


**Socratic seminar act 2 our town**

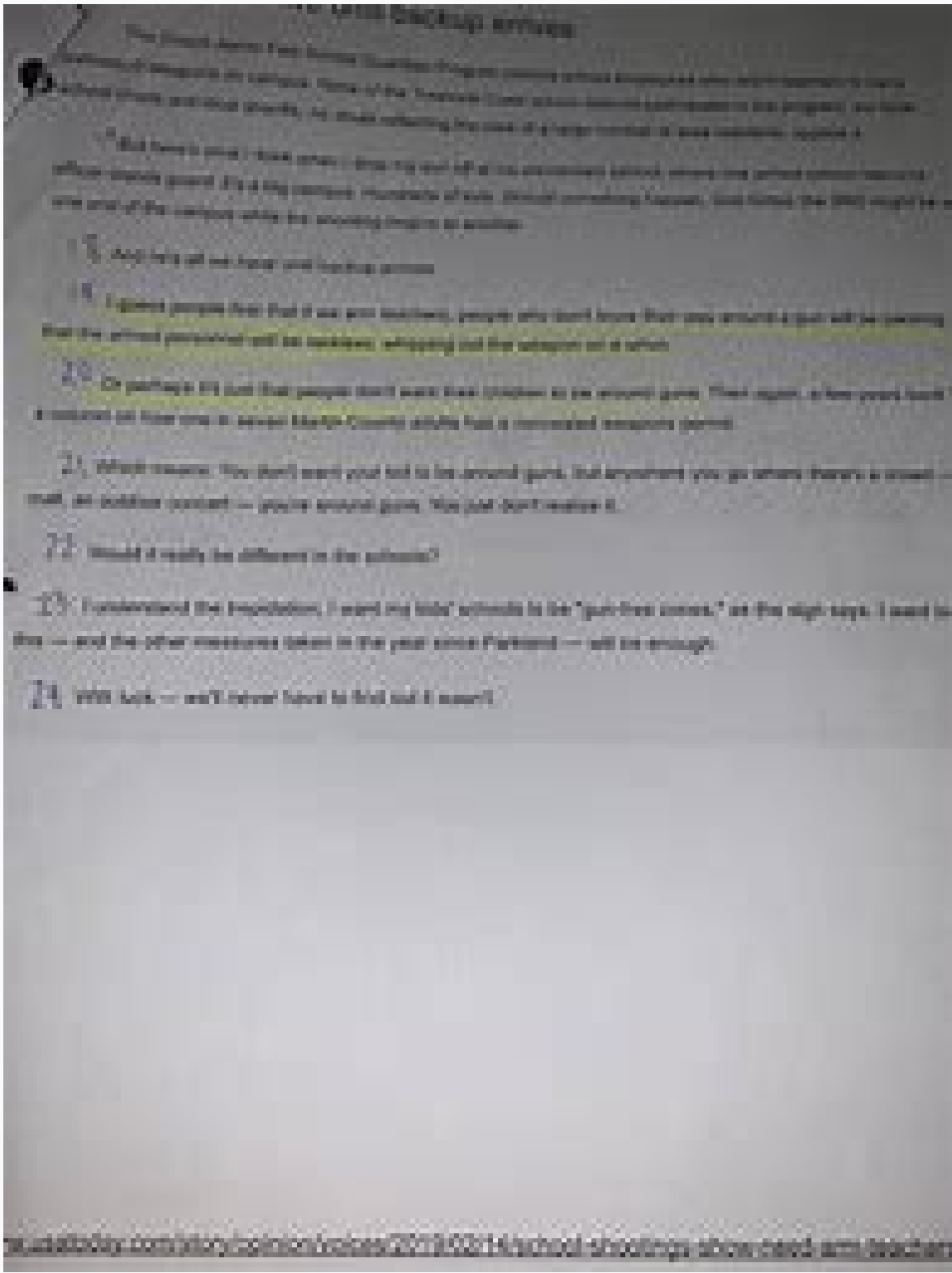
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## Socratic seminar act 2 our town



March 5, 2014  
APUSH: World War I  
Socratic Seminar

**Essential Question:** Was the United States justified in entering World War I? What are viable alternatives to war?

SWBAT.... discuss the causes of World War I and the changes experienced in the United States as a result

**Warm-Up:** Look at the document provided. As you read, annotate the document and then answer the questions below. Be prepared to share.

