



# FAHRENHEIT 451

BY RAY BRADBURY  
DIRECTED BY JUSTIN FORTUNATO

NOVEMBER 2-11, 2012  
NEW HAZLETT THEATER





## FOR TEACHERS & STUDENTS

### POST-SHOW CHAT SESSIONS

Stay after the school matinees to ask questions of both the actors and the characters! During the 20-minute post-show chat sessions, delve into the minds and reasoning of the characters and then ask questions of the actors about the rehearsal process, theatre performance, and their experiences working on that particular production. No registration required.

### THE LITERACY IN ACTION PROGRAM

Prime Stage Theatre's flagship education program strives to increase adolescent literacy through theatre in underserved and underperforming school districts in the Western Pennsylvania area. In this FREE program, schools receive tickets and books for each Prime Stage production, 10 in-school workshops, and professional development opportunities for teachers. If you would like your school to become involved, please download an application at our website, [http://primestage.com/files/pdf/application\\_aas.pdf](http://primestage.com/files/pdf/application_aas.pdf).

### OTHER OPPORTUNITIES FOR TEENS, FAMILIES AND ADULTS

Prime Stage Theatre offers opportunities for people of all ages to get involved with the theater. Check out our website to learn about the Teen Board, Mentorships, Volunteering, Book Readings and many other exciting events. There is something for everyone at Prime Stage! <http://primestage.com/>

PRIME STAGE THEATRE CO. IS GENEROUSLY FUNDED BY THE FOLLOWING ORGANIZATIONS:



# FAHRENHEIT 451 RESOURCE GUIDE



## Welcome to Prime Stage Theatre: *Bringing Literature to Life!*

Volume 4, Issue 1

10.06.2012



*The Elephant Man, PST 2011-2012*



*A Wrinkle in Time, PST 2011-2012*

Dear Educator,

Welcome to Prime Stage Theatre's 2012-2013 Season! We had a very successful season last year with acclaimed productions of *The Scarlet Letter*, *The Elephant Man* and *A Wrinkle in Time*. This year, we inspire you to imagine and discover the alarming future in *Fahrenheit 451*, the roaring twenties in *The Great Gatsby* and an incredible journey in *Walk Two Moons*.

This Resource Guide is designed to provide historical background and context, classroom activities and curricular content to help you enliven your students' experience with the literature. We hope it will inspire you to use theatrical games and creative thinking in your classroom in order to spark personal connections with the theme and characters in the stories.

If you have any questions about the information or activities in this guide, please don't hesitate to contact me. I'm happy to help and welcome your suggestions!

Monica Stephenson  
Education Director  
mstephenson@primestage.com

### Did you know...

\***Prime Stage Theatre** has been in existence for 16 years.

\***Prime Stage Theatre's** very first production was *A Woman Called Truth* about Sojourner Truth.

\***Prime Stage Theatre** first performed at the Station Square Playhouse – now the Hard Rock Cafe!

### Check out what's inside!

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## Curriculum Connections Corner

Prime Stage Theatre is committed to directly correlating our programs to the PDE Academic Standards. *Fahrenheit 451* and this resource guide may be used to address the following curriculum content standards:

**Arts and Humanities:** 9.1-9.4

**Reading, Writing, Speaking, & Listening:** 1.1-1.8

**Science & Technology:**  
3.1,3.2,3.7-3.8



# SUMMARY - FAHRENHEIT 451

## The book *Fahrenheit 451* in 30 seconds...

It is the 24<sup>th</sup> century and Guy Montag is a 30-year old, third-generation fireman whose job is to burn books. People do not read books, have meaningful conversations, think for themselves or even enjoy nature. Instead, they drive fast, consume pills and spend their time watching massive amounts of television on wall-sized screens and listening to a seashell radio attached to their ears. Books are outlawed!

Montag is walking home from work when he encounters a cheery 17 year-old girl named Clarisse McClellan. Clarisse asks many questions. She shares her love of nature, her observations about the world. The two walk together until they reach Clarisse's house, which is next door to Montag's. Before going inside, she asks Montag if he is happy. The question is surprising and unsettling for him. He begins to think about his life in a new way. In time, Clarisse and Montag become friends.

Montag arrives home to find his wife, Mildred, passed out next to an empty bottle of sleeping pills. She receives medical attention and wakes up the next morning as if nothing has happened. As usual, Mildred chooses to immerse herself in interactive television, seashell radio, and addiction. Montag leaves for the firehouse where his co-workers, Black and Holden, are playing cards. Captain Beatty shows Montag his invention - an aggressive mechanical hound programmed to hunt people by their scent.

The alarm sounds and the firemen go to the house of Mrs. Hudson, an old woman who has been hoarding books. As the firemen

pillage the home, Montag takes a book and reads one of the lines. He hides it away before any of his coworkers can see. Mrs. Hudson is told to leave, but instead she produces a match. She strikes the match and the firemen flee, except Montag, who watches as the woman is engulfed in flames. Montag wonders why books are perceived to be so dangerous and why Mrs. Hudson was willing to die. What power lies in books?

Montag refuses to go to work and is visited by Captain Beatty. Beatty lectures Montag and Mildred about the offensiveness of books. He gives Montag 24 hours to return to the firehouse and to burn any books he may have. After Beatty leaves, Montag retrieves books that he has stolen over the years and begins to read. He starts to understand the power of books and contacts Faber, a former English Professor. Faber becomes Montag's mentor and gives him an in-ear radio of his own invention so that the two can always be in communication.

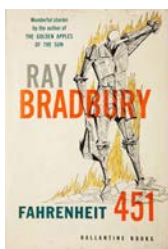
Mildred is hosting a gathering with her friends, Mrs. Phelps and Mrs. Bowles. They sit idly watching television and gossiping. Montag confronts them about their gossip and scolds them for their lack of awareness about the world. Against Faber's objections over the radio, Montag produces a book of poetry and reads the poem *Dover Beach* out loud. As he reads, Mildred's friends experience an emotion they do not understand and they begin to cry. The women leave. Mildred is upset and retires to her room to take more sleeping pills. Montag hides his books and heads off to work to find the firemen have been called to an alarm – Montag's very own house! Mildred has reported him.

Room by room, Montag is ordered to burn all of his possessions. Chided by Captain Beatty, the two men begin to fight and Faber's radio is knocked out of Montag's ear. Beatty discovers the radio and tells Montag that he and his friend will be punished. Montag switches on the flamethrower and kills the Captain. At once, the Mechanical Hound pursues him. The hound stabs Montag with a painful procaine needle, but Montag is able to destroy the hound with the flamethrower. Montag makes his getaway while the authorities are close behind. He visits Faber and then makes his way out of the city by crossing dangerous streets, finding a river and floating downstream until he gets to a set of train tracks in the country. He follows the tracks until he comes across a group of renegade intellectuals known as The Book People. They welcome him and share a secret - they have memorized literary works so that someday, when it is safe, they can print books again. Montag has found new meaning for his life and becomes one of The Book People!

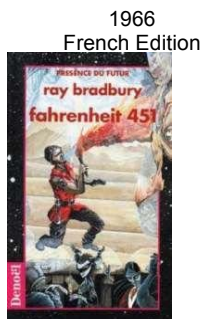
## ...or less.

In the 24<sup>th</sup> century, Guy Montag takes pleasure in his profession as a fireman, burning illegally owned books and the homes of their owners. However, Montag soon begins to question the value of his profession and, in turn, his life. Montag struggles with his existence, eventually fleeing his oppressive, censored society and joining an underground network of intellectuals.

