



- READING & HOMEWORK SCHEDULE [SUBJECT TO CHANGE]
- NO LATE WORK WILL BE ACCEPTED.
- PLEASE SEE MR. CHUNG REGARDING ANY ABSENCES.

TIME FRAME: 2 WEEKS
<p><u>SOCRATIC SEMINAR GROUPS</u></p> <ol style="list-style-type: none"> 1. DAY 1: <i>ALL Students</i> 2. DAY 2 3. DAY 3 4. DAY 4 5. DAY 5 6. DAY 6 7. DAY 7 8. DAY 8 9. DAY 9 10. DAY 10

<p>LITERATURE, READING/LIT. ANALYSIS:</p> <ul style="list-style-type: none"> <input type="checkbox"/> RAY BRADBURY, BACKGROUND INFO <input type="checkbox"/> FAHRENHEIT 451, RAY BRADBURY <input type="checkbox"/> "THE CENSORS" BY LUISA VALENZUELA <input type="checkbox"/> "RAPPING NASTY" FROM SCHOLASTIC UPDATE <input type="checkbox"/> CENSORSHIP <input type="checkbox"/> F451 READING NOTES (STUDY QUESTIONS, LIT CIRCLES) 	<p>WRITING:</p> <ul style="list-style-type: none"> <input type="checkbox"/> ANNOTATIONS ON BACKGROUND INFO <input type="checkbox"/> F451 READER RESPONSE NOTES [STUDY QUESTIONS, ONE-PAGERS, LIT CIRCLES] <input type="checkbox"/> "THE CENSORS" WRITING ASSIGNMENT <input type="checkbox"/> "APATHY: WRITING A PATHETIC PAPER" <input type="checkbox"/> CLASS NOTES [CORNELL NOTES] <input type="checkbox"/> PRE-READING QUESTIONS <input type="checkbox"/> POST-READING QUESTIONS
<p>LANGUAGE:</p> <ul style="list-style-type: none"> <input type="checkbox"/> VOCABULARY FROM F451 <input type="checkbox"/> LITERARY DEVICES 	<p>LISTENING/SPEAKING:</p> <ul style="list-style-type: none"> <input type="checkbox"/> SOCRATIC SEMINARS <input type="checkbox"/> WORLD CAFE <input type="checkbox"/> CONVERSATIONAL ROUNDTABLE / LIT CIRCLES
<p>ASSESSMENT:</p> <ul style="list-style-type: none"> <input type="checkbox"/> F451 QUIZZES <input type="checkbox"/> OBJECTIVE TESTS <ul style="list-style-type: none"> <input type="checkbox"/> PART 1: "THE HEARTH AND THE SALAMANDER" (DAYS 1-4) <input type="checkbox"/> PART 2: "THE SIEVE AND THE SAND" (DAYS 5-7) <input type="checkbox"/> PART 3: "BURNING BRIGHT" (DAYS 8-10) <input type="checkbox"/> SUBJECTIVE FINAL: IN-CLASS ESSAY <input type="checkbox"/> WRITING ASSIGNMENTS, SOCRATIC SEMINARS, LIT CIRCLES 	

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
December 7	8	9	10	11
<p><i>DUE: F451 BACKGROUND</i></p> <p>AOW DYSTOPIA IN F451 PRE-READING QUESTIONS</p> <p>HW: Day 1, 2, RRN</p>	<p><i>DUE: DAY 1, 2, RR NOTES</i></p> <p>DYSTOPIA SOCRATIC SEMINAR DAY 1 SOC SEM DAY 2</p> <p>HW: Day 3, 4, RRN</p>	<p><i>DUE: DAY 3, 4, RR NOTES</i></p> <p>DYSTOPIA 2 SOC SEM DAY 3, 4</p> <p>HW: Day 5, RRN</p>	<p><i>TURN IN: DAYS 1-4 NOTES</i> <i>DUE: DAY 5, RR NOTES</i></p> <p>EXAM 1</p> <p>Soc SEM: DAY 5</p> <p>HW: Day 6, 7, RRN</p>	<p><i>DUE: DAY 6, 7, RR NOTES</i></p> <p>F451 ISSUES SOC SEM: DAY 6, 7</p> <p>HW: Day 8-10, RRN</p>
14	15	16	17	18
<p><i>TURN IN: DAYS 5-7 NOTES</i></p> <p>EXAM 2</p> <p>F451 DAY 8</p> <p>HW: Day 9, 10, RRN</p>	<p><i>DUE: DAYS 9, 10, RRN</i></p> <p>WORLD CAFE: DAY 9, 10</p>	<p><i>TURN IN: DAYS 8-10 NOTES</i></p> <p>EXAM 3</p> <p>HW: Acad. Habits Reflective Essay</p>	<p><i>DUE: ACADEMIC HABITS REFLECTIVE ESSAY (G.C.)</i></p> <p>SUBJECTIVE FINAL</p>	<p>ARCHETYPES ARCHETYPES: Hero's Journey</p>

