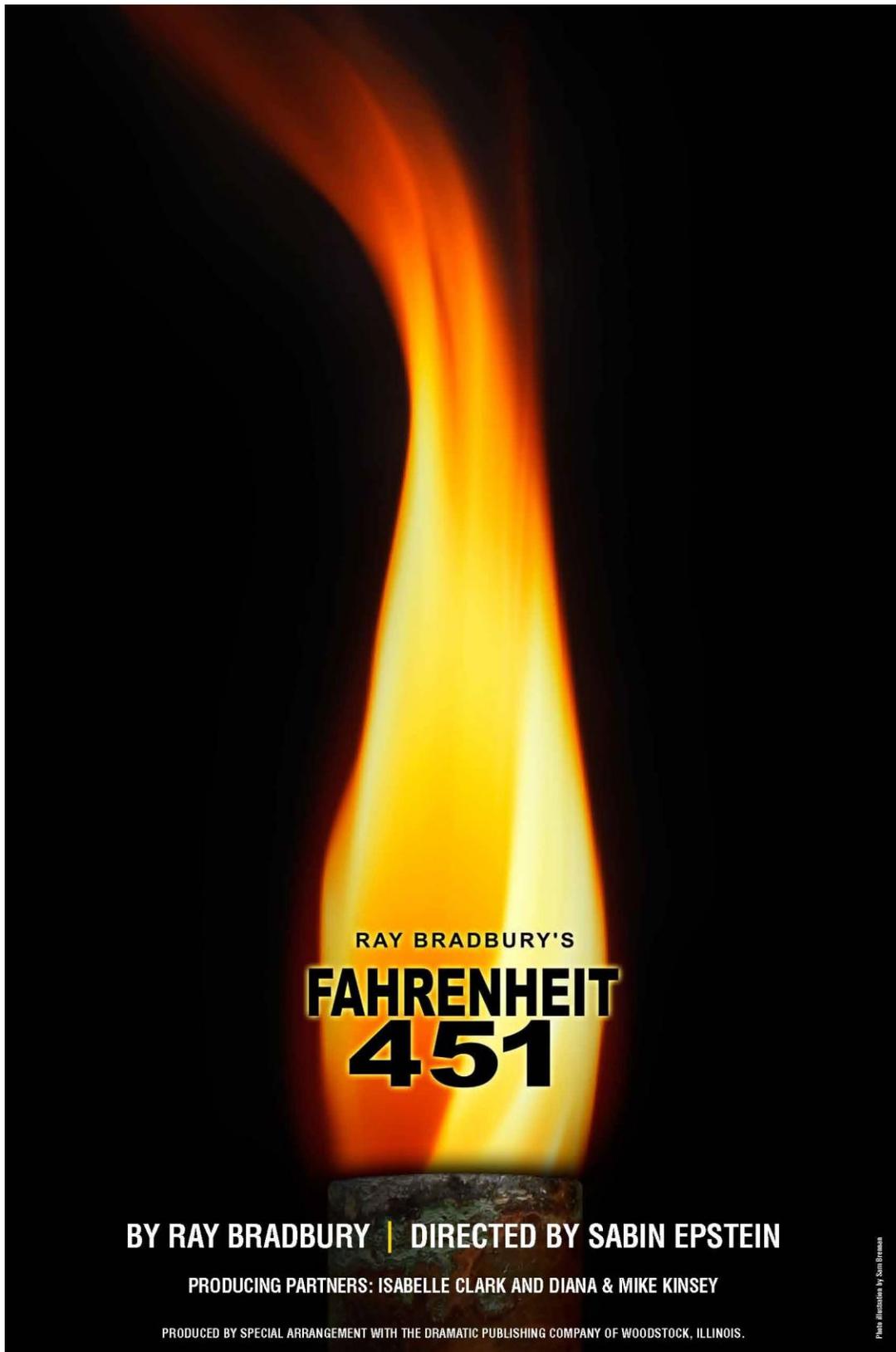


*Inside*OUT



RAY BRADBURY'S
**FAHRENHEIT
451**

BY RAY BRADBURY | DIRECTED BY SABIN EPSTEIN

PRODUCING PARTNERS: ISABELLE CLARK AND DIANA & MIKE KINSEY

PRODUCED BY SPECIAL ARRANGEMENT WITH THE DRAMATIC PUBLISHING COMPANY OF WOODSTOCK, ILLINOIS.