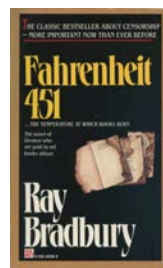
***Fahrenheit 451* has 25 Editions and has been written in 33 different languages!**



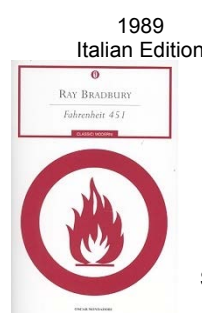
1953  
First Edition



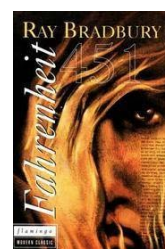
1966  
French Edition



1979  
Ninth Edition



1989  
Italian Edition



1993  
Seventeenth Edition

## STUDENT ACTIVITY

### Be The Artist!

Consider the themes, characters and imagery in *Fahrenheit 451*.

Draw, paint or collage your own book cover!



## RAY BRADBURY, AUTHOR OF *FAHRENHEIT 451*

‘Take your chances and build your wings on the way down’ – Ray Bradbury

Ray Bradbury, American novelist, short story writer, essayist, playwright, screenwriter and poet, was born August 22, 1920 in Waukegan, Illinois. He graduated from a Los Angeles high school in 1938. Although his formal education ended there, he became a "student of life," selling newspapers on L.A. street corners from 1938 to 1942, spending his days in the public library and his nights at the typewriter. He became a full-time writer in 1943, and contributed numerous short stories to periodicals before publishing a collection of them, *Dark Carnival*, in 1947.



His reputation as a writer of courage and vision was established with the publication of *The Martian Chronicles* in 1950, which describes the first attempts of Earth people to conquer and colonize Mars, and the unintended consequences. Next came *The Illustrated Man* and then, in 1953, *Fahrenheit 451*, which many consider to be Bradbury's masterpiece. Other works include *The October Country*, *A Medicine for Melancholy*, *Something Wicked This Way Comes*, *I Sing the Body Electric!*, *Quicker Than the Eye*, and *Driving Blind*. In all, Bradbury has published more than thirty books, close to 600 short stories, and numerous poems, essays, and plays. His short stories have appeared in more than 1,000 school- curriculum "recommended reading" anthologies.

Bradbury has never confined his vision to the purely literary. He has been nominated for an

Academy Award (for his animated film *Icarus Montgolfier Wright*), and has won an Emmy Award (for his teleplay of *The Halloween Tree*). He adapted sixty-five of his stories for television's *Ray Bradbury Theater*. He was the creative consultant on the United States Pavilion at the 1964 New York World's Fair. In 1982 he created the interior metaphors for the Spaceship Earth display at Epcot Center, Disney World, and later contributed to the conception of the Orbitron space ride at Euro-Disney, France.

Married since 1947, Ray Bradbury and his wife Maggie lived in Los Angeles with their numerous cats. Together, they raised four daughters and had eight grandchildren. Maggie passed away in November of 2003.

On June 6, 2012, Ray Bradbury passed away at the age of 91 in Los Angeles.

From:  
[www.raybradbury.com/bio.html](http://www.raybradbury.com/bio.html)

### Did you know...

In a 2009 interview with the *New York Times*, Bradbury said, "Libraries raised me. I don't believe in colleges and universities. I believe in libraries because most students don't have any money. When I graduated from high school, it was during the Depression and we had no money. I couldn't go to college, so I went to the library three days a week for 10 years."

For more information about Ray Bradbury including video interviews check out:

[http://www.raybradbury.com/at\\_home\\_clips.html](http://www.raybradbury.com/at_home_clips.html)



## RAY BRADBURY IS THE PLAYWRIGHT!

Ray Bradbury adapted the novel into a play during the late 1970s. Below is a short article explaining why he decided to write the play version.

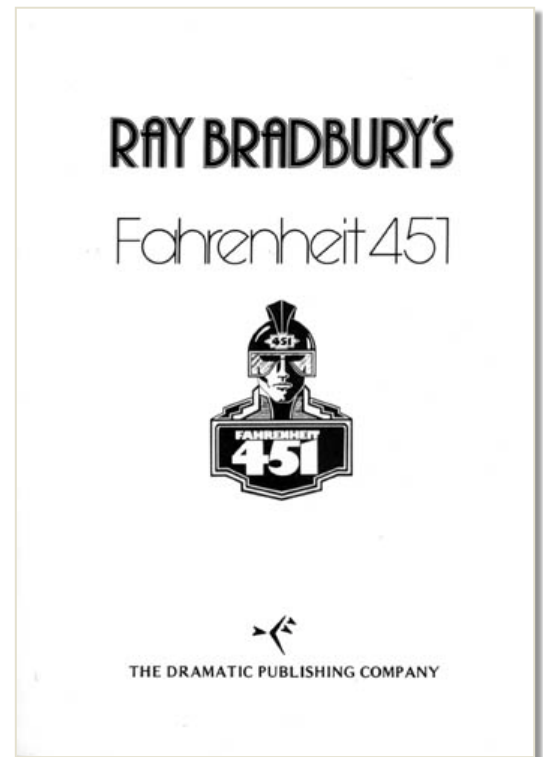
*Revising the Flames, Rewriting the Fires*  
a note by Ray Bradbury

Back in 1950 I wrote a short novel THE FIREMAN in some 25,000 words, all written on a dime-each-half-hour pay typewriter located in the basement of the UCLA Library. I revised and added some 25,000 words more, working in the same library, in the summer of 1953. With its new title FARENHEIT 451, the book was published in October 1953. The book's genesis? Hanging around the Waukegan Fire House in northern Illinois when I was a boy, thinking about fireproof houses later on when I was a young man. Now, twenty-six years after the novel's publication, and thirteen years after Francois Truffaut's evocative film, I called all of my characters together inside my head one night and said to them:

What's new? What's happened to all of you in the past years? In what secret ways have you grown? What can you tell me that you didn't tell back in 1950 and 1953?

We have all grown old together, the dreamer and the dreamed. Step forward now, and within the framework of the novel as it was, dare to tell me some new things about your most secret thoughts, both frightening and beautiful.

One of my characters stepped forward and spoke. I listened and wrote. The result, 8 weeks later, was the play which will now be performed.



**Fahrenheit 451 was first performed at The Los Angeles Colony Theatre in 1979**



Tobias Anderson (Beatty), Robert O'Reilly (Montag), Colony Theatre, Los Angeles, 1979. (Picture © 2002 Colony Theatre Company; reproduced from Jerry Weist, *Ray Bradbury: an Illustrated Life* (Wm Morrow 2002).

# RAY BRADBURY IS THE PLAYWRIGHT!

Bradbury's play *Fahrenheit 451* is a drama in two acts. Bradbury made some significant changes to the characters and to the plot.

The play begins with a monologue in which Montag describes the power and completeness he feels when he sets a fire. The stage goes to black and the lights come up to reveal Montag in the firehouse with Black, Holden and Captain Beatty.

Captain Beatty is presented initially as Guy Montag's nemesis, but he ultimately becomes key to Montag's survival and escape. In the play, Captain Beatty has a scene in which explains his behavior and his relationship with books. It turns out that he has a much troubled past, with lost loves and lost family. So troubled, in fact, that when turning to books for comforting words, he finds nothing but blank pages. He now collects books in his massive library, but chooses to never read a single one.

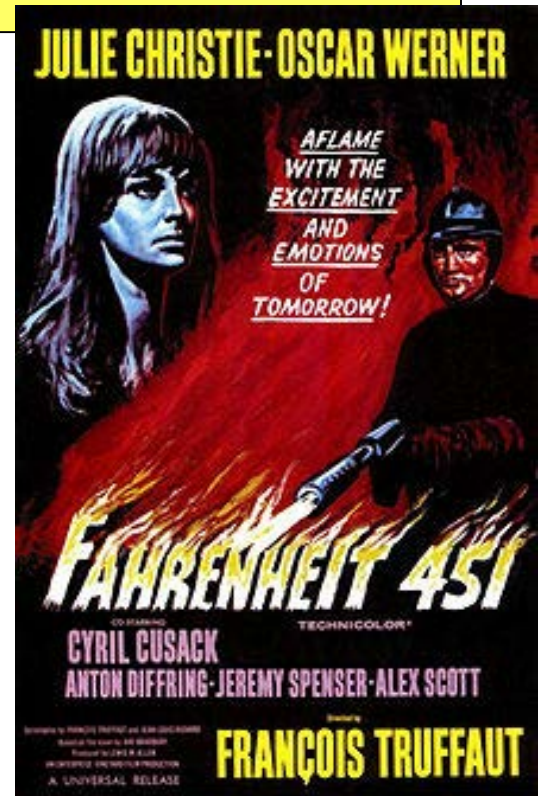
There is more closure and resolve with the character of Clarisse, where in the novel she disappears without a trace. At the end of the play, Montag discovers Clarisse has become one of The Book People as she is committing *The Weir of Hermiston* to memory.

