict the overriding themes of the novel and discuss these themes as a class. Students will be able to reflect on these themes through their writing in response to two specific prompts.
10. **ASSESSMENT(S):**
Formative: Students will participate in a class discussion, where the teacher will formatively assess their comprehension on the introduction and themes of Fahrenheit 451 based on their responses (informal).
Summative: Students will turn in their Quick Write papers, which will serve as a summative assessment for how well students retained the message from the day's discussion and reading. It will also serve as a formative assessment for the unit, as it is an introduction to the themes and ideas they will be exposed to and asked to write about as the unit progresses (formal).

11. INSTRUCTIONAL STRATEGIES: <i>What the teacher does</i>	12. STUDENT ACTIVITIES: <i>What the students do</i>
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1. Anticipatory Set: 10 Minutes

- Teacher uses projector to display the following statistic on the projector: "Teens and Twenty-Somethings check their phones an average of 49 times a day."
- Teacher asks students if this seems true. Too low? Too high?
- Teacher asks students to take out a piece of paper for a Quick Write.
- Teacher posts the following question on the projector: "How often do *you* check your cell phone a day? What do you use it for?" Teacher gives students time to write.
- Teacher asks students to share their answer with a partner.
- Teacher posts the following question on the projector: "If cell phones became outlawed starting tomorrow, what would happen to our world? What would you do?"
- Teacher instructs students to discuss with their partners and write down an answer to this question.
- Teacher asks students to share their answers.

2. State Objective: 1 Minute

- Teacher explains to students that they will be reading an introduction to Fahrenheit 451 and begin to discover and discuss the themes present in the novel.

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3. Input - Modeling: 5 Minutes

- Teacher distributes a copy of Neil Gaiman's "Introduction to Fahrenheit 451" to students.
- Teacher explains that students will annotate the text as they read, looking for clues about the novel.
- Teacher displays a copy of the Introduction on the projector and begins to read. Teacher reads through the second page, stopping after the line, "It's a cautionary question, and it lets us explore cautionary worlds."

4. Check for Understanding: 5 Minutes

- Teacher will instruct students to discuss what they have read so far with a neighbor. Teacher will instruct students to come up with a prediction as to what the novel will be about to share with the class.
- Teacher will ask students to share some of their predictions and write them on a piece of paper using the projector.

5. Guided Practice: 10 Minutes

- Teacher will use popsicle sticks to call on individual students to read sections of the text.
- Teacher will annotate as students read.
- Teacher will instruct students to stop after the line "'If this goes on...' thought Ray Bradbury, 'nobody will read books anymore,'" and Fahrenheit 451 began.
- Teacher will ask students to compare the comments about television to the article, "Is Google Making Us Stupid?" that was read during the previous unit. Teacher will give students some time to discuss with their neighbors.
- Teacher will circulate from group to group, to be sure that all students have a points to share with the class. Teacher may ask individual students or groups to share points that she overhears.
- Teacher will call on students to solicit their discoveries and she will write them on the board, instructing students to copy them down as well.
- Teacher will discuss the contributions with the class.

1. Anticipatory Set:

Students read and listen to the teacher explain the statistic and respond to her questions.

Students write down how often they use their phones during the day.

Students write down in response to the Quick Write question and discuss their answer with a partner.

Students discuss the question about outlawing cell phones with their partner and share their answers with the class.

2. State Objective:

Students listen to the objective.

3. Input - Modeling:

Students following along with the teacher, reading the text silently as she reads aloud.

Students copy the annotations made by the teacher on the projector.

4. Check for Understanding:

Students discuss the reading with a partner and come up with a prediction for the novel.

Students share their predictions with the teacher/class.

5. Guided Practice:

Students follow along as other students read the text. If students are selected to read they will read their excerpt aloud. Students will discuss the similarities of the introduction with the article "Is Google Making Us Stupid?" Students will share their partner/group discussion during a class discussion on the topic.

6. Independent Practice: 10 Minutes

- Teacher will instruct students to work with a partner to finish reading and annotating the text of the introduction.

7. Check for Understanding: 6 Minutes

- Teacher will ask students to circle the word “empathy” on page xvi. Teacher will ask students to define the word “empathy,” and ask them how books can teach us empathy.
- Teacher will refer students back to their Quick Write on cell phones. Teacher will ask students, “Would you do the same thing if books were banned? Are books important?”