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Playwrights will instruct local high school students
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scholarship of \$250 and a staged reading at the
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will have their play produced by the Teen
Company of the Denver Center Theatre Academy
in the summer of 2013.

Submission Deadline: December 15, 2012.
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Synopsis

Imagine a future world where everything is sped up, where everything you see from a car is a blur, where billboards are five times bigger than ours because the speed limit is so high, where it is unsafe for pedestrians to walk from place to place. A future populated by non-readers and non-thinkers, where people's minds are anesthetized with mind-numbing headlines and reality TV, a future where a totalitarian society has banned the written word. This is more than just a story of dictatorial censorship; it is a story that draws parallels between entertainment and addiction, between the individual's avoidance of thinking and the government's means of thought prevention, propaganda and control.

Set in the twenty-fourth century, *Fahrenheit 451* tells the story of Guy Montag, a thirty year-old fireman whose job is to set fires. He and his fellow firemen hunt down anyone who possesses books, which are now considered contraband. They not only confiscate the books, but burn them and the buildings they are found in. His seventeen year-old neighbor, Clarisse, with her inquisitive nature and humanist philosophy prompt Montag to examine himself. He eventually begins to question the value of his profession and, in turn, his life. He acknowledges to himself that he is unhappy with his wife, Mildred. She is unwilling to deal with reality and deadens her senses with tranquilizers and virtual TV. After Montag witnesses Mrs. Hudson's choice to burn along with her beloved books rather than live without them, he begins to question where this passion for books and knowledge comes from and why he does not possess it. Disgusted with himself and the life he has lived for thirty years, he turns to Professor Faber for guidance as he faces the destruction of his previous existence and embraces the path to his own personal rebirth.

Characters

Montag is a fireman in conflict with the world around him. He awakens to the dystopia of the world he lives in and sets out to free himself of it. As the story develops he goes from being a naïve follower to becoming a man that thinks freely and questions everything he believes he knows.

Beatty is Montag's boss and the fire chief. A terrifying man in his own right, Beatty has read countless books and then turns his back on all of the knowledge he gained, believing, instead, that books and thoughts are the enemy because they create discord and confusion. Beatty invites Montag to his house where he shows him walls of books left to molder on their shelves.

Clarisse is the seventeen year old neighbor of the Montag's. She is an unusual girl that asks "why" of everything. Out of time and place with the world around her she embraces nature, shunning technology and looking to books, conversation and thought for the best ways to live her life.

Mildred is Guy Montag's wife. She appears indifferent to the oppressive nature of her world and the empty way she exists. She is more interested in living in the fantasy world of television dramas.

Mrs. Hudson is a passionate older woman who would rather die with her books than save herself and see them burned at the hands of the firemen. Throughout the play, Montag is unable to forget the image of the old woman, and wonders why she would die with her books.

Faber is Clarisse's grandfather and a former English professor. Regretting his earlier choices to not speak out and protect books, he agrees to teach Montag and help guide him despite the risks to himself and his family if they are caught.

About the Author



Ray Douglas Bradbury (born August 22, 1920) is one of the most celebrated among 20th and 21st century American writers of speculative fiction. He is alternately called a fantasy, horror, science fiction and/or mystery writer.

All through his youth, Bradbury had been a reader and writer and was greatly influenced by the authors: Edgar Allan Poe, H.G. Wells, Jules Verne and Edgar Rice Burroughs who wrote novels such as *Tarzan of the Apes* and *The Warlord of Mars*. He was so taken with *the Warlord of Mars* that at the age of 12, he wrote a sequel to the story. Magic, however, was his first great love. One could speculate that if he hadn't discovered writing he would probably have become a magician.

When he graduated from high school it was in the middle of the Great Depression and there was no money in his family's budget for a higher education. Since there was no money for college, he ended up spending at least three days a week of his leisure time at the library for the next 10 years.

Bradbury's best known and most read works include: *The Martian Chronicles*, *Illustrated Man*, *Fahrenheit 451* and *Something Wicked This Way Comes*. His work opens up new worlds to his readers and captivates their imagination while encouraging them to think "outside of the box" as he speculates on "what ifs."