PRE-READING QUESTIONS

DIRECTIONS:

- ON A SEPARATE SHEET OF PAPER, ANSWER THE 15 QUESTIONS IN COMPLETE SENTENCES.

CENSORSHIP

1. What is censorship?
 2. What are the positive and negative aspects of censorship?
 3. Who is involved in censorship and why?
 4. What might happen if censorship went out of control and the government dictated everything you could read, watch, and listen to?
- My own question/s about CENSORSHIP:

ENTERTAINMENT

5. What role does entertainment (television, movies, video games, sports, concerts, etc.) play in our society today?
 6. How might entertainment have a positive and a negative influence in our lives? Consider what activities you might be giving up by focusing on entertainment.
 7. What is your favorite form of entertainment and why?
 8. Can entertainment be addictive? Can it serve the same purposes as drugs or alcohol? Explain your answer.
- My own question/s about ENTERTAINMENT:

POLITICAL CORRECTNESS

9. What does it mean to be "politically correct"?
 10. List a recent example of an advertising campaign, media story, or song that was attacked or pulled because it offended one group of people. In your opinion, was it right or wrong to pull the material? Explain.
 11. What are the possible dangers of eliminating material because an individual or group of individuals finds it offensive?
- My own question/s about POLITICAL CORRECTNESS:

HAPPINESS

12. In your opinion, what three things does a person need for true happiness and why?
 13. What role does pressure, stress and fast-paced living play in our society today?
 14. What are the positive and negative aspects of these elements?
 15. What role does freedom play in the pursuit of happiness?
- My own question/s about HAPPINESS:

