

# FAHRENHEIT 451: PART 2 STUDY GUIDE

## Directions:

There are three distinct question types you will answer as a part of this study guide.

The first type are questions concerning **facts** about characters, events, etc. within the novel. You will fill in the blanks to the questions/statements with the correct information.

The second type are questions asking you to **analyze** content within the novel. For example, a question might ask you to draw parallels between the events being discussed in the book and real life, or a question might ask you to discuss different types of figurative language being used within the text and its effect on the story.

The third task you will complete on this study guide is a **summary** of events. After each reading assignment you will summarize the main events that occurred in that night's reading on the lines provided within this study guide.

For each type of question you will be required to **cite the page number or numbers** where the information you used can be found within the text. You will write the page numbers in the parentheses ( ) provided beside the questions asking about facts. In the questions where you are either analyzing or summarizing the text, you will use the format modelled for you in the fact questions to cite the page numbers you use in your written responses.

## QUESTIONS FOR PAGES 71-93

### Fact:

1. The month is \_\_\_\_\_ ( ).
2. "Clarisse's favorite subject wasn't \_\_\_\_\_. It was \_\_\_\_\_, and \_\_\_\_\_," ( ).
3. The quote in question number 2 was said by \_\_\_\_\_ to \_\_\_\_\_ because \_\_\_\_\_ ( ).
4. Montag will not let Mildred shoo away the dog at the door because \_\_\_\_\_ ( ).

5. In the world of *Fahrenheit 451*, the United States has started and won \_\_\_\_\_ since \_\_\_\_\_ ( ).

6. Montag needs a teacher and thinks of \_\_\_\_\_ who he met \_\_\_\_\_ ( ).

7. On the phone, Montag asks about remaining copies of \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_ ( ).

8. \_\_\_\_\_ says \_\_\_\_\_ are left and seems \_\_\_\_\_ of Montag ( ).

9. Montag decides that before \_\_\_\_\_, he needs to \_\_\_\_\_ ( ).

10. On the subway, Montag is tortured by \_\_\_\_\_ ( ).

11. While on the subway, Montag does something that is potentially very dangerous, which is \_\_\_\_\_ ( ).

12. \_\_\_\_\_ is reluctant to let Montag into his home until he sees \_\_\_\_\_ ( ).

13. When Montag first suggests printing copies of books on a press, \_\_\_\_\_ tells him \_\_\_\_\_ ( ).

14. \_\_\_\_\_ suggests that if they do print copies of books, they should put them \_\_\_\_\_ ( ).

15. Montag gets \_\_\_\_\_ to help him by \_\_\_\_\_

\_\_\_\_\_ ( ).

16. Before Montag leaves, Faber gives him \_\_\_\_\_ which he will use to \_\_\_\_\_ ( ).

17. \_\_\_\_\_ years ago, Faber was teaching college and newspapers were still being printed.

18. According to the radio, \_\_\_\_\_ men have been called to war ( ).

19. According to Faber, the number is really \_\_\_\_\_ ( ).

20. Montag is worried that \_\_\_\_\_ so Faber offers to \_\_\_\_\_ ( ).

Summary:

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Analyze:

1. How does Mildred respond to the literature when she and Montag are reading books? Why do you think she reacts this way?

2. What does Montag suspect, believe, or hear rumors about, regarding the world outside the United States? How is this relevant when considering the manner in which the “average” person in the world of *Fahrenheit 451* (at least in the United States) lives?

3. “I don’t talk *things*. I talk the *meaning* of things. I sit here and *know* I’m alive,” (75). What does Faber mean when he says this?

4. In this section of the book, figurative language continues to be utilized, especially when describing people, or objects of importance, such as books. List two such examples of figurative language and explain how their usage works to advance the story.

a.

b.

5. How does Mildred react when Montag asks if her “family” loves her? What do you believe Montag was hoping to accomplish by asking Mildred this question?