Bradbury received the Medal for Distinguished Contribution to American Letters Award for 2000 from the National Book Foundation and he received an honorary doctorate from Woodbury University in 2003. In 2004 he received National Medal of Arts Award from George W. Bush. That same year he won the Prometheus Award for *Fahrenheit 451*. On April 16, 2007, Bradbury received a special citation from the Pulitzer Board "for his distinguished, prolific, and deeply influential career as an unmatched author of science fiction and fantasy." In addition, an asteroid is named in his honor, "9766 Bradbury", along with a crater on the moon called "Dandelion Crater" named after one of his novels entitled *Dandelion Wine*.

What is a Dystopian World?

Dystopia is an interesting play on the word utopia that was probably first used in the 19th century. Over time, it has generally come to mean societies where the condition of life is unbearable or miserable; however, it may also mean societies where economic quality of life is improved at the expense of losing basic liberties, such as the decision of when to fall in love or the loss of free speech. There are many fictional representations of the dystopia in literature, comic books, graphic novels, and films, and they continue to capture the imagination of people, perhaps even more so than utopian novels. Unfortunately, utopian societies, if they are truly perfect, may not have enough essential conflict to satisfy our human nature.

There can be different ways in which a society goes badly wrong in dystopian fiction. It could be that a government has seized control over the people and dictates their every move, their careers, and who lives or dies. Alternately, corporations may have taken control. In films like *The Matrix*, self-willed computer programs have enslaved humans so that they only exist in a mental state and serve to power machines.

From this state, a central character typically emerges that perceives the evils of the dystopia and either attempts to thwart or escape it. There may be some segment of the society that is rebelling against its controllers, or there may be a society that exists outside the dystopia to which the hero can escape. For instance in the 2006 film *Children of Men*, the goal is to get one of the last pregnant women on earth to the ship named Tomorrow, which is outside of societal control.

While a dystopia can end with the central character dramatically changing society, it may also end with the destruction of the character. The momentary perception that things are wrong may be an insight overpowered by a strongly dystopian world. Such instances occur in George Orwell's *1984*. Many times though, people derive greater satisfaction with the overthrow of a dystopia.

The natural provinces for a dystopian work are science fiction and fantasy genres, including steampunk and cyberpunk. This is usually because the dystopia must conceive of an alternate reality, and many of these stories are placed in the near future after some conceivable disaster like nuclear war or plague. Not all dystopias follow this format. In Aldous Huxley's *Brave New World* technological advances have become the destroyer of personal liberty.

Some of the classic dystopian novels include:

- *The Handmaid's Tale* by Margaret Atwood
- *The Time Machine* by H.G. Wells
- *Fahrenheit 451* by Ray Bradbury
- *Atlas Shrugged* by Ayn Rand
- *Do Androids Dream of Electric Sheep?* by Philip K. Dick
- *The Dispossessed* by Ursula Le Guin
- *Neuromancer* by William Gibson
- *The Giver* by Lois Lowry

Films with dystopian themes are almost too many to mention but include:

- *Gattaca*
- *Bladerunner*
- *Minority Report*
- *Soylent Green*
- *Serenity*
- *Logan's Run*
- *WALL-E*
- *Twelve Monkeys*
- *Metropolis*

<http://www.wisegeek.com/what-is-dystopia.htm>

Symbolism and Themes

Nature

Nature is presented as a force of innocence and truth, beginning with Clarisse's adolescent, reverent love for nature. She notes that for society, nature is seen as nothing but a blur as it goes speeding by. When Clarisse convinces Montag to taste the rain and to actually feel something, the experience forever changes him. Bradbury uses a camp outside of the city to represent knowledge and growth. Montag's escape from the city into the country is a revelation to him, showing him the enlightening power of unspoiled nature.

Knowledge versus Ignorance

Another central theme through the play is the battle of knowledge versus ignorance. For Beatty, Faber and Montag, their tension and struggle revolve around knowledge. Which is worse, knowing what the world is missing and turning a blind eye to it or being ignorant of what is truly out there? As firemen Beatty and Montag's responsibility is to keep everyone in society equal and promote sameness. For Beatty, his was as an informed decision; however, Montag's was not. Montag admits that he simply followed his grandfather and father into the profession. "In my sleep, I ran after them."