RAY BRADBURY, WHO BROUGHT MARS TO EARTH

WITH A LYRICAL MASTERY, DIES AT 91

NEW YORK TIMES



1. [Ray Bradbury](#), a master of science fiction whose imaginative and lyrical evocations of the future reflected both the optimism and the anxieties of his own postwar America, died on Tuesday in Los Angeles. He was 91.
2. By many estimations Mr. Bradbury was the writer most responsible for bringing modern science fiction into the literary mainstream. His name would appear near the top of any list of major science fiction writers of the 20th century, beside those of [Isaac Asimov](#), [Arthur C. Clarke](#), [Robert A. Heinlein](#) and the Polish author [Stanislaw Lem](#). His books are still being taught in schools, where many a reader has been introduced to them half a century after they first appeared. Many readers have said Mr. Bradbury's stories fired their own imaginations.
3. More than eight million copies of his books have been sold in 36 languages. They include the short-story collections "The Martian Chronicles," "The Illustrated Man" and "The Golden Apples of the Sun," and the novels "Fahrenheit 451" and "Something Wicked This Way Comes."
4. Though none of his works won a Pulitzer Prize, Mr. Bradbury received a [Pulitzer citation](#) in 2007 "for his distinguished, prolific and deeply influential career as an unmatched author of science fiction and fantasy."
5. His writing career stretched across 70 years, to the last weeks of his life. The New Yorker published an [autobiographical essay](#) by Mr. Bradbury in its June 4 double issue devoted to science fiction. There he recalled his "hungry imagination" as a boy in Illinois.
6. "It was one frenzy after one elation after one enthusiasm after one hysteria after another," he wrote, noting, "You rarely have such fevers later in life that fill your entire day with emotion."
7. Mr. Bradbury sold his first story to a magazine called Super Science Stories in his early 20s. By 30 he had made his reputation with "[The Martian Chronicles](#)," a collection of thematically linked stories published in 1950.
8. The book celebrated the romance of space travel while condemning the social abuses that modern technology had made possible, and its impact was immediate and lasting. Critics who had dismissed science fiction as adolescent prattle praised "Chronicles" as stylishly written morality tales set in a future that seemed just around the corner.
9. Mr. Bradbury was hardly the first writer to represent science and technology as a mixed bag of blessings and abominations. The advent of the atomic bomb in 1945 left many Americans deeply ambivalent toward science. The same "super science" that had ended [World War II](#) now appeared to threaten the very existence of civilization. Science fiction writers, who were accustomed to thinking about the role of science in society, had trenchant things to say about the nuclear threat.
10. But the audience for science fiction, published mostly in pulp magazines, was small and insignificant. Mr. Bradbury looked to a larger audience: the readers of mass-circulation magazines like Mademoiselle and The Saturday Evening Post. These readers had no patience for the technical jargon of the science fiction pulps. So he eliminated the jargon; he packaged his troubling speculations about the future in an appealing blend of cozy colloquialisms and poetic metaphors.
11. Though his books became a staple of high school and college English courses, Mr. Bradbury himself disdained formal education. He went so far as to attribute his success as a writer to his never having gone to college.
12. Instead, he read everything he could get his hands on: Edgar Allan Poe, Jules Verne, H. G. Wells, Edgar Rice Burroughs, Thomas Wolfe, Ernest Hemingway. He paid homage to them in 1971 in the essay "How Instead of Being Educated in College, I Was Graduated From Libraries." (Late in life he took an active role in [fund-raising efforts for public libraries](#) in Southern California.)

13. Mr. Bradbury referred to himself as an “idea writer,” by which he meant something quite different from erudite or scholarly. “I have fun with ideas; I play with them,” he said. “I’m not a serious person, and I don’t like serious people. I don’t see myself as a philosopher. That’s awfully boring.”
14. He added, “My goal is to entertain myself and others.”
15. He described his method of composition as “word association,” often triggered by a favorite line of poetry.
16. Mr. Bradbury’s passion for books found expression in his dystopian novel “Fahrenheit 451,” published in 1953. But he drew his primary inspiration from his childhood. He boasted that he had total recall of his earliest years, including the moment of his birth. Readers had no reason to doubt him. As for the protagonists of his stories, no matter how far they journeyed from home, they learned that they could never escape the past.
17. In his best stories and in his autobiographical novel, “[Dandelion Wine](#)” (1957), he gave voice to both the joys and fears of childhood, as well as its wonders.
18. “Dandelion Wine” begins before dawn on the first day of summer. From a window, Douglas Spaulding, 12, looks out upon his town, “covered over with darkness and at ease in bed.” He has a task to perform.
19. “One night each week he was allowed to leave his father, his mother, and his younger brother Tom asleep in their small house next door and run here, up the dark spiral stairs to his grandparents’ cupola,” Mr. Bradbury writes, “and in this sorcerer’s tower sleep with thunders and visions, to wake before the crystal jingle of milk bottles and perform his ritual magic.
20. “He stood at the open window in the dark, took a deep breath and exhaled. The streetlights, like candles on a black cake, went out. He exhaled again and again and the stars began to vanish.”
21. Now he begins to point his finger — “There, and there. Now over here, and here ...” — and lights come on, and the town begins to stir.
22. “Clock alarms tinkled faintly. The courthouse clock boomed. Birds leaped from trees like a net thrown by his hand, singing. Douglas, conducting an orchestra, pointed to the eastern sky.
23. “The sun began to rise.
24. “He folded his arms and smiled a magician’s smile. Yes, sir, he thought, everyone jumps, everyone runs when I yell. It’ll be a fine season.
25. “He gave the town a last snap of his fingers.
26. “Doors slammed open; people stepped out.
27. “Summer 1928 began.”
28. Raymond Douglas Bradbury was born Aug. 22, 1920, in Waukegan, Ill., a small city whose Norman Rockwellesque charms he later reprised in his depiction of the fictional Green Town in “Dandelion Wine” and “Something Wicked This Way Comes,” and in the fatally alluring fantasies of the astronauts in “The Martian Chronicles.” His father, Leonard, a lineman with the electric company, numbered among his ancestors a woman who was tried as a witch in Salem, Mass.
29. An unathletic child who suffered from bad dreams, he relished the tales of the Brothers Grimm and the Oz stories of L. Frank Baum, which his mother, the former Esther Moberg, read to him. An aunt, Neva Bradbury, took him to his first stage plays, dressed him in monster costumes for [Halloween](#) and introduced him to Poe’s stories. He discovered the science fiction pulps and began collecting the comic-strip adventures of Buck Rogers and Flash Gordon. The impetus to become a writer was supplied by a carnival magician named Mr. Electrico, who engaged the boy, then 12, in a conversation that touched on immortality.
30. In 1934 young Ray, his parents and his older brother, Leonard, moved to Los Angeles. (Another brother and a sister had died young.) Ray became a movie buff, sneaking into theaters as often as nine times a week by his count. Encouraged by a high school English teacher and the professional writers he met at the Los Angeles chapter of the Science Fiction League, he began an enduring routine of turning out at least a thousand words a