8. Closure: 10 Minutes

- Teacher explains that through reading the introduction, students have been given a glimpse into two themes that will be addressed in Fahrenheit 451: the value of books, and the concept of censorship. Teacher explains that students will explore these themes more deeply in the future.
- Teacher will instruct students to take out a piece of paper.
- Teacher will display the quote, “If they give you ruled paper, write the other way” by Juan Ramón Jiménez.
- Teacher will instruct students to turn their paper sideways and respond to this quote. “What do you think it means?”
- Teacher will explain that a genuine response to this quote will be the students’ ticket out the door for the day.

6. Independent Practice:

Students will work with a partner to read and annotate the rest of the text.

7. Check for Understanding:

Students will circle the word empathy as instructed by the teacher.
Students will answer the teacher’s questions about books and empathy.
Students will reference their Quick Write from the beginning of the lesson in their responses. They will discuss with the class whether or not they would respond the same way to books being banned as they would to their cell phones being banned. Students will discuss whether or not books are important and why.

8. Closure:

Students will listen to the teacher’s wrap-up of the day’s lesson.
Students will complete the final Quick Write to be dismissed from class.

MATERIALS/RESOURCES

Day One: Paper, Pencils, "Introduction to Fahrenheit 451" excerpt (from 2013 publication of Fahrenheit 451), Projector/Document Camera for display purposes.

Copy of "Introduction" Text:

Introduction

Sometimes writers write about a world that does not yet exist. We do it for a hundred reasons. (Because it's good to look forward, not back. Because we need to illuminate a path we hope or we fear humanity will take. Because the world of the future seems more enticing or more interesting than the world of today. Because we need to warn you. To encourage. To examine. To imagine.) The reasons for writing about the day after tomorrow, and all the tomorrows that follow it, are as many and as varied as the people writing.

This is a book of warning. It is a reminder that what we have is valuable, and that sometimes we take what we value for granted.

There are three phrases that make possible the world of writing about the world of not-yet (you can call it science fiction or speculative fiction; you can call it anything you wish) and they are simple phrases:

What if . . . ?

If only . . .

If this goes on . . .

"What if . . . ?" gives us change, a departure from our lives. (*What if aliens landed tomorrow and gave us everything we wanted, but at a price?*)

"If only . . ." lets us explore the glories and dangers of tomorrow. (*If only dogs could talk. If only I were invisible.*)

"If this goes on . . ." is the most predictive of the three, although it doesn't try to predict an actual future with all its messy confusion. Instead, "If this goes on . . ." fiction takes an element of life today, something clear and obvious and normally something troubling, and asks what would happen if that thing, that

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one thing, became bigger, became all-pervasive, changed the way we thought and behaved. (*If this goes on, all communication everywhere will be through text messages or computers, and direct speech between two people, without a machine, will be outlawed.*)

It's a cautionary question, and it lets us explore cautionary worlds.

People think—wrongly—that speculative fiction is about predicting the future, but it isn't; or if it is, it tends to do a rotten job of it. Futures are huge things that come with many elements and a billion variables, and the human race has a habit of listening to predictions for what the future will bring and then doing something quite different.

What speculative fiction is really good at is not the future but the present—taking an aspect of it that troubles or is dangerous, and extending and extrapolating that aspect into something that allows the people of that time to see what they are doing from a different angle and from a different place. It's cautionary.

Fahrenheit 451 is speculative fiction. It's an "If this goes on . . ." story. Ray Bradbury was writing about his present, which is our past. He was warning us about things; some of those things are obvious, and some of them, half a century later, are harder to see.

Listen.

If someone tells you what a story is about, they are probably right.

If they tell you that that is *all* the story is about, they are very definitely wrong.

Any story is about a host of things. It is about the author; it is about the world the author sees and deals with and lives in; it is about the words chosen and the way those words are deployed; it is about the story itself and what happens in the story; it is about the people in the story; it is polemic; it is opinion.

An author's opinions of what a story is about are always valid

Introduction

and are always true: the author was there, after all, when the book was written. She came up with each word and knows why she used that word instead of another. But an author is a creature of her time, and even she cannot see everything that her book is about.