Montag begins to "wake-up" to the power of books after his encounters with Mrs. Hudson, Clarisse and Faber. These encounters make him doubt the value of uniformity and cause him to go in search of knowledge. Once found, this knowledge awakens him to the superficial life he has been living.

Bradbury uses paradoxical statements to show the extremes of society. This idea is seen frequently in his descriptions of Mildred and her friends, suggesting that they are empty shells and only half-alive. These paradoxes question the reality of beings that are apparently living but spiritually dead. Ultimately, Mildred and the rest of her ilk are no better than machines, thinking only what they are told to think; in essence they are "the Hound". As Montag seeks to understand and explore the knowledge books offer he realizes just how wasted his existence has been.

Censorship

While Bradbury will say censorship was not his reason for writing *Fahrenheit 451* it cannot be ignored as a central theme. Censorship is defined as *the suppression or proscription of speech or writing that is deemed obscene, indecent, or unduly controversial or contrary to the status quo.*

Censorship is the control of the information and ideas circulated within a society. It has been a hallmark of dictatorships throughout history. In the 20th Century, censorship was achieved through the examination of books, plays, films, television and radio programs, electronic media, news reports, and other forms of communication for the purpose of altering or suppressing ideas found to be objectionable or offensive. Ideas have been suppressed under the guise of protecting three basic social institutions: the family, the church and the state.

Read a Banned Book

A challenge to a book is an attempt to remove or restrict materials, based upon the objections of a person or group. A banning is the removal of those materials. Challenges do not simply involve a person expressing a point of view; rather, they are an attempt to remove material from the curriculum or library, thereby restricting the access of others. As such, they are a threat to freedom of speech and choice.

U.S. Constitution

First Amendment- Religion and Expression

Congress shall make no law respecting an establishment or religion or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press, or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

The following titles were the most challenged or banned books 2009-2011:

And Tango Makes Three

by Peter Parnell and Justin Richardson

The Absolutely True Diary of a Part-Time Indian

by Sherman Alexie

Brave New World by Aldous Huxley

Crank by Ellen Hopkins

The Hunger Games by Suzanne Collins

Lush by Natasha Friend

What My Mother Doesn't Know by Sonya Sones

Nickel and Dimes: On (Not) Getting By In

America by Barbara Ehrenreich

Revolutionary Voices edited by Amy Sonnie

The Chocolate War by Robert Cormie

Twilight by Stephanie Meyer

The TTYL series by Lauren Myracle

The Perks of Being a Wallflower

by Stephen Chbosky

The *Harry Potter* Series by JK Rowling

To Kill a Mockingbird by Harper Lee

Catcher in the Rye by JD Salinger

My Sister's Keeper by Jodi Picoult

The Earth, My Butt, and Other Big, Round

Things by Carolyn Mackler

The Color Purple by Alice Walker

Other classic banned books:

Fahrenheit 451 by Ray Bradbury

The Giver by Lois Lowry

A Prayer for Owen Meany by John Irving

The Lorax by Dr. Seuss

Anne Frank: Diary of a Young Girl by Anne Frank

I Know Why the Caged Bird Sings

by Maya Angelou

The Grapes of Wrath, East of Eden and Of Mice

and Men by John Steinbeck

1984 and *Animal Farm* by George Orwell

The Great Gatsby by F. Scott Fitzgerald

Rabbit, Run by John Updike

Beloved by Toni Morrison

Native Son by Richard Wright

As I Lay Dying by William Faulkner

In Cold Blood by Truman Capote

Slaughterhouse Five by Kurt Vonnegut

Remember: defending someone's right to speak doesn't mean you agree with what they say. Defending the right to read a particular book, or view a work of art or a film, doesn't mean you like it or agree with its message. Recognizing that others have different views about art, politics, literature and religion, and that their views are entitled to the same respect and protection as your own, is a form of tolerance required of all in a pluralistic society.

www.ala.org

Dangers of Technology

Our addiction to technology trumps caffeine, chocolate and alcohol. This probably sounds familiar: You're out to dinner with friends, and everything's fun, until you get that itch. It's been 20 minutes, and you really want to check Facebook, or Twitter, or Foursquare or email. Forget about wanting; this is needing.

You finally give in to the urge and sneakily check your phone under the table -- or fake an urgent visit to the bathroom, where you'll take a hit of the Internet while huddling in a stall. Anecdotally, our Internet use seems to have spawned real addictions. And according to several recently released surveys, we've got it bad.