day on his typewriter.

31. His first big success came in 1947 with the short story "Homecoming," narrated by a boy who feels like an outsider at a family reunion of witches, vampires and werewolves because he lacks supernatural powers. The story, plucked from the pile of unsolicited manuscripts at Mademoiselle by a young editor named Truman Capote, earned Mr. Bradbury an O. Henry Award as one of the best American short stories of the year.
32. With 26 other stories in a similar vein, "Homecoming" appeared in Mr. Bradbury's first book, "Dark Carnival," published by a small specialty press in 1947. That same year he married Marguerite Susan McClure, whom he had met in a Los Angeles bookstore.
33. Having written himself "down out of the attic," as he later put it, Mr. Bradbury focused on science fiction. In a burst of creativity from 1946 to 1950, he produced most of the stories later collected in "The Martian Chronicles" and "The Illustrated Man" and the novella that formed the basis of "Fahrenheit 451."
34. While science fiction purists complained about Mr. Bradbury's cavalier attitude toward scientific facts — he gave his fictional Mars an impossibly breathable atmosphere — the literary establishment waxed enthusiastic. The novelist Christopher Isherwood greeted Mr. Bradbury as "a very great and unusual talent," and one of Mr. Bradbury's personal heroes, Aldous Huxley, hailed him as a poet. In 1954, the National Institute of Arts and Letters honored Mr. Bradbury for "his contributions to American literature," in particular the novel "Fahrenheit 451."
35. "The Martian Chronicles" was pieced together from 26 stories, only a few of which were written with the book in mind. The patchwork narrative spans the years 1999 to 2026, depicting a series of expeditions to Mars and their aftermath. The native Martians, who can read minds, resist the early arrivals from Earth, but are finally no match for them and their advanced technology as the humans proceed to destroy the remains of an ancient civilization.
36. Parallels to the fate of American Indian cultures are pushed to the point of parody; the Martians are finally wiped out by an epidemic of chickenpox. When nuclear war destroys Earth, the descendants of the human colonists realize that they have become the Martians, with a second chance to create a just society.
37. "Fahrenheit 451" is perhaps his most successful book-length narrative. An indictment of authoritarianism, it portrays a book-burning America of the near future, its central character a so-called fireman, whose job is to light the bonfires. (The title refers to the temperature at which paper ignites.) Some critics compared it favorably to George Orwell's "1984." François Truffaut adapted the book for a [well-received movie](#) in 1966 starring Oskar Werner and Julie Christie. As Mr. Bradbury's reputation grew, he found new outlets for his talents. He wrote the screenplay for John Huston's 1956 film version of "Moby-Dick," scripts for the television series "Alfred Hitchcock Presents" and collections of poetry and plays.
38. In the mid-1980s he was the on-camera host of "[Ray Bradbury Theater](#)," a cable series that featured dramatizations of his short stories.
39. While Mr. Bradbury championed the space program as an adventure that humanity dared not shirk, he was content to restrict his own adventures to the realm of imagination. He lived in the same house in Los Angeles for more than 50 years, rearing four daughters with his wife, Marguerite, who died in 2003. For many years he refused to travel by plane, preferring trains, and he never learned to drive.
40. In 2004, President George W. Bush and the first lady, Laura Bush, presented Mr. Bradbury with the [National Medal of Arts](#). Mr. Bradbury is survived by his daughters, Susan Nixon, Ramona Ostergen, Bettina Karapetian and Alexandra Bradbury, and eight grandchildren.
41. Though the sedentary writing life appealed to him most, he was not reclusive. He developed a flair for [public speaking](#) and was widely sought after on the national lecture circuit. There he talked about his struggle to reconcile his mixed feelings about modern life, a theme that animated much of his fiction and won him a large and sympathetic audience.
42. And he talked about the future, perhaps his favorite subject, describing how it both attracted and repelled him, leaving him filled with apprehension and hope.