Faber is given a different identity as Clarisse's grandfather, which doesn't alter the action of the story too much. This choice grounds the character into the story and creates more of a connection between Montag, Clarisse, & Faber.

CONT...

## Did you know...

Many people believed Bradbury's play was in part influenced by Francois Truffaut's 1966 screen adaptation of the novel.



Theatrical Release Poster from 1966

## DISCUSS WITH YOUR STUDENTS

**Be The Playwright!** How would you adapt *Fahrenheit 451* as a play?

*\*What is the most important message to you? How could you bring that message to the forefront for the audience?*

*\*What questions remain unanswered in the novel? How could you add scenes or dialogue to add to the story? Consider the events that happened before or after the events in the novel, or during the passage of time.*

*\*Theater uses sight and sound! How could you use lighting, costumes, props, sound effects or movement to tell the story?*



# CHARACTERS

## Cast:

The cast of the stage adaptation includes: 7 Men and 5 Women characters, Assorted Book People and Voices

Look at the descriptions on the page and think about how you might choose a cast to portray these characters.

*What physical characteristic would you look for in the actor playing each character? Why?*

*What vocal quality would you expect each character to have? Would they speak slowly, quickly, gravelly, squeaky?*

*Which roles might be shared by one actor? How would you make each character unique?*

**Guy Montag** is a third-generation fireman who suddenly realizes the emptiness of his life and starts to search for meaning in the books he is supposed to be burning. Though he is sometimes rash and has a hard time thinking for himself, he is determined to break free from the oppression of ignorance. He quickly forms unusually strong attachments with anyone who seems receptive to true friendship. His biggest regret in life is not having a better relationship with his wife.

**Mildred Montag** is Guy Montag's wife. She is addicted to sleeping pills, absorbed in the shallow dramas played on her "parlor walls" (flat-panel televisions) and indifferent to the oppressive society around her. Despite Guy Montag's attempts to break her from the spell society has on her, Mildred continues to be shallow and indifferent.

**Captain Beatty** is the captain of Montag's fire department. Although he is himself extremely well read, he hates books and people who insist on reading them. He is cunning and devious and so perceptive that he appears to read Montag's thoughts.

**Clarisse McClellan** is a 17-year-old girl who walks with Montag on his trips home. She is an unusual sort of person in the bookless society: outgoing, naturally cheerful, unorthodox, and intuitive. She is unpopular among peers and disliked by teachers for asking "why" instead of "how" and focusing on nature rather than on technology.

**Professor Faber** is an elderly, retired English professor. He has spent years regretting that he did not defend books when he saw the moves to ban them. Montag turns to him for guidance and he shows himself capable of acts that require great courage and place him in considerable danger.

**Mrs. Hudson** is a woman from the old part of the city with a deep love for books. When the firemen arrive to burn her books, she refuses to leave her home. Her martyrdom reveals to Montag the power of civil disobedience, books, and ideas.

**Black** is one of firemen who works with Montag. He does what he is told and seems to enjoy his job.

**Alice** is the Montag's neighbor. Like Mildred, she is emotionally disconnected from her life. Yet, she breaks down crying when Montag reads her a poem, revealing suppressed feelings and sensibilities.

**Holden** is one of firemen who works with Montag. Like Black, he does what he is told and seems to enjoy his job.

**Helen** is Mildred's friend. Like Alice and Mildred, she is emotionally disconnected from her life. Both Alice and Helen represent typical members of society.

**First Paramedic and Second Paramedic** come to the Montag's home to revive Mildred after her suicide attempt.

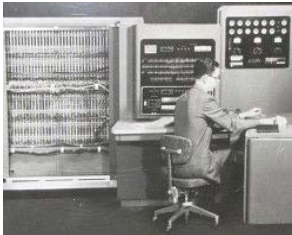
**Assorted Voices** to represent the Clock Radio, Disc, Alarm, TV, Phone, Announcer, Newscaster. These voices can be pre-recorded or spoken through a microphone back stage.

**The Book People** meet Montag at the end of the play. They are a group of intellectuals living in the country. They are committed to preserving works of literature by memorizing them.



# PUTTING IT IN CONTEXT Life in the 1950s

*Fahrenheit 451* takes place in the future, but is anchored in 1950s America. In the book, Mildred Montag spends her days staring at a television. Cars move at high speeds and fighter planes roar across the sky in preparation for war. Neighborhoods are full of cookie-cutter dwellings and people complacently doing what they are told. These could have been familiar scenes for Bradbury in the 1950s.



IBM introduced its first, mass produced computer. In 1953 it was "the most advanced, most flexible high-speed computer in the world."

After World War II, the United States was known for its productivity and affluence. The postwar economic boom made it is easy for men returning from overseas to secure jobs. Tract homes built in newly formed suburbs made housing affordable for millions. The nation's interstate highway system was built, helping to spread suburbia and creating a national obsession for the automobile. Television, computers, air travel, and the transistor radio brought futuristic looking technology into daily life. Television shows like *Father Knows Best* even glamorize the new "normal" American family.

**Did you know...**

In 1946, 7,000 TV sets existed in the U.S. By 1948, 148,000 sets were in use and by 1950 there were 4.4 million sets!

**Today, the average American teen spends about 20 hours a week watching TV.**

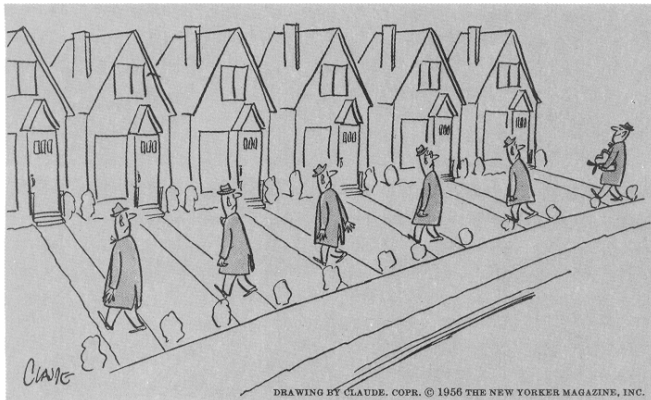
*(Video games & internet not included)*

In the 1950s, the United States saw the meteoric rise of the TV.



The 1950's: A Brief Timeline

- 1950** - Korean War begins
- 1951** - *I Love Lucy* premieres on CBS
- 1951** - *Catcher in the Rye* by J.D. Salinger is published
- 1953** - Dwight D. Eisenhower inaugurated as President
- 1953** - DNA discovered
- 1954** - *Brown v. Board of Education*, a landmark decision of the Supreme Court, declares state laws establishing separate public schools for black and white students and denying black children equal educational opportunities unconstitutional
- 1955** - Ray Kroc opens the 1<sup>st</sup> McDonald's fast food restaurant
- 1955** - Rosa Parks incites the Montgomery Bus Boycott
- 1955** - The Warsaw Pact establishes a military treaty between eight communist states in Eastern Europe
- 1956** - Elvis Presley appears on *The Ed Sullivan Show* for the first time.
- 1957** - Civil Rights Act of 1957, primarily a voting rights bill, becomes the first civil rights legislation enacted by Congress since Reconstruction
- 1957** - Soviets launch Sputnik; "space race" begins
- 1958** - NASA formed as the U.S. begins ramping up efforts to explore space
- 1959** - Alaska and Hawaii become the 49th and 50th U.S. states; to date, they are the final two states admitted to the union



1956 drawing of suburbia in *The New Yorker Magazine*

By 1957, there are over 45,000 miles of interstate highways! You can drive 2,906 miles from New York City to San Francisco on I-80.