More than half of Americans would rather give up chocolate, alcohol and caffeine for a week before parting temporarily with their phones, according to a recent survey by technology firm TeleNav. One-third would give up sex, 22% would give up their toothbrushes (versus 40% of iPhone users, who evidently love their phone more than clean teeth) and 21% would rather go shoeless before separating from a mobile phone. 66% sleep with their smartphones by their side.

Our addiction is so severe that people described going 24 hours without Internet akin to quitting an alcohol or cigarette habit, according to a report from British company Intersperience. About 40% of those surveyed reported feeling lonely without the Internet, and 53% felt upset at being deprived. One person described unplugging to "having my hand chopped off." University students who faced a sudden Internet and media blackout began to display withdrawal symptoms, during another survey conducted by the University of Maryland.

At least it's universal. One American said she was "itching like a crackhead" after going cold-turkey for 24 hours, and an Argentine student reported feeling "dead" without media, while a Lebanese student described the whole experience as "sickening."

The students recognized that there are joys in life besides browsing the web and curating their social networks, according to the survey, but all nevertheless reported feeling distress, sadness, boredom or paranoia. "Media is my drug; without it I was lost," said a British student. "I am an addict. How could I survive 24 hours without it?" One wrote: "Emptiness overwhelmed me." Another said he "felt incomplete."

<http://latimesblogs.latimes.com/technology/2011/08/technology-addiction-chocolate-caffeine.html>

Ray Bradbury: Fahrenheit 451

Misinterpreted

Ray Bradbury still has a lot to say, especially about how people do not understand his most literary work, *Fahrenheit 451*, published in 1953. It is widely taught in junior high and high schools and is for many students the first time they learn the names Aristotle, Dickens and Tolstoy.

Now, Bradbury has decided to make news about the writing of his iconographic work and what he really meant. *Fahrenheit 451* is not, he says firmly, a story about government censorship. Nor was it a response to Senator Joseph McCarthy, whose investigations had already instilled fear and stifled the creativity of thousands. This, despite the fact that reviews, critiques and essays over the decades say that is precisely what it is all about. Even Bradbury's authorized biographer, Sam Weller, in *The Bradbury Chronicles*, refers to *Fahrenheit 451* as a book about censorship.

Bradbury, a man living in the creative and industrial center of reality TV and one-hour dramas, says it is, in fact, a story about how television destroys interest in reading literature. "Television gives you the dates of Napoleon, but not who he was," Bradbury says, summarizing TV's content with a single word that he spits out as an epithet: "factoids." He says this while sitting in a room dominated by a gigantic flat-panel television broadcasting the Fox News Channel, muted, factoids crawling across the bottom of the screen.

His fear in 1953 that television would kill books has, he says, been partially confirmed by television's effect on substance in the news. The front page of that day's *L.A. Times* reported on the weekend box-office receipts for the third in the *Spider-Man* series of movies, seeming to prove his point. "Useless," Bradbury says. "They stuff you with so much useless information, you feel full." He bristles when others tell him what his stories mean, and once walked out of a class at UCLA where students insisted his book was about government censorship. He's now bucking the widespread conventional wisdom with a video clip on his Web site (http://www.raybradbury.com/at_home_clips.html), titled "Bradbury on censorship/television."

As early as 1951, Bradbury presaged his fears about TV, in a letter about the dangers of radio, written to fantasy and science-fiction writer Richard Matheson. Bradbury wrote that "Radio has contributed to our 'growing lack of attention.' This sort of hopscotching existence makes it almost impossible for people, myself included, to sit down and get into a novel again. We have become a short story reading people, or, worse than that, a QUICK reading people."

He says the culprit in *Fahrenheit 451* is not the state — it is the people. Unlike Orwell's *1984*, in which the government uses television screens to indoctrinate citizens, Bradbury envisioned television as an opiate. In the book, Bradbury refers to televisions as "walls" and its actors as "family," a truth evident to anyone who has heard a recap of network shows in which a fan refers to the characters by first name, as if they were relatives or friends.

The book's story centers on Guy Montag, a California fireman who begins to question why he burns books for a living. Montag eventually rejects his authoritarian culture to join a community of individuals who memorize entire books so they will endure until society once again is willing to read.