ON BECOMING A WRITER: IN HIS WORDS

-RAY BRADBURY, DECEMBER 2001

<http://www.raybradbury.com/inhiswords02.html>



1. Hello again!
2. At the end of my last web-site talk I promised to tell you about how I happened to fall into becoming a writer.
3. Some of it was gradual, and part of it was accidental.
4. Back when I was twelve years old I was madly in love with L. Frank Baum and the Oz books, along with the novels of Jules Verne and H.G. Wells, and especially the Tarzan books and the John Carter, Warlord of Mars books by Edgar Rice Burroughs. I began to think about becoming a writer at that time.
5. Simultaneously I saw Blackstone the Magician on stage and thought, what a wonderful life it would be if I could grow up and become a magician.
6. In many ways that is exactly what I did.
7. It was an encounter with another magician that changed my life forever.
8. During the Labor Day week of 1932 a favorite uncle of mine died; his funeral was held on the Labor Day Saturday. If he hadn't died that week, my life might not have changed because, returning from his funeral at noon on that Saturday, I saw carnival tent down by Lake Michigan. I knew that down there, by the lake, in his special tent, was a magician named Mr. Electrico.
9. Mr. Electrico was a fantastic creator of marvels. He sat in his electric chair every night and was electrocuted in front of all the people, young and old, of Waukegan, Illinois. When the electricity surged through his body he raised a sword and knighted all the kids sitting in the front row below his platform. I had been to see Mr. Electrico the night before. When he reached me, he pointed his sword at my head and touched my brow. The electricity rushed down the sword, inside my skull, made my hair stand up and sparks fly out of my ears. He then shouted at me, "Live forever!"
10. I thought that was a wonderful idea, but how did you do it?
11. The next day, being driven home by my father, fresh from the funeral, I looked down at those carnival tents and thought to myself, "The answer is there. He said 'Live forever,' and I must go find out how to do that." I told my father to stop the car. He didn't want to, but I insisted. He stopped the car and let me out, furious with me for not returning home to partake in the wake being held for my uncle. With the car gone, and my father in a rage, I ran down the hill. What was I doing? I was running away from death, running toward life.
12. When I reached the carnival grounds, by God, sitting there, almost as if he were waiting for me, was Mr. Electrico. I grew, suddenly, very shy. I couldn't possibly ask, How do you live forever? But luckily I had a magic trick in my pocket. I pulled it out, held it toward Mr. Electrico and asked him if he'd show me how to do the trick. He showed me how and then looked into my face and said, "Would you like to see some of those peculiar people in that tent over there?"
13. I said, "Yes."
14. He took me over to the sideshow tent and hit it with his cane and shouted, "Clean up your language!" at whoever was inside. Then, he pulled up the tent flap and took me in to meet the Illustrated Man, the Fat Lady, the Skeleton Man, the acrobats, and all the strange people in the sideshows.
15. He then walked me down by the shore and we sat on a sand dune. He talked about his small philosophies and let me talk about my large ones. At a certain point he finally leaned forward and said, "You know, we've met before."
16. I replied, "No, sir, I've never met you before."