# PUTTING IT IN CONTEXT

## Life in the 1950s

Although the 50s are remembered as a time of peace and prosperity, it was also a time of war, censorship and fear. The Korean War, which ended in the year that Fahrenheit 451 was published, saw tens of thousands of American deaths. The Cold War between the U.S. and the Soviet Union loomed. The threat of communism and nuclear war brought much anxiety to Americans. In this new atomic age Americans of all ages were learning that the world could be destroyed with the push of a button. It is a fate that Ray Bradbury creates in his novel.

On September 23, 1949, President Harry Truman announced to a stunned nation that the Soviet Union had exploded an atomic device. The United States was no longer the only country in possession of this type of weapon. After this announcement, America lived under the threat of communist world domination and total nuclear destruction. Home fallout shelters were built and gas masks were sold door-to-door.



An M6 Atom Bomb and a "How to Survive an Atomic Bomb" booklet

### What is The Cold War?

A *cold war* is a confrontation between two world powers or groups of powers using all available resources short of armed combat. The Cold War began after the end of World War II. Each superpower (United States, Britain, France and Russia) had an idea of how Europe should be rebuilt. The Cold War rose not from one isolated event but from the different ideologies and interests between the Soviet Union and the West. It lasted until 1991! It was the Soviet Union who aided North Korea in the 1950 invasion of South Korea. This invasion was the first military action of the Cold War. Soon, American troops were called to South Korea, marking the start of the Korean War.

McCarthy on the premiere broadcast of the TV show "Face the Nation," Nov. 7, 1954

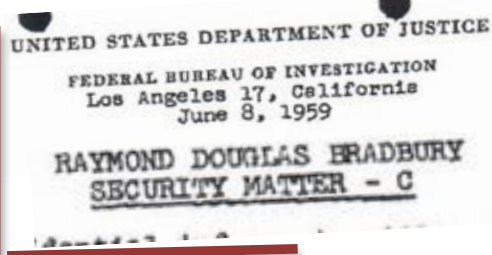


### McCarthyism in American!

America was overwhelmed with concerns about the threat of communism growing in Eastern Europe and China. Capitalizing on those concerns, a young Senator from Wisconsin, Joseph McCarthy, made public accusations that more than two hundred "card-carrying" communists had infiltrated the United States government. Though eventually his accusations were proven to be untrue, his zealous campaigning ushered in one of the most repressive times in 20th century American politics. Careers were ruined. Lives were destroyed. Thousands of people lost their jobs as, all across America, state legislatures and school boards mimicked McCarthy's actions. Books were even pulled from library shelves, including *Robin Hood*, which was deemed communist-like for suggesting stealing from the rich to give to the poor. Censorship was alive and well.



A 1947 propaganda comic book published by the Catechetical Guild Educational Society raising the specter of a Communist takeover.



### Did you know...

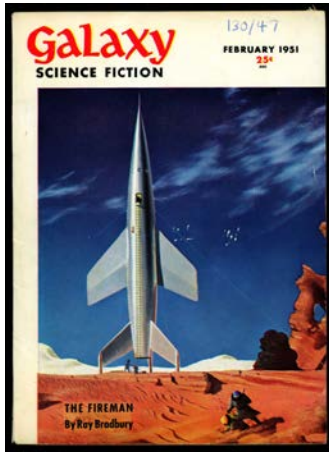
The FBI investigated Ray Bradbury for alleged communist activity! The investigation lasted from April 2 to June 3, 1959 and included surveillance from special agents!

Read more: <http://www.thedailybeast.com/articles/2012/08/28/inside-author-ray-bradbury-s-fbi-file-was-he-a-communist-sympathizer.html>



# PUTTING IT IN CONTEXT About Science Fiction

“Science Fiction is really sociological studies of the future, things that the writer believes is going to happen by putting two and two together.” – Ray Bradbury



*Fahrenheit 451* was first a short story called *The Fireman*, published in *Galaxy Science Fiction Magazine* in 1951. The story was expanded two years later in a novel. *Fahrenheit 451* was the first book of science fiction genre to become known as great American Literature.



## What is Science Fiction?

Science fiction is literary fantasy that uses science and/or technology as the main foundation. It can also be defined as a form of fiction based on the imagined or actual scientific and technological advancements and their impact on the individual and/or society. Due to the use of science and technology, major social and/or environmental issues come to the surface. Science fiction authors have the opportunity to write about time travel, life on the other planets, or create an entirely new society based on our current one.

## How has Science Fiction developed?

As modern sciences and technology developed, so did science fiction. Voltaire wrote *Micromegas* (1752) after advancements in astronomy and physics. The story of *Micromegas* incorporates space travel to the moon and other planets. Jonathan Swift's *Guilliver's Travels* (1726) explores the idea of alien cultures. Science fiction began taking more shape with Jules Verne's writings utilizing inventions, while H.G. Wells used science as a vessel for social criticism.

In 1926, *Amazing Stories* made a huge step for science fiction. The magazine only printed science fiction stories, thus branding science fiction as an official literary genre. The Golden Age of science fiction occurred during the late 1930s to the 1950s. During this time, writers like Ray Bradbury, made predictions of future societies on Earth, analyzed the consequences of interstellar travel, and imagined explorations of intelligent life in other worlds.

Today's science fiction often deals with the effects of computers and artificial intelligence on anarchic future societies. Our advancements in radio, film, and television have reinforced the popularity of the genre.

Excerpts taken from: [http://www.steppenwolf.org/\\_ui/\\_pdf/studyguides/F451\\_](http://www.steppenwolf.org/_ui/_pdf/studyguides/F451_)

### IMPORTANT SCI-FI WORKS

**1950: *I, Robot*** by Isaac Asimov (nine robot stories establish Asimov's "3 laws of robotics")

***The Martian Chronicles*** by Ray Bradbury (stories about the colonization of Mars)

**1951: *The Illustrated Man*** by Ray Bradbury (stories of tattoos coming alive when their host body is asleep)

**1952: *The Currents of Space*** by Isaac Asimov (amnesiac in future galactic empire meets girls, searches for lost identity...)

**1954: *Lord of the Flies*** by William Golding

**1955: *Solar Lottery*** by Philip K. Dick (heroic yet ordinary humans battle Big Business, dictatorship, terrorists and criminals)

**1956: *The Minority Report*** by Phillip K. Dick (The story is about a future society where murders are prevented). \*The 2002 film *Minority Report* directed by Steven Spielberg and with Tom Cruise as the main actor was based on this story.

**1957: *On the Beach*** by Nevil Shute (portrays the earth in the aftermath of a nuclear war)

## STUDENT ACTIVITY | Predicting Technology

Much of the technology we use today has been predicted in Science Fiction Stories! Below are some of the technological inventions used in *Fahrenheit 451*. Connect each invention to technology we use today! Use your imagination!



Seashell Radio, Parlor Wall (TV Parlor), Air-Propelled Train, Spot-Wavex Scrambler, Electric-Eyed Snake, Big Flue, Mechanical Hound, Green Bullet



# THEMES & SYMBOLS

Fahrenheit 451, the temperature at which paper catches fire.

**Themes** are the fundamental and often universal ideas explored in a literary work. *Fahrenheit 451* contains many rich themes for exploration and discussion. Below are listed some prominent themes from the novel with supporting statements. Use the statements to spark discussion or debate with your class.

## Mass Media

Media obscures real life experiences and interferes with the characters' ability to think deeply about their own lives.