Bradbury imagined a democratic society whose diverse population turns against books: Whites reject *Uncle Tom's Cabin* and blacks disapprove of *Little Black Sambo*. He imagined not just political correctness, but a society so diverse that all groups were "minorities." He wrote that at first they condensed the books, stripping out more and more offending passages until ultimately all that remained were footnotes, which hardly anyone read. Only after people stopped reading did the state employ firemen to burn books.

Most Americans did not have televisions when Bradbury wrote *Fahrenheit 451*, and those who did watched 7-inch screens in black and white. Interestingly, his book imagined a future of giant color sets — flat panels that hung on walls like moving paintings. And television was used to broadcast meaningless drivel to divert attention, and thought, away from an impending war.

Bradbury has always been a fan, and advocate, of popular culture despite his criticisms of it. Yet he harbors a distrust of "intellectuals." Without defining the term, he says another reason why he rarely leaves L.A. to travel to New York is "their intellectuals."

His book still stands as a classic. But one of L.A.'s best-known residents wants it understood that when he wrote it he was far more concerned with the dulling effects of TV on people than he was on the silencing effect of a heavy-handed government. While television has in fact superseded reading for some, at least we can be grateful that firemen still put out fires instead of start them.

<http://www.laweekly.com/2007-05-31/news/ray-bradbury-fahrenheit-451-misinterpreted>

Discussion Questions and Activities

How plausible is the future envisioned in this play? Specifically, do you think the playwright provides a convincing account of why censorship became so rampant in this society?

Discuss Montag's relationship with Mildred. Is this a typical marital relationship in their culture? Discuss the role of family in the characters' lives, particularly in relation to the TV parlor "families" and their nature and function.

Describe Clarisse's effect on Montag and her function in the play. How and why does she change him? Why does she vanish?

When do the characters begin to become afraid? What are they afraid of? When does the "world" as each character knows it stop being acceptable?

Bradbury picked very specific quotes, poems and books to reference throughout *Fahrenheit 451*. Discuss the use of quotations from literature in *Fahrenheit 451*. Which works are quoted and to what effect? Focus specifically on *Dover Beach* and the varied reactions when Montag reads it.

Dover Beach

By Matthew Arnold

The sea is calm to-night.
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand;
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the A gaeon, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.
The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

Quotes between Montag and Beatty

“Truth is truth to the end of reckoning” Shakespeare, *Measure for Measure*

“Sweet food of sweetly uttered knowledge” Sir Philip Sidney, *Defense of Poesy*

“Words are like leaves and where they most abound, much fruit of sense beneath is rarely found”

“A little learning is a dangerous thing. Drink deep or taste not the Pierian spring.”

Alexander Pope, *An Essay on Criticism*

“Knowledge is more than equivalent to force”

“He is no wise man that will quit a certainty for an uncertainty.”

Samuel Johnson

“This age thinks better of a gilded fool, than of a threadbare saint in wisdom’s school”

Thomas Dekker, *Old Fortunatus*

“The dignity of truth is lost with much protesting” Ben Johnson, *Catiline Conspiracy*

“Carcasses bleed at the sight of the murderer”

“A dwarf on a giant’s shoulder sees the furthest of the two”

Robert Burton, *Anatomy of Melancholy*

“Knowledge is power”, Sir Francis Bacon, *Religious Meditations, Of Heresies*

“It is provoking to hear people at their ease talking reason to others in a state of violent suffering”,

Percival Presland Howe, *The life of William Hazlitt*

“Man is the only animal that laughs and weeps, for he is the only animal that is struck with the difference between what things are and what they ought to be”, William Hazlitt

“The louder he talked of his honor, the faster we counted our spoons”

Ralph Waldo Emerson, *Worship*

“When in the course of human events patriotism is the last refuge of a scoundrel”, Samuel Johnson, *The Patriot*

“He swallowed a lot of wisdom, but it seemed

as if all of it had gone down the wrong way”, Georg C. Lichtenberg

“Twas brillig and the slithy toves did gyre and gimble in the wabe.

All mimsy were the borogoves and the mome wrath outrabe...

Beware the Jabberwock, my son, the jaws that bite, the claws that catch!