17. He said, "Yes, you were my best friend in the great war in France in 1918 and you were wounded and died in my arms at the battle of the Ardennes Forrest. But now, here today, I see his soul shining out of your eyes. Here you are, with a new face, a new name, but the soul shining from your face is the soul of my dear dead friend. Welcome back to the world."
18. Why did he say that? I don't know. Was there something in my eagerness, my passion for life, my being ready for some sort of new activity? I don't know the answer to that. All I know is that he said, "Live forever" and gave me a future and in doing so, gave me a past many years before, when his friend died in France.
19. Leaving the carnival grounds that day I stood by the carousel and watched the horses go round and round to the music of "Beautiful Ohio." Standing there, the tears poured down my face, for I felt that something strange and wonderful had happened to me because of my encounter with Mr. Electrico.
20. I went home and the next day traveled to Arizona with my folks. When we arrived there a few days later I began to write, full-time. I have written every single day of my life since that day 69 years ago.
21. I have long since lost track of Mr. Electrico, but I wish that he existed somewhere in the world so that I could run to him, embrace him, and thank him for changing my life and helping me become a writer.

FAHRENHEIT 451: HISTORICAL CONTEXT

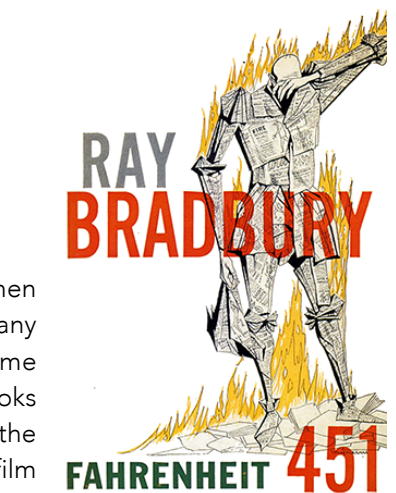
NOVELS FOR STUDENTS, ©2012 GALE CENGAGE.

BOOK BURNINGS

1. Bradbury had a number of recent historical events on which to base Fahrenheit 451 when he wrote the book in the early 1950s. The book burnings of the Nazi regime in Germany during the 1930s had been widely shown after World War II. These book burnings became a major symbol of the repression that followed in Nazi Germany. The importance of books and the freedom to read them was a central concern of liberal-minded people during the 1950s. As the Senate hearings of Joseph McCarthy began to focus on writers and film makers, the question of artistic freedom troubled many people and became the subject of debate. It was within this context of artistic repression that Bradbury expanded his story "The Fireman" into a full-length novel. The fact that the book was reprinted forty-eight times over a twenty-five-year period after its publication is indicative of the fact that Bradbury hit a vital nerve center of public consciousness. Unlike many of the characters in Fahrenheit 451, the American reading public ultimately rejected the idea of thought control that was present during the McCarthy hearings.

CENSORSHIP

2. While Americans are guaranteed free speech and a free press in the Bill of Rights to the Constitution, a history of censorship has nevertheless existed in this country. Censorship was at times allowed and even enforced by the United States government. In the early years of film making, censorship was allowed on the grounds that movies were entertainment and not an expression of free speech. Senator Joseph McCarthy's hearings into the political background of artists led to the "blackballing" of several prominent Hollywood writers during the 1950s. While the Supreme Court decision allowing censorship of films was overturned in 1952, strict regulation of film content persisted into the 1960s. Today, the attempt to censor artistic products comes mainly from organized pressure groups. Ironically, Bradbury's publishers, unknown to him, bowdlerized Fahrenheit 451—that is, "cleaned up" or deleted some of the language that Bradbury used—in order to make the book saleable to the high school market. Since the advent of films, television, and the internet, efforts to limit access by children to certain types of material in these media has persisted to this day. The general method has been to have producers of these media rate the programs and place the burden of responsibility on parents to censor what children see in the movies, watch on television, or have access to on computers.



A NAZI BOOK-BURNING DURING THE 1930S.