## Censorship

By making widespread censorship a phenomenon that emerges from the culture itself and not from the government, Bradbury is expressing a concern that society can ultimately suppress free speech.

## Conformity vs. Individuality

In the society of Fahrenheit 451, most people conform to a pleasure-seeking lifestyle where thinking and self-expression are considered dangerous to the norm. Therefore, anyone who professes his or her individuality is seen as a threat.

## Distraction vs. Happiness

The people of F451 equate pleasure seeking and distraction with happiness; however, the novel makes the case that when one engages with difficult or uncomfortable thoughts the people achieve a real and meaningful relationship with the world and with each other. These real relationships lead to true happiness.

## Action vs. Inaction

The novel takes on the idea of taking action versus standing by while society falters. Some characters act while others passively allow the world to happen to them.

**Symbols** are objects or references used by the author to add deeper meaning to a story. Identifying the many symbols in *Fahrenheit 451* will bring a deeper meaning to the novel.



**Fire** - Fire represents both destruction and warmth.

**The Phoenix** - The phoenix is a mythological bird that bursts into flames at death and rises from the ashes, born again. The phoenix represents Montag's spiritual rebirth, society's attempt to rediscover itself, and the cyclical nature of life.

## The Hearth and the Salamander –

The title of the first section. A hearth is a fireplace and traditionally represents the home. In mythology, the salamander could live in fire and not be harmed.

Salamander is also the name of Montag's firetruck.



**The Sieve and the Sand** - The title of the second section taken from Montag's childhood memory symbolizes his effort to learn. As he reads, Sand is the knowledge that eludes him. The sieve is his mind trying to make the knowledge permanent.

There are even more symbols in *Fahrenheit 451*! Can your class identify them?

# WHAT IS... WHAT?

Ray Bradbury uses vivid imagery to describe what the characters are

feeling and to describe the dark, dysfunctional future in *Fahrenheit 451*. **Listed below are some of the challenging vocabulary words that Ray Bradbury uses in his novel.**

Have students record and look up unfamiliar words as they encounter them while reading the book! Vocabulary activities can include a word wall, word ball or making a new sentence.

PDE Academic Standards 1.7-1.8

## GLOSSARY

**venomous:** extremely poisonous or injurious

**lubricate:** apply moisture

**waft:** a long flag: often tapering

**illuminate:** make light or brighter

**imperceptible:** impossible or difficult to perceive

**mausoleum:** a large burial chamber, usually above ground

**cataract:** a violent rush of water over a precipice

**nectar:** a sweet liquid secretion that is attractive to pollinators

**olfactory:** of or relating to smell

**proboscis:** a long flexible snout, as of an elephant

**ravenous:** extremely hungry

**centrifuge:** a apparatus that used centrifugal force to separate particles

**feign:** make believe with the intent to deceive

**breach:** am opening or gap

**ensor:** a person who is authorized to read publications or correspondence and suppress, in whole or in part, anything considered obscene or politically unacceptable

**combustible:** capable of igniting and burning

**teeming:** abundantly filled

**monologue:** a speech by a single actor

**suffuse:** cause to spread or flush or flood through, over, or across

**gorge:** a deep ravine

**retaliation:** action taken in return for an injury or offense

**saccharine:** overly sweet

**jowl:** a fullness and looseness of flesh on the lower cheek and jaw (a characteristic of aging)

**insidious:** working or spreading in a hidden and usually injurious way

**Books** are a symbol of knowledge and enlightenment in *Fahrenheit 451*. Bradbury uses many Literary Reference and Historical Figures to help illustrate the power of Books and Knowledge in Guy Montag's world. **Listed below and on the following page (14) are some Literary References and Historical Figures used in the book.**

Students may choose one or more to research, then complete one of the fun activities on Page 15 of this guide!

PDE Academic Standards 1.4-1.8

## THE LITERARY AND HISTORICAL REFERENCES OF *FAHRENHEIT 451*

### PART ONE: THE HEARTH AND THE SALAMANDER

**"Monday burn Millay, Wednesday burn Whitman, Friday Faulkner, burn 'em to ashes..."**

**Millay, Edna St. Vincent:** American writer (1892-1950)

**Whitman, Walt:** perhaps the most important American poet of the late 19th century (1819-1892) He wanted to show how man might achieve for himself the greatest possible freedom within the limits of natural law.

**Faulkner, William:** famous novelist and short story writer of the American South (1897-1962) and winner of the Nobel Prize for Literature in 1950.

**"The First Fireman" Benjamin Franklin:** (1706-1790), statesman and philosopher, is said to be one of the fathers of the American Dream and famous for his Autobiography.

**"Time has fallen asleep in the afternoon sunshine."** The statement comes from the chapter 1 of Dreamthorp, a collection of essays by Alexander Smith, a Glasgow lacemaker.

**"Tower of Babel"** According to this myth described in the Bible (Genesis, 11:6-8), God created diversity of speech among men.

**Dante, Alighieri:** Italian poet (1265-1321), who wrote the Divina Commedia, one of the most famous works of European literature

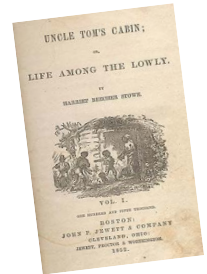
**Marcus Aurelius:** Roman emperor (121-180 B.C.), who also wrote philosophical works.

**"It is computed that eleven thousand persons have at several times suffered death rather than submit to break their eggs at the smaller end"** from Jonathan Swift (1667-1745), in *Gulliver's Travels*.

# WHAT IS... WHAT?

## THE LITERARY AND HISTORICAL REFERENCES OF *FAHRENHEIT 451* CONT...

**Little Black Sambo/Uncle Tom's Cabin:** Harriet Beecher-Stowe (1811-1896) published a novel with the title *Uncle Tom's Cabin* (1852), in which she severely criticized slavery and which has become known in many countries. Sambo is a character in *Uncle Tom's Cabin*. Uncle Tom has become the stereotype of the black slave. *Little Black Sambo* also is the title of an illustrated children's book which was first published in 1898 by Hellen Bannerman and is still available today.



### PART TWO: THE SIEVE AND THE SAND

**Thoreau, Henry David** (1817-1862) American writer who called himself 'a mystic, a transcendentalist, and a natural philosopher'.

**Hercules:** famous Greek mythological hero who had a lot of physical strength;

**Caesar, Gaius Julius** (100-44 B.C.): Roman emperor; "**Remember Caesar, thou art mortal**". Although William Shakespeare's *Julius Caesar* is quoted elsewhere in *Fahrenheit 451* (cf. p. 113), this quotation is not taken from that tragedy

**Pirandello, Luigi** (1867-1936): one of the most influential Italian 20th century writers of plays and narratives. In 1934 he won the Nobel Prize for Literature

**Shaw, George Bernard** (1856-1950): famous Irish playwright who was a severe critic of the norms and values of society

**John Milton** (1608-1674): author of *Paradise Lost*; most famous English writer next to Shakespeare.

**Sophocles** (ca. 496-406 B.C.): well-known Greek writer of tragedies.

**Aeschylus** (525-456 B.C.): well-known Greek tragedian

**O'Neill, Eugene** (1888-1953): American dramatist; works are often based on Greek myth

"... **their Cheshire cat smiles**" the reference is to a grinning character from Lewis Carroll's famous children's book *Alice in Wonderland*.

**Dover Beach** - this is a poem by Matthew Arnold (1822-1888), a well-known British critic and poet. The subject of the poem is love.

"**Truth is truth...**" William Shakespeare's *Measure for Measure*, v,i,l.45.

"**They are never alone...**" this is a verse taken from Sir Philip Sidney's *Arcadia* which is a paraphrase of Beaumont and Fletcher's *Love's Cure*, Act III, Scene iii.

"**Words are like leaves and where they most abound, Much fruit of sense beneath is rarely found**"

Alexander Pope (1688-1744), *Essay on Criticism*, ll. 309-310.

