

Name _____ Period _____

Ms. Muzaurieta's 3rd Study Guide for *Fahrenheit 451* by Ray Bradbury
Part Two: The Sieve and the Sand

Introduction: Part Two! You will continue the same sort of study guide you completed for the first part. **Again, I have given you room for plot summary; use this space to sum up each chapter's events very briefly.** I also ask fact and analysis questions. (Vocabulary is not listed here anymore; of course, you should look up any words you don't know. Continue to pay attention to setting/world clues; I am not pointing them out anymore, either.) Study guide work for each chapter is due the same day as the reading; we will continue to discuss analysis questions in class.

Fact: These questions check your comprehension of the story. You should be able to answer them easily as you read. You can fill in the answers right on this study guide.

Analysis: Chapters can have more than one question; plan to answer all analysis questions by bulleting your ideas. When I assign this work to be written out, questions are worth 10 points each and require a paragraph with specific references to the novel; quotes are nice. Begin each answer by restating the question. Use separate paper; typing is preferred. You might complete these questions at home, in class, or with a group.

NOTE: Keep up with motif study, which is described on another paper.

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→ **Chapter 1** – pgs 71-75

1. The month is _____.
2. Montag won't let Mildred shoo away the dog at the door because _____.
3. The USA has started and won _____ since _____.
4. Montag needs a teacher and thinks of _____.
5. CHARACTER We finally learn the name of the man in the park: _____.
6. PLOT SUMMARY: _____

- Analysis Q1: What international events and issues does Montag describe to Mildred? In what way does Montag hope that reading books will help solve these world problems?

→ **Chapter 2** – pgs 75-77

1. On the phone, Montag asks about remaining copies of _____.
2. _____ says _____ are left, and seems to feel _____.
3. Montag decides the "only thing to do" is to _____.
4. Montag asks Millie _____.
5. This question should remind readers of how _____ asked him whether _____.
6. He probably hoped that his question _____.
7. PLOT SUMMARY: _____

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- Analysis Q2: Why does Montag suspect Faber? Note that Montag has known Faber—and suspected him—for a year without turning him in. What does Montag’s silence about the obviously guilty man tell us about Montag? (Bonus: Include in your analysis the quote from Chapter 3, where we first heard of Faber.)

→ **Chapter 3** – pgs 77-80

1. On the subway, Montag is tortured by _____.
2. His dangerous act on the subway is to _____.
3. PLOT SUMMARY: _____

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- Analysis Q3A: First, define “sieve.” Then, summarize Montag’s memory about a sieve at the beach. Finally, explain the symbolic meaning of the section title, “The Sieve and the Sand.”

- Analysis Q3B: Challenge question! Explain how the subway is like Montag’s home.

→ **Chapter 4** – pgs 80-91

1. Montag suggests printing copies of books on a press and Faber says _____.
2. Faber suggest that, if they do that, they should put the books _____.
3. Faber suggests they wait for _____ to change things because _____.
4. Montag gets Faber to agree to help by _____.
5. Before Montag leaves, Faber gives him _____.
6. _____ years ago, Faber was teaching & college newspapers were still being printed.
7. PLOT SUMMARY: _____

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- Analysis Q4A: Faber’s speech here is one of the four most important passages in the whole book. First, Faber explains the three things that are missing in the F451 society on page 83-85. Summarize what three things are missing and why this is a problem.

- Analysis Q4B: Second, Faber explains why reading books will not automatically save society on page 85-87. Explain what he says.

- Analysis Q4C: Challenge question! Why does Faber call himself a coward? Do you agree?

- Analysis Q4D: Challenge question! Faber says that Beatty “could be one of us” (91). Explain the “us” he means, and whether it is possible that Beatty is one of them.

→ **Chapter 5** – pgs 91-93

1. As he walks home, Montag has _____ in his ears?
2. According to the radio, _____ men have been called for war.
3. According to Faber, the number is really _____.
4. Faber reads _____, which is from _____, to Montag.
5. PLOT SUMMARY: _____

- Analysis Q5A: When Montag complains to Faber that he is still only doing what he is told and not really thinking, Faber says, “You’re wise already!” Is Faber right? Explain using at least two reasons to support your point of view. (Don’t worry; there is no “right” answer.)

→ **Chapter 6** – pgs 93-110

PLOT SUMMARY:

1. Mildred is visited by _____ and _____ in the evening.
2. Montag forces them to _____ after he turns off _____.
3. What reasons do the women give as evidence that Winston Noble was the best candidate for president? _____
4. Sum up the rest of the women’s visit. _____
5. Sum up what happens when Montag returns to the firehouse. _____

- Analysis Q6A: What do you think is Bradbury’s opinion of the three women? Give evidence to support your answer. Hint: What was the expected ideal for women’s behavior in the 1950’s? Think about what you know about Bradbury’s wife.

- Analysis Q6B: Obviously, Beatty is needling Montag, though he says is not, when he says all the quotes. Why is he doing this? What do you think of Beatty now?

- Analysis Q6C: Challenge question! Montag thinks to himself, “He would be Montag-plus-Faber, fire plus water, and then, one day, after everything had mixed and simmered and worked away in silence, there would be neither fire nor water, but wine” (103). First, explain what this passage means on its own. Then, connect this passage to the title of the section title, “The Sieve and the Sand.”

- Analysis Q6D: Name everyone who might have turned in Montag to the other firemen and give each person's reason for doing so. Be ready to explain who did it (in your opinion), and why.
- Analysis Q6E: Remember the murder scene? What evidence can you find that Montag will murder someone?

→ READ & DO

“A little learning is a dang'rous thing;
 Drink deep, or taste not the Pierian spring:
 There shallow draughts intoxicate the brain,
 And drinking largely sobers us again.”

This is how Alexander Pope's poem “Essay on Criticism” begins. Pieria is in Macedonia, and in Greek mythology, is the home of the Muses, the 9 goddesses who inspire both the arts and sciences. Drinking of the Pierian Spring can bring you great knowledge and inspiration – but drinking only a little is bad because you will be drunk (“intoxicated”) with an exaggerated opinion of your own brilliance. Drinking more will solve this problem: in learning all the complicated ideas, you will understand that you are not so smart. Of course, you will also realize that complete wisdom is impossible – there is always more to learn.

Think of an activity you know how to do that requires knowledge (e.g., driving a car, hunting for deer, baking brownies, playing a sport.) In the space below, draw a picture of a two people attempting this task. One has drunk only “shallow draughts” and the other has drunk deep. Include details that show their ability and troubles.