6. Think of the scene in Part 1 of the novel between Montag and Clarisse where Clarisse asks Montag if he is happy. Think also of the scene with the dandelion, where Clarisse comments

about how it is sad that Montag does not love anybody. How do these scenes parallel the one referenced in question number 5?

7. The title of Part 2 of *Fahrenheit 451* is "The Sieve and the Sand." Define sieve. Then, explain what part of the story the title is referring to and why this might be relevant.

sieve –

8. Much of what Faber says in the book is extremely significant. There are several quotes of particular note, however. Explain the relevance of the following quotes.

"I often wonder if God recognizes His own Son..." (81).

"Mr. Montag, you are looking at a coward," (81-82).

"I did not speak, and thus became guilty myself," (82).

"It's not books you need, it's some of the things that once were in books. The same things *could* be in the 'parlor families' today," (82).

9. Faber explains the three things he believes books to possess. List these and explain each.

1.

2.

3.

10. Faber explains to Montag why reading books really is not the solution to the problem in society (in the *Fahrenheit 451* world). What reasons does he give to support this argument?

11. Faber says that Beatty could be “one of us,” (91). Explain the “us” he means and whether or not it is possible that Beatty is one of them.

12. When Montag complains to Faber that he is still only doing what he is told and not really thinking, Faber says, “You are wise already!” (92). Is Faber right? Use at least two references from the text to support your answer.

Fact:

1. Mildred is visited by \_\_\_\_\_ and \_\_\_\_\_ in the evening ( \_\_\_\_\_ ).

2. The story refers to \_\_\_\_\_ as “the volcano’s mouth,” ( \_\_\_\_\_ ).

3. The images on \_\_\_\_\_ being watched by Mildred and her friends include \_\_\_\_\_ ( \_\_\_\_\_ - \_\_\_\_\_ ).

4. Montag forces Mildred and her friends to \_\_\_\_\_ after he turns off \_\_\_\_\_ ( \_\_\_\_\_ ).

5. Montag attempts to talk about \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_ with Mildred and her friends before he leaves the room briefly and comes back with \_\_\_\_\_ ( \_\_\_\_\_, \_\_\_\_\_ - \_\_\_\_\_ ).

6. Concerning war, Mildred and her friends believe that \_\_\_\_\_ ( \_\_\_\_\_ ).

7. When the topic turns to children, \_\_\_\_\_ says that \_\_\_\_\_ . However \_\_\_\_\_ says \_\_\_\_\_ ( \_\_\_\_\_ ).

8. \_\_\_\_\_ suggests talking politics to please \_\_\_\_\_. In This conversation, Mildred and her friends say they voted for \_\_\_\_\_ because \_\_\_\_\_ and \_\_\_\_\_ ( \_\_\_\_\_ - \_\_\_\_\_ ).

9. Montag reads a \_\_\_\_\_ to Mildred and her friends which is titled \_\_\_\_\_ ( \_\_\_\_\_ ).

10. \_\_\_\_\_'s reaction is the strongest; after Montag is finished reading she is \_\_\_\_\_. Because of this, Montag \_\_\_\_\_. ( \_\_\_\_\_ ).

11. Throughout the entire incident \_\_\_\_\_ tries to dissuade Montag from reading by \_\_\_\_\_ ( \_\_\_\_\_ ).

12. Mildred had hidden the books \_\_\_\_\_; when Montag went to retrieve them he discovered \_\_\_\_\_. He



to the remaining books and hid them \_\_\_\_\_

( ).

13. On the way to work Montag talks to \_\_\_\_\_, telling him he feels \_\_\_\_\_ for making Mildred's friend react the way

she did ( ).

14. \_\_\_\_\_ is gone when he gets to work

( ).

15. The firemen are \_\_\_\_\_ when Montag arrives

( ).

16. When the firemen arrive at their next call they pull up outside

\_\_\_\_\_ 's house ( ).

Summary:

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Analyze:

1. 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?

2. 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."

3. 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.

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.