Beware the Jubjub bird and shun the frum...mum”, Lewis Carroll, *Jabberwocky*

Perspective Writing – Personal Narratives

1. Take a moment from a typical day at your school; right before the morning bell rings, the morning announcements, a school wide assembly, the cafeteria at lunch, the final bell, or a football game. This should be a moment that has more than one person in attendance.
2. Each person will write a short monologue describing the moment from their perspective of the experience. Make sure the moment is appropriate for school and that you are willing to share with the rest of the class.
3. Select one of the monologues that have the most potential or detail to be the scaffolding for the rest of the class to add elements from their monologues to make it richer or more evocative.
4. Discuss the similarities and differences that arose during the process. Was there general agreement or marked differences? If they were different why? Were they subtle or obvious variations? Did the class agree on what was important to include and why? If not how would the elimination of some elements change the way the story would be understood when read?
5. Raise the Bar: After seeing the production of *Fahrenheit 451*, write a short paragraph from the perspective of one of the characters in the play. For example, how do you imagine Mildred perceives what is happening around her or how does Beatty justify his actions?

Colorado Model Content Standards

Writing PG: Articulate the position of self and others using experiential and material logic.

Writing PG: Write with clear focus, coherent organization, sufficient elaboration, and detail.

Time Capsule

Split the class into three groups. Explain that a time capsule will be constructed to be sent into the far reaches of space to introduce extra-terrestrial life to the citizens of earth or hidden for 100 years to preserve representative artifacts of the cultures on earth. Due to the size of the rocket, each group will have a limit of only five objects to best represent the culture and their group. Each group will decide on the criteria for what the objects will be. One of the objects **must** be a title of a literary work.

Each group will compile a list of their objects.

One group represents their school.

One group represents the United States.

One group represents the earth.

Discussion questions: What was the criteria for selecting the objects? Were some of the objects similar? What literary work was selected for inclusion? Why was this literary work selected? Did anyone argue to include something that had value to them personally but not for the group as a whole?

Colorado Model Content Standards

Civics PG 1: Research, formulate positions, and engage in appropriate civic participation to address local, state, or national issues or policies.

History PG 3: The significance of ideas as powerful forces throughout history.

Adapting *Fahrenheit 451* – Stage to Page

1. Start by picking a scene from the play *Fahrenheit 451*. After reading the scene, find some key themes and character choices that you can adapt from the script to a narrative paragraph.
2. From this scene, transform what transpires on stage into a couple of paragraphs describing what happens and what the characters do actively on the stage. If you have seen the play, describe what the actors did on stage.
3. Once the first draft is written, find some areas that you can embellish. Look for moments where you can expound upon what each character is feeling or thinking in your adaptation. Are there other areas from the play that you could build upon?
4. Discuss how it was to adapt what you read or saw in the play to paragraphs. What were some of the obstacles that you faced? Why do you think it would be easier or more difficult to adapt the novel into a play?

Colorado Model Content Standards

Writing PG: Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes.

Writing PG: Write with clear focus, coherent organization, sufficient elaboration, and detail.

Drama and Theatre Arts PG: Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles.

Adapting *Fahrenheit 451*– Page to Stage

1. Start by picking a passage from the novel *Fahrenheit 451* by Ray Bradbury to adapt for the stage.
2. From the passage, change what happens on the written page into a script for a play. Pay close attention to the dialogue and the action in the passage.
3. After writing the first draft, cast the scene and have the students read the scenes that they have written.
4. Discuss the differences between the novel and scenes. What did the author's do to convey the characters and plot? Did they have to invent, delete, or change anything to communicate the story?
5. After seeing the production, what did Ray Bradbury modify to adapt his novel for the stage? What were the differences between the play and the scenes that were written in class?

Colorado Model Content Standards

Writing PG: Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes.

Writing PG: Write with clear focus, coherent organization, sufficient elaboration, and detail.

Predicting the Future

Ray Bradbury wrote *Fahrenheit 451* over 60 years ago. In his novel and his adaptation, he describes what he believes the future will look like. Find some examples from either the play or the novel of some of these predictions. Were some of his predictions correct?

How does society function? What are some occupations? How is leisure time spent? What does fashion look like? How do they entertain themselves?

Write a paragraph or two speculating what the world may look like in 60 years? What would the similarities and differences be compared to today's society? What will fashion look like? What new inventions are created and what do they do? How do the inventions affect society? What are some of the occupations? How is leisure time spent? What has disappeared?