3. Besides the repression that took place during the Nazi regime in Germany during the 1930s and 1940s, similar political repression and dictatorship had been taking place in the Soviet Union. After World War II Western Europe and the United States entered into what has been called the Cold War—a struggle pitting the ideals of democracy and communism against each other—with the Soviet Union. Frequent reports of Soviet repression of writers and censorship of books were in the news. In his dystopian novel *1984* George Orwell had satirized what he called "big brother," a government figure who was always watching the public. Orwell also used two-way television to illustrate how the new technology could be used against the public. Bradbury presents television in *Fahrenheit 451* as a drug that stupefies its viewers. Much of the pressure to conform in the United States during the Cold War was derived from the holdover of a wartime psychology that was strong during World War II. The mobilization during the war spilled over into the postwar era. As the United States and Europe went through a period of rebuilding domestic markets, the Cold War also stimulated a military economy. Opportunities for advancement abounded. Jobs were plentiful and people were encouraged to "work hard and get ahead." The image of the "organization man" was prevalent. If you "followed orders, you would succeed" was the conventional wisdom of the day. This attitude is reflected in Bradbury's portrayal of Montag in the opening scenes of *Fahrenheit 451*.

DEBATES OVER FREE SPEECH, CENSORSHIP, AND LOYALTY



4. Like earlier science-fiction writers, notably Wells, Huxley, and Orwell, Bradbury was worried about the way in which the newer forms of technology and mass media could be used for unjust surveillance, censorship, mind control, and forced loyalty to governing powers. In his speech at the National Books Award ceremony in 2000, Bradbury said that one reason why he expanded "The Fireman" into *Fahrenheit 451* between 1951 and 1953 was that he wanted to express concern over the "ruckus in the country" caused by Senator Joseph McCarthy's attempts to impugn the loyalty of some well-known writers and government officials.

5. McCarthy began his charges in 1950, in the midst of other attempts by legislators to censor citizens they regarded as too linked to Communists. Like McCarthy, these legislators relied on wide-spread anti-Russian sentiment for support. Criticism of Russia had risen in the US after 1946 when Russia took over eastern European countries, revealed it had powerful atomic bomb capabilities, and vowed that Communism would soon take over the world. Besides McCarthy's investigations, another widely televised attempt to censor suspects was the so-called Hiss affair, 1948-1950. Also well-publicized were protests over loyalty oaths at universities, especially at the University of California, Berkeley, and UCLA.
6. 1948-1950, the Hiss Affair. In 1948, HUAC (the Un-American Activities Committee of the House of Representatives) began televised hearings of charges by Whittaker Chambers, writer and former Communist Party courier, against Alger Hiss, long-time US government lawyer. Chambers charged Hiss with passing secret state documents to Russia. Hiss and defenders denied charges; but HUAC's lead investigator, Richard Nixon, accepted Chambers' charges, supported mainly by microfilmed documents Chambers said he found in a hollowed-out pumpkin in his backyard. Hiss was convicted in 1950, imprisoned for five years, and disbarred (he was later reinstated to the bar; he died in 1996, still maintaining innocence).
7. 1948-1955, loyalty oath protests. In the spring of 1949, arguments about free speech, privacy, , and professionalism intensified most publicly in California when faculty at UCLA and UC Berkeley learned the Regents was about to require all faculty to sign new contracts with oaths disavowing Communist ties.
8. The situation at UCLA was familiar to Bradbury. He lived nearby, and he used UCLA's library as a place where he could read and write in place of an office he could not afford. Bradbury recalled in his speech at the National Book Award ceremony in 2000 that in the early 1950s, he was at UCLA typing *Fahrenheit 451* in UCLA's room with typewriters for rent.
9. Protests and assurances of negotiation were to no avail at either UCLA or UC Berkeley. By the fall of 1950, the Regents required signed oaths. Even though most non-signers had served the military with distinction in WWII, they were dismissed. Others resigned in protest. Protests were taken all the way to the California Supreme Court. The Court, however, upheld the Regents. The turmoil continued at the campus level, leading eventually into the Free Speech Movement of the 1960s.
10. 1950-1954, the McCarthy hearings: In 1950s, US Senator Joseph McCarthy began claiming that many in the State Department, the Pentagon, and acting and writing guilds in Hollywood and elsewhere were disloyal because of ties to

the Communist Party. Even without specific proof, McCarthy managed to place hundreds of writers, actors and directors, government officials and others under so much suspicion that many were fired and were unable to get employment for years. McCarthy's lack of proof became evident to the country in 1954 during televised showings of McCarthy's investigation of the Secretary of the Army. McCarthy was then censured by the Senate. He remained in the Senate until his death in 1957.