"**A little learning is a dangerous thing Drink deep, or taste not the Pierian spring...**" Alexander Pope, *Essay on Criticism*, ll. 215-218.

"**Knowledge is more than equivalent to force**" Dr. Samuel Johnson, *Rasselas*, chapter XIII; *Rasselas* is a didactic romance which was published in 1759

"**The Devil can cite Scripture for his Purpose**" William Shakespeare, *The Merchant of Venice*, I, 3, 93.

"**This age thinks better of a gilded fool, than of a threadbare saint in wisdom's school**" Thomas Dekker, *Old Fortunatus*. Thomas Dekker (1570-1632) was a playwright; the quotation is taken from one of his comedies; it was published in 1600.

### PART THREE: BURNING BRIGHT

**Burning bright:** The title of this part may refer to the first line of the poem "*The Tiger*" by William Blake (1757-1827).

**Keystone Comedy** (from 1914 to 1920) Keystone Studios produced a series of madcap silent film comedies featuring the Keystone Cops.

**Plato's Republic:** first link in the long tradition of utopian works.

**Einstein, Albert** (1897-1955): German-born physicist of American nationality; author of the theory of relativity of time and place; perhaps the most important scientist of the 20th century

**Mahatma Gandhi** (1869-1948): Hindu nationalist leader, who fought successfully for the independence of India by using so-called passive or non-violent resistance.

**Confucius** (551-479 B.C.): Chinese philosopher who is said to be the most revered person in Chinese History

"**To everything there is a season. Yes. A time to break down, and a time to build up. A time to keep silence and a time to speak**" *Ecclesiastes*, 3:1,3 and 7.



# CLASS ACTIVITIES

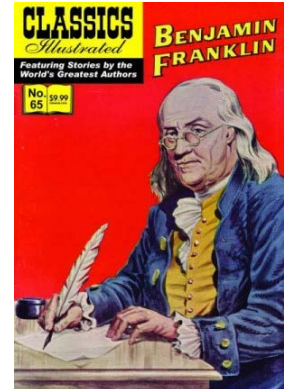
Prime Stage's mission, *bridging literature, life and learning*, encourages students to approach literature with curiosity and personal relevance. The activities below are intended to spark enthusiasm, interest and inquiry into the story before they have read the text or attended the performance.

USE THE HISTORICAL AND LITERARY FIGURES FROM THE REFERENCES LISTED ON PAGES 12 AND 13 OF THIS GUIDE TO COMPLETE THE FOLLOWING ACTIVITIES!

**Knowledge is Power:** Consider one of the historical or literary figures mentioned in *Fahrenheit 451*. How did they use their knowledge to change the world around them? Make a comic book style illustration featuring the historical figure. Include a quote by the figure.

**Timeline:** Create a timeline showing where each person or book appears in history. Students can work in groups!

**Voices from the past:** Write a brief letter in the voice of the research subject that describes his/her feelings about society today. Consider their reaction to today's technology, to what and how often we read, to how we talk and, even what we wear!



Classics Illustrated 1956



## Make a TIME CAPSULE!

*Fahrenheit 451* takes place in the 24<sup>th</sup> Century. Imagine a person from the 24<sup>th</sup> Century finding a time capsule from 2012! Create a time capsule of items that best represent the world today! What would you include and why?

## Don't Worry, Be Happy: Analyzing Happiness

In *Fahrenheit 451*, characters use massive amounts of media, drugs and outside distractions as a way to be happy. Is this true happiness?

Have your students draw a picture or write a paragraph describing what makes them happy. Next, have them classify each object. For example: list anything that represents basic human needs (love, friends, food), list material items (fancy clothes, cars, etc.) and list anything that represents the best technology (ipad, computers, etc.). Ask how and why each item makes them happy? How do they help you or distract you in life?



## Sculpting The Words

Ray Bradbury used imagery in his writing. Here's a fun way to sculpt his words!

What you will need: Newspaper and a copy of *Fahrenheit 451*

Ask your students to close their eyes and see the images as you slowly read the first paragraph of the novel out loud. Using only a piece of newspaper, have each student make a sculpture of an image they saw while you were reading. Have your students describe their sculptures to the class or through writing. You can also ask students to describe each other's sculptures!

**"Remember, the firemen are rarely necessary. The public itself stopped reading of its own accord..."**

-Ray Bradbury, *Fahrenheit 451*

# CLASS ACTIVITIES

Prime Stage's mission, *bridging literature, life and learning*, encourages students to make personal connections to literature through meaningful, interactive exploration of the text and themes. The activities below are intended to enliven, clarify and enrich text as they read the novel.

## Cool Writing Activities

**He Said What:** Captain Beatty and Professor Faber use quotes from Literature to prove a point! Choose a quote from the References Page. Copy the quote and name the character who quoted it. Write a paragraph describing why the quote was used and what point he/she was trying to make? Did the character successfully use the literary quote to prove his/her point? Do you agree with what the character is trying to say?

**The Future:** What is your vision of the future? Write a paragraph describing what life will be like in the 24<sup>th</sup> Century. How does your vision of our future compare with author Ray Bradbury's in the novel Fahrenheit 451? Create a chart that highlights the similarities and differences.

**Sensory Description:** Choose one character from the story and write a character description using all five senses. For example: Describe the sound of Beatty's voice. What is his favorite food? What does he smell like? Describe the texture of his hair or the look of his hands.



## A Live Radio Play!

Have your class create a short radio play using an excerpt from the novel. Excerpts to consider are: pg.18-20 Mildred making breakfast, pg. 21 & 22 Montag & Clarisse in the rain, pg 118-120 Montag & Beatty.

Have your class adapt a script for the radio play that includes sound effects, character lines from the book, narrator lines that describe the setting and the action and even music!

What sounds are in the scene? Make a list of sound effects. What items could be used to create the sound effects?

Record it and play it back for the next class!

## The Story

In small groups, students will map a timeline that depicts the development of the story. This map includes the most significant turning points but also examines the lesser events that build tension. As students develop their timelines, they should define the beginning, middle, and end of the novel. Groups should present their work to the class.

Have students imagine they are making a movie of *Fahrenheit 451*. Tell them they have to cut certain scenes because of limited running time. Divide the class into groups and have each suggest two scenes that could be dropped. How does cutting certain scenes change the story?

From: The Big Read "Fahrenheit 451"

## Make Your Own Character

*Fahrenheit 451* is set in the 24<sup>th</sup> Century and brings to life many characters from all walks of life: housewives, firemen, TV announcers, paramedics, professors, etc. Have each student build a character that would live and work during this time period.

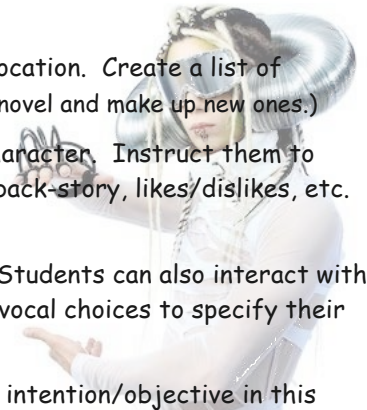
\*As a class, brainstorm the following: What is the exact year? Decide on a **specific** location. Create a list of occupations that people might have at this time and place. (You can base it off of the novel and make up new ones.)

\*Time to build your character: Have each students choose an occupation for their character. Instruct them to name this character and get **very specific** about him/her: age, physical description, back-story, likes/dislikes, etc. They can even create a sketch of their character!

\*Ask students to write an introduction letter from their characters' point of view. Students can also interact with each other "in character." Have them try to adopt a different physicality and make vocal choices to specify their characters.

\*Character interview. Have students interview each other while in character. Their intention/objective in this exercise is to get to know the other character. You may have your students briefly present their partner in class, while still remaining in character.

\*A debriefing discussion after this activity is highly encouraged.