More than half a century has passed since 1953. In America in 1953, the comparatively recent medium of radio was already severely on the wane—its reign had lasted about thirty years, but now the exciting new medium of television had come into ascendancy, and the dramas and comedies of radio were either ending for good or reinventing themselves with a visual track on the “idiot box.”

The news channels in America warned of juvenile delinquents—teenagers in cars who drove dangerously and lived for kicks. The Cold War was going on—a war between Russia and its allies and America and its allies in which nobody dropped bombs or fired bullets because a dropped bomb could tip the world into a Third World War, a nuclear war from which it would never return. The senate was holding hearings to root out hidden Communists and taking steps to stamp out comic books. And whole families were gathering around the television in the evenings.

The joke in the 1950s went that in the old days you could tell who was home by seeing if the lights were on; now you knew who was home by seeing who had their lights off. The televisions were small and the pictures were in black and white and you needed to turn off the light to get a good picture.

“If this goes on . . .” thought Ray Bradbury, “nobody will read books anymore,” and *Fahrenheit 451* began. He had written

A young reader finding this book today, or the day after tomorrow, is going to have to imagine first a past, and then a future that belongs to that past.

But still, the heart of the book remains untouched, and the questions Bradbury raises remain as valid and important.

Why do we need the things in books? The poems, the essays, the stories? Authors disagree. Authors are human and fallible and foolish. Stories are lies after all, tales of people who never existed and the things that never actually happened to them. Why should we read them? Why should we care?

The teller and the tale are very different. We must not forget that.

Ideas—written ideas—are special. They are the way we trans-

mit our stories and our thoughts from one generation to the next. If we lose them, we lose our shared history. We lose much of what makes us human. And fiction gives us empathy: it puts us inside the minds of other people, gives us the gift of seeing the world through their eyes. Fiction is a lie that tells us true things, over and over.

I knew Ray Bradbury for the last thirty years of his life, and I was so lucky. He was funny and gentle and always (even at the end, when he was so old he was blind and wheelchair-bound, even then) enthusiastic. He cared, completely and utterly, about things. He cared about toys and childhood and films. He cared about books. He cared about stories.

This is a book about caring for things. It's a love letter to books, but I think, just as much, it's a love letter to people, and a love letter to the world of Waukegan, Illinois, in the 1920s, the world in which Ray Bradbury had grown up and which he immortalized as Green Town in his book of childhood, *Dandelion Wine*.

As I said when we began: If someone tells you what a story is about, they are probably right. If they tell you that that is *all* the story is about, they are probably wrong. So any of the things I have told you about *Fahrenheit 451*, Ray Bradbury's remarkable book of warning, will be incomplete. It is about these things, yes. But it is about more than that. It is about what you find between its pages.

(As a final note, in these days when we worry and we argue about whether ebooks are real books, I love how broad Ray Bradbury's definition of a book is at the end, when he points out that we should not judge our books by their covers, and that some books exist between covers that are perfectly people-shaped.)

—Neil Gaiman
April 2013

Day Two: Fox News “Ebola” clips, “War of the Worlds” recording, “War of the Worlds” transcript, “Radio Listeners Panic” Article, Poster Paper, Markers.

Fox News Clip #1: <http://video.foxnews.com/v/3821803227001/judge-jeanine-tell-us-the-truth-for-once-about-ebola/#sp=show-clips>

Fox News Clip #2: <https://www.youtube.com/watch?v=f5u3ktNPHAK>

“War of the Worlds” Recording: <https://archive.org/details/OrsonWellesMrBruns>

“War of the Worlds” Transcript: <http://www.radioheardhere.com/waroftheworlds/wotw-script.html>

Day Three: “There Will Come Soft Rains” text, Plot Diagram Graphic Organizer

“There Will Come Soft Rains” Text: <http://www.elizabethskadden.com/files/therewillcomesoftrainsbradbury.pdf>

Plot Diagram Graphic Organizer: http://www.scholastic.com/teachers/lesson-plan/collateral_resources/pdf//lessonplans_graphicorg_pdfs_plotdiagram.pdf

Note: Students will add additional information to the plot diagram as needed.