MILITARISM AND NUCLEAR ENERGY



11. Fahrenheit 451's atomic bombs and electronic robot with poisonous needles reflect the concern Bradbury and other science fiction writers had during the 1930s and 1940s about the use of guidance systems, bombs, and other forms of weaponry for torture and widespread destruction.

12. 1935-1940. First drone missile, developed from guided missiles used in WWI. Germans build huge missile research and testing center on Baltic Coast, leading to V-1 (Vengeance Weapon One) missile, controlled by magnetic compass and a clock mechanism. Two German chemists bombard uranium atoms with neutrons. Research of two Austrian physicists on energy from splitting an uranium or plutonium atom leads to concepts of nuclear chain reactions. G. T. Seaborg discovers plutonium. Germans begin attacking England with V-1 missiles.

13. 1941-42. Japan attacks Pearl Harbor. The US declares war on Japan and Germany. Physicists with Enrico Fermi at the University of Chicago produce first man-made chain reaction. The Manhattan District of the Corps of Engineers organizes the Manhattan Project, the development of an atomic bomb at a laboratory in Los Alamos, NM.
14. 1943-44. US uses electronic analog computers to aim anti-aircraft guns. Germans are first to use the V-2 missile, rocket-propelled and guided by an automatic pilot with an electronic brain.
15. 1945. May, Germany surrenders. July 15, first atomic bomb, exploded near Alamogordo, NM. Aug. 6, US drops atomic bomb on Hiroshima, destroying 5 miles of the city, about 70,000 killed. Aug. 8, atomic bomb is dropped on Nagasaki, destroying about 4 miles, 40,000 people. Aug. Japan surrenders.
16. 1946-1953. US tests 20-kiloton atomic bombs at Bikini Atoll, Marshall Islands. More powerful atomic bombs tested at Eniwetok Atoll (Pacific Proving Grounds). First Russian atomic bomb. US tests hydrogen weapon triggered by an atomic bomb. Russians tests two atomic bombs. US detonates first megaton-class hydrogen fusion weapon = 9.4 million metric tons of TNT. First Russian hydrogen bomb.

TECHNOLOGY



17. From the early days of television in the 1950s, when every American scrambled to have one in the home, to this day, watching television has competed with reading books. In the 1950s, schools began to use television in the classroom because it was becoming apparent that children's reading levels were dropping. Bradbury, who had been nurtured as a child on books, used this in his novel to show how literature was being reduced to the simplest, most general terms. "Out of the nursery into the college and back to the nursery; there's your intellectual pattern for the past five centuries or more," Captain Beatty tells Montag and his wife when he tries to rationalize the work of the firemen.

18. More than any other aspect of the technological revolution that has taken place since World War II, none has had a greater impact than the development of the atomic bomb and atomic energy. During the 1950s and up until the fall of the Soviet Union, the fear of nuclear war was a real threat in the minds of people. The fear of damage from nuclear waste remains an environmental threat. The fear that destructive atomic power might fall into the hands of terrorists is also an issue that compels political discourse and action. It is within an atmosphere of fear that repression can flourish. In Fahrenheit 451, Bradbury recreates the atmosphere of fear and repression that prevailed when he was writing the book.
19. Another technological advance that Bradbury deals with in his book is the development of robots. In the Mechanical Hound he presents a robot that is more powerful than a human being in its ability to "sniff out" its prey. This representation reflects a commonly held view that the nature of robots is to be feared because they do not possess human qualities and might even be able to take control over human beings. Many science-fiction "mad scientist" movies of the 1950s capitalized on this fear by portraying monstrous creatures created by misused technology as well as technology itself revolting against its creators. This fear of technology was pervasive during the 1950s.