# CLASS ACTIVITIES

Prime Stage's mission, *bridging literature, life and learning*, encourages students to reflect on their learning. The activities below are intended to provide opportunity to synthesize the learning and make personal meaning after they have read the text or attending the performance.

**Agree or Disagree!** Here's a fun approach to sparking a classroom discussion.

Move the chairs to either side of the classroom. Use masking tape to mark off a line on the floor, across the center of the room. Make a statement based on an issue covered in the novel or production of *Fahrenheit 451*. Students who AGREE with the statement will stand on the Right of the Line. Students who DISAGREE will stand on the left. Students who are ON THE LINE will stand directly on the tape. Ask individual students to share their they feel that way.



Try the following statements or make up your own!

\*The future that Bradbury created in *Fahrenheit 451* is 100% completely unrealistic.

\*In 100 years, books will be no longer be needed.

\*Montag's relationship with Mildred is typical of most long-term relationships.

\*Technology will only better mankind.

\*Ignorance really is bliss! People who know little about themselves and the world they live in are truly the happiest.

## Surprising Choices

What surprised you about this production by Prime Stage Theatre? Consider the costumes, set design, music, lighting, special effects, acting and directing. What do you think motivated the production team or actors to make the choices that surprised you? Were they trying to solve a unique problem, create a strong response from the audience, make a creative statement or address some other need? Write a statement describing the surprising choice. Explain why you think it was a part of the production and whether or not you thought it was a good choice.



## Meaningful Moments Bubble Mural

Students may choose 1 or 2 moments from the performance (or the novel) that made a lasting impression on them. Using pictures and words, create a Thought Bubble illustrating each moment. Students should try to capture the emotion as they experienced it. Try to use the same colors, light quality and textures each observed in the performance.

Students may hang their Thought Bubbles on the wall to create a mural. The mural should give the viewer an authentic understanding of what it felt like to be an audience member.

## People Can Change

By the end of the story, Montag changed from a book-burning fireman in mainstream society to an outsider committed to preserving works of literature. There were events in his life that changed his beliefs. Take a moment and consider - Have you ever changed your belief based on a personal experience? Write a short piece describing your experience.

## Fahrenheit 451 the Sequel

Ask students to imagine a sequel to *Fahrenheit 451*. Have them outline the sequel. What would the beginning, middle, and end of the sequel look like? Then write the opening paragraphs to the sequel, creating a beginning that immediately plunges the reader into the story.

## Animated Short Film

Watch this Animated Short Film version of *Fahrenheit 451*.  
<http://www.youtube.com/watch?v=bHQ2cFQ1Lq8>



Discuss how music and imagery play a role in this film.



# PUTTING IT ON STAGE

## CAST LIST

**Justin Patrick Mohr**

(Guy Montag)

**Monteze Freeland**

(Beatty)

**Daina Michelle Griffith**

(Mildred Montag)

**Magan Dee Yantko**

(Clarisse)

**Ken Lutz**

(Faber)

**Tracey Turner**

(Mrs. Hudson)

**Marlaina Guido**

(Alice)

**Kaitlin Kerr**

(Helen)

**Derek Bingham**

(Black)

**Ryan Kearney**

(Holden)

*In this production there are only 5 men and 5 women.*

*What roles do you think are shared by one actor?*

## Prime Stage Theatre & Fahrenheit 451

*Although as you read this book in your classes and the setting is described as the future, our production of Fahrenheit 451 is set in the future today. By this, we mean that the fears that Mr. Bradbury envisioned have already begun to become reality. The eerie and unsettling comparisons to what he penned and what we as a society have become dependent on are the backdrop for the telling of this wonderful story.*

**-Justin Fortunato, Director**

*Prime Stage Theatre has assembled a talented director, a diverse cast and an amazing group of designers to bring Ray Bradbury's play to life! The designers of Fahrenheit 451 have the unique challenge of taking the director's vision and creating a world in which the characters will live. How do they do it?*

*Below are some of our designer's insights into the process!*

**J.R. Shaw is the Lighting Designer for Fahrenheit 451. He first worked with PTS on Twelve Angry Men in 2008.**

**What is your artist vision for the play?**

**J.R.:** I'm playing a lot with trying to get the right mood and feeling to work with the all the other elements. The goal is always to collaborate with all the other artists so that the whole is greater than the sum of its parts. Thematically, the play deals a lot with paranoia and the fear of discovery. Visually, I can express that by putting the action in a bright, tight spot light for everyone to see while having the edges draped in shadows where people could be lurking.

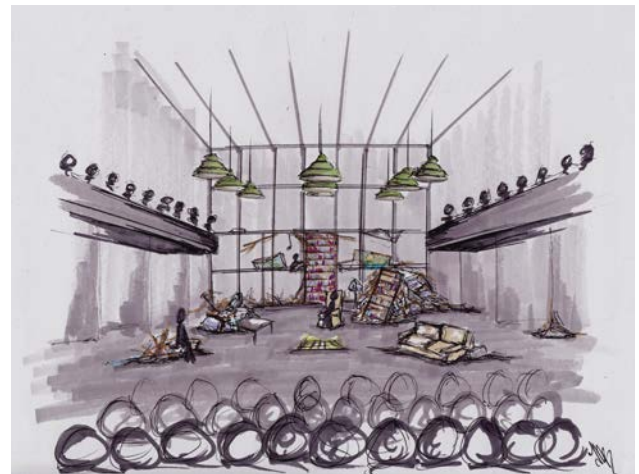
**Johnmichael Bohach is PTS's resident Scenic Designer. He has designed sets & properties for companies such as The Pittsburgh Opera, U. of Pitt. Rep., Microscopic Opera & Dance Alloy.**

**What does the Scenic Designer do?**

**Johnmichael:** The Scenic Designer's job is to create an environment to enhance the telling of the story. Because most of Prime Stage's productions are based on novels that have been adapted for the stage, I like to go back to the original text to draw inspiration for the scenic designs. Sometimes what I draw from is quite literal - creating a world that is exactly described, other times I like to set up an environment to evoke a mood with the audience or to play on an abstract interpretation of a theme.

**How do you want the audience to experience the story through your design?**

The director and I decided to stray away from the "norm" in the show's setting. Most of the time, theatre companies will create the shiny, polished, futuristic world that is described in the novel. Here we are setting the play in a more gritty and harsh surrounding - having the actors walk among the charred rubble of the burnt down houses, still smoldering and hot. With this setting we are trying to enhance the severity and darkness that the story lends itself to, a cautionary tale for a very immediate future.



Set by Johnmichael Bohach for Fahrenheit 451, PST 2012

# ATTENDING THE PERFORMANCE

## House rules (and we don't mean your mama's house!)

It goes without saying that when most children today hear the word “theatre” they think “Oh, MOVIE theatre.” And with that thought comes all of those things that we do at movie theatres: eat popcorn, drink noisily from soda cups, put feet on the seat, text message—and the list goes on from there.

But live theatre is just that: it's LIVE with LIVE HUMANS who react and respond to the audience, something that we at Prime Stage think is the beauty of the theatre experience. Because of this, live theatre requires a higher level of respect between the audience and performer in order for the experience to be a positive one. As an audience member, **you** are the final and most important component of this production of Fahrenheit 451!

### Thinking Like a Critic

Critics play an important role in theatre. They are often the first to see the show and can write a wonderful - or horrendous - review for all the world to see. Prepare your students to attend the show by “thinking like a critic.”

**Read** the following questions before the show.

**Think** about the questions as you're watching the show and write your answers in a notebook or journal during intermission or on the bus ride home.

**Write** a critique of the show based on your responses.

PDE Academic Standards 9.1-9.4, 1.4-1.5

**Please review the following “house rules” with your students prior to attending our production:**

-Please stay together with your group and wait for an usher to help you find your seat.