Day Four: “There Will Come Soft Rains” text (see above), Plot Diagram Graphic Organizer (see above), “There Will Come Soft Rains” text-dependent questions, Text-Dependent Questions Rubric, Compare & Contrast Rubric (for homework - optional addition to unit)

Text-Dependent Questions:

- Re-read the section after *Ten-Fifteen*; What is ironic about Bradbury’s description of the house as bordering on a “mechanical paranoia?”
- What literary device is Bradbury using in the last paragraph of that section and what message is he conveying through this literary device?
- Throughout the text Bradbury uses the personification of inanimate objects. Why do you think he does this? How does it contribute to the overall theme?
- Why did Bradbury include the poem, “There Will Come Soft Rains” by Sara Teasdale in his story? What could it be foreshadowing? What is ironic about this poem being the woman’s favorite?
- Go back through the text and find the references to rain. What is the significance of the repeated references to rain throughout the story?
- This text was written to draw on people’s fears. What does Bradbury think that people should be afraid of? How does this relate to the “War of the Worlds” broadcast?

Text-Dependent Questions Rubric:

I thought it would be beneficial to develop this rubric for students, as it would guide them in their completion of the text dependent questions in this unit. There will be many text-dependent questions assigned throughout the reading of Fahrenheit 451, even after this unit is completed. This will serve as a guideline for students to complete the questions, and give them a focus to drive their answers.

	4	3	2	1
Fundamentals: Spelling, Grammar, Punctuation, etc.	There are no errors present in the students' response.	There are few errors present in students' response, but they do not have an impact on the quality of the response.	There are multiple errors present in the students' response and they have a slight impact on the quality of the response.	There are many errors present in the response to the point where response is unclear and difficult to understand.
Structure & Strength: Organization & Detail	The response provides a seamlessly structured, easy to follow, and elaborate answer to the question.	The response is well organized and the student provides an adequate amount of detail as an answer to the question.	The response has little organization and provides minimal detail in an answer to the question.	The response is disorganized and provides little to no detail explaining the students' answer to the question.
Support: Evidence from the Text	The student provides strong evidence from the text in support of his/her response, as well as proper in-text citations. Student also thoroughly explains <i>why</i> this evidence supports his/her response to the question.	The student provides good evidence in support of his/her response but it is not properly cited. Student provides an acceptable explanation as to why the evidence supports their response.	The student provides little evidence from the text and the evidence is poorly cited. The student does not explain why the evidence supports their answer.	The student provides no evidence from the text to support his/her response.

Note: A score of 0 on the text-dependent questions means that the student did not answer the question at all.

Compare & Contrast Rubric: http://www.readwritethink.org/files/resources/lesson_images/lesson275/compcon_rubric.pdf

This rubric that I found, courtesy of [readwritethink.org](http://www.readwritethink.org), is ideal for the compare/contrast assignment. It is appropriate for students to be summatively assessed on this assignment, as they have had experience with writing a compare/contrast on several occasions in the previous unit. This rubric follows the Common Core 4-3-2-1 grading style, and assesses students on the content, structure, and sophistication of their writing. Using a writing format that students are familiar with will allow me to clearly focus on

VOCABULARY

Students will continue their practice of identifying vocabulary in context from the previous unit. Students know to highlight unknown words as a part of their annotation process, and they also know that they must go back to these words to define them. On Day 2, students will present at least one new vocabulary word their group has discovered and defined with the class during the group presentation of the jigsawed subsections of “Radio Listeners Panic, Taking War Drama as Fact.” Students will maintain their online vocabulary journals to keep track of the vocabulary throughout the unit. Students will need to add the following words from each text to the Vocabulary Journals in their Google Drive:

“Introduction to Fahrenheit 451”:

enticing (xi)
cautionary (xii)
speculative (xii)
wane (xiii)
ascendancy (xiii)
implausible (xiv)
bleak (xv)
dissent (xv)

“Radio Listeners in Panic, Taking War Drama as Fact”:

hysteria (1)
prosaically (1)
throng (2)
indignation (2)
preponderance (3)
consolation (4)
corroborated (4)
fictitious (5)
metropolitan (5)
queried (6)
contorted (6)
consternation (7)
menace (7)
furore (9)

“There Will Come Soft Rains”:

warrens (1)
nap (1)
paranoia (2)
Baal (2)
tremulous (3)
bough (3)