-Please turn all cell phones & pager **completely off** before the performance. If you are texting during the performance, you will be asked to leave. (FYI, the theater will be dark, and light from your phone shines up on your face when you text. Everybody, including the actors on stage, can see you!)

-No photography or videotaping.

-Please stay in your seat until the intermission or the end of the play.

-No eating, drinking, or chewing gum during the performance.

-We encourage active listening and appropriate responses such as laughing or clapping. Please do not talk during the performance!

-Be polite and attentive. Show your appreciation by clapping. (FYI – the actors really love to see how much you enjoyed the show!)

PDE Academic Standards 1.6, 9.1

**Actor choices**—How did they move and speak? Did they seem like people we know? How did they relate to other characters?

**Designer choices**—What design element captured your attention the most -the set, costumes, lights, or sound -and why? How did the design elements work together to support the entire production? What choices did the designers make in materials, colors, intensity, detail, etc.? Were the design elements more descriptive or suggestive? What symbols were in the design elements?

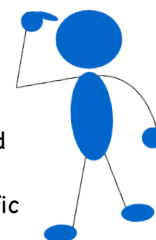
**Director choices**—What was the style, pace, and rhythm of the play? What stage pictures helped to tell the story? How did the director unify all the elements of the production?

**Interpretation**—Did the director make a statement about life now? How did the characters, design, and play make you feel? What did the play mean to you? What might it mean to others?

**Evaluation**—Why do you suppose the playwright wrote the play? Why was the play produced now? When were moments where the storytelling was very clear? When were moments you were confused about the story? Who would enjoy the play and why?

**Remember—it's all about choices!**

Whether you loved the play or not, identify the specific choices that made you feel that way!





Prime Stage Theatre performs all of its shows at The New Hazlett Theater in Pittsburgh's Historic North Side.

**New Hazlett Theater**  
6 Allegheny Square East  
Pittsburgh, PA 15212



## BOOKED YOUR TICKETS YET???

Prime Stage Theatre's student matinees for *The Great Gatsby* will be held March 5, 6 & 7, 2013. All performances begin at 10 AM at the New Hazlett Theater and are followed by a brief post-show chat session.

**Tickets are \$10 per student.**

Book tickets by emailing  
[studentmat@primestage.com](mailto:studentmat@primestage.com)  
or calling 412-841-7353

Matinees fill up quickly so BOOK EARLY!

## PST Education Box Office

Phone: 412-841-7353

E-mail: [studentmat@primestage.com](mailto:studentmat@primestage.com)

LEARN MORE ABOUT THIS PRODUCTION OF *FAHRENHEIT 451* AND GO BEHIND THE SCENES WITH PST'S NEW EDUCATION BLOG!

<http://primestage.com/wordpress/>

You'll find exclusive video interviews with the director, cast members and a Ray Bradbury insider!

Plus, awesome updates straight from our classrooms!



*Totally freaked out and intrigued by the future world depicted in Ray Bradbury's [Fahrenheit 451](#)? Check out one of these other dystopian fiction titles from your local library!*

### Cashore, Kristin. [Graceling](#).

In a world where some people are born with extreme and often-feared skills called Graces, Katsa struggles for redemption from her own horrifying Grace, the Grace of killing, and teams up with another young fighter to save their land from a corrupt king.

### Dashner, James. [The Scorch Trials](#).

After surviving horrific conditions in the Maze, Thomas is entrapped, along with nineteen other boys, in a scientific experiment designed to observe their responses and gather data believed to be essential for the survival of the human race.

### Ness, Patrick. [The Knife of Never Letting Go](#).

Pursued by power-hungry Prentiss and mad minister Aaron, young Todd and Viola set out across New World searching for answers about his colony's true past and seeking a way to warn the ship bringing hopeful settlers from Old World.

### Roth, Veronica. [Divergent](#).

In a future Chicago, sixteen-year-old Beatrice Prior must choose among five predetermined factions to define her identity for the rest of her life, a decision made more difficult when she discovers that she is an anomaly who does not fit into any one group, and that the society she lives in is not perfect after all.

### Shusterman, Neil. [Unwind](#).

In a future world where those between the ages of thirteen and eighteen can have their lives "unwound" and their body parts harvested for use by others, three teens go to extreme lengths to uphold their beliefs--and, perhaps, save their own lives.

### Simmons, Kristen. [Article 5](#).

Seventeen-year-old Ember Miller has perfected the art of keeping a low profile in a future society in which Moral Statutes have replaced the Bill of Rights and offenses carry stiff penalties. When the only boy she has ever loved arrests her rebellious mother, Ember decides to take action.

## CLASSROOM RESOURCES

### INTERNET RESOURCES

Ray Bradbury's official website with books, interviews and videos.

<http://www.raybradbury.com/>

The Big Read offers a teacher's guide with lesson plans, handouts and an audio interview with Ray Bradbury.

<http://www.neabigread.org/books/fahrenheit451/teachersguide02.php>

A PBS video on how gaming technology will change the way we live.

<http://video.pbs.org/video/1876762048>

### DVD

*Fahrenheit 451*. Universal Pictures, 1966  
*Minority Report*. DreamWorks Twentieth Century Fox, 2002. Exemplifies a dystopian setting and has futuristic technologies similar to F451.

*The Ray Bradbury Theater*. Alberta Film Works, 1985-1992. Many episodes were based on Bradbury's novels & short stories.





## COMPREHENSION, CREATIVITY, AND COMMON CORE

Prime Stage Theatre aligns with the Common Core State Standards

### English Language Arts College and Career Readiness Anchor Standards

Students attend theater performances of adaptations of Literature on the High School and Middle School reading lists.

**Reading** *Integration of Knowledge and Ideas* (7) **Speaking & Listening** *Comprehension and Collaboration* (2 & 3) **Language** *Knowledge of Language* (3)



Students participate in active discussions and Q&A sessions with actors, directors and designers after each performance.

**Speaking & Listening** *Comprehension and Collaboration* (1 2 & 3) *Presentation of Knowledge and Ideas* (4 & 6) **Language** *Conventions of Standard English* (1) *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (4 5 & 6)



Students warm-up and improvise during in-school workshops led by specialized arts education teachers.

**Speaking & Listening** *Comprehension and Collaboration* (1 2 & 3) *Presentation of Knowledge and Ideas* (4 & 6) **Language** *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (4 5 & 6)

Writing is an essential part of each workshop! Students create narratives, defend a claim, and convey experiences. They even collaborate on original plays, stories and poems.

**Writing** *Text Types and Purposes* (1 2 & 3) *Production and Distribution of Writing* (4 & 5) *Research to Build and Present Knowledge* (7 8 & 9) *Range of Writing* (10) **Language** *Conventions of Standard English* (1 & 2) *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (6)



Our students read & analyze literature. They study and perform scenes! They examine characters and relate them to personal experiences.

**Reading** *Key Ideas and Details* (1 2 & 3) *Craft and Structure* (4 5 & 6) *Integration of Knowledge and Ideas* (7 8 & 9) *Range or Reading and Level of Text Complexity* (10) **Writing** *Text Types and Purposes* (3) *Research to Build and Present Knowledge* (7 & 9) **Speaking & Listening** *Comprehension and Collaboration* (1 2 & 3) *Presentation of Knowledge and Ideas* (4 & 6) **Language** *Conventions of Standard English* (1) *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (4 5 & 6)



Students present their own original ideas and observations in our workshops.

**Speaking & Listening** *Comprehension and Collaboration* (1 2 & 3) *Presentation of Knowledge and Ideas* (4 5 & 6) **Language** *Conventions of Standard English* (1) *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (5 & 6)

Students use technology, including the Internet, to communicate with other students from schools in Washington and Allegheny Counties!

**Reading** *Integration of Knowledge and Ideas* (7 8 & 9) **Writing** *Production and Distribution of Writing* (6) **Speaking & Listening** *Comprehension and Collaboration* (1 & 2) *Presentation of Knowledge and Ideas* (4 5 & 6)