HW: Test Corrections (1/2 credit), Storyboard- 4 major events leading up to World War I ([http://www.thomhalls.com/storyboard\\_form.pdf](http://www.thomhalls.com/storyboard_form.pdf))



## Fahrenheit 451 Part 1 Rotations: Personification

- Beginning on page 12 with "They had this machine..." and ending with "the other machine was working, too" identify the personification.
- What is the purpose of personification.
- Identify the trait of a person that is being personified.
- How does Ray Bradbury use these traits to enhance the image of the snake?

Evidence chart socratic seminar act 2 our town.

redrahands places three rows of chairs on one side of the stage: these are tombs in the cemetery. Mrs. Gibbs, Simon Stimson, Wally Webb, and Mrs. Soames start with the law sitting in these chairs, and the stage manager tells us that nine years have passed, and now it's 1913. Grover's corners are taking to modernity. More people have cars and close their doors at night, but change comes slowly. The stage manager introduces us to the cemetery, pointing out the old tombs, of the revolution and the civil war, and the new tombs of the people we know. It suggests that the pain with which we bury our dead fades away, but still there is something eternal in us that we have to do with human life. The dead, says the stage manager, begins with a fierce attachment to the living, just as life has an attachment to the recent dead, but that this attachment fades when the dead part "by the eternal part in them comes out clear." Joe Stoddard, the Breadmaker, and Sam Craig, who has been away from the corners of Grover for twelve years but has returned for Emily's funeral, discuss the recent deaths at the cemetery, mentioning Mr. Stimson's suicide. Then, the funeral procession enters carrying the black umbrellas. Mrs. Gibbs informs the other dead people that the funeral is for her daughter-in-law, Emily Webb, who died in childbirth. When the mourners sing "Blessed be the tie that joins" Emily appears dressed in white and sits next to Mrs. Gibbs. Emily is still quite attached to her life and the other dead people listen with a polite interest for her talk about her family. They alluded that they will soon lose those feelings of connection. After the mourners leave, Emily realizes that she has the opportunity to relieve their memories. Mrs. Gibbs says that Emily is a very good girl, and that she is happy that she is here, and that she is a very good girl. Mrs. Gibbs recommends that, if Emily has to relieve a duty, she should choose an unimportant one, and Emily should choose her twelfth birthday. And it is the dawn of February 11, 1895, as in the first two acts, the newspaper and milk are delivered, and Mrs. Webb enters to begin preparing breakfast. Emily can't believe how young her mother looks, and she says she didn't know her mother was so young. With difficulty, Emily speaks the same lines she spoke when she was twelve years old. The day unfolds just as it did; Emily, however, experiences everything very differently, with a sense not of participation but of loss. "I can't look at everything enough", she says. With her family presenting their presents and passing the day, Emily finally can't stand it and shouts, "Oh, Mom, look at me for a minute as if you really saw me." But Mrs. Webb doesn't hear a word she says, and she goes on as usual. Lights change and we're back at the cemetery. Emily breaks down sobbing, saying she didn't notice, that "everything was going on and we never noticed". She takes one last look at Grover's Corners, and says goodbye to its clocks running... The dead talk to the stage director about the inability of living beings to appreciate the life they have. The stage director suggests that "saints and poets, perhaps" are the only people with a chance to see life. After this discussion, the stage director appears and closes a curtain over the scene. He rolls his watch and looks at it, saying, "Hmmm... Eleven o'clock at Grover's Corners. - Get a good rest, too. Good evening." Analysis/Our city begins with birth and death: Dr. Gibbs gives birth to twins while the stage director tells us about the deaths of Dr. and Mrs. Gibbs. And so it ends, with the death of Emily giving birth to her son. So the cycle continues 4 and in other ways too. The Third Act is similar to the previous ones, although the It's much dark. The three facts, for example, have the hymn A "blessed be it" joining Emily and George in Matrimony. Finally, Emily joins the dead, and therefore to all the people who came before her, and all those who come afterwards. The totality of the Humanity, the main coordinates of birth, death and love are interwoven in a substance. At the close of the work. However, despite these consistencies, the third act of our city has been seen for a long time as MA 5 The exception that the rule. A cheerful, fun and sentimental game becomes its end, a darkness and quite profitable. Running for the Human Incapacity to understand the world, the last act of the play is a last act. The final act of our people, especially Emily's famous monotonologist delivered to her mother's mother's mother, where she cries, "Look at me!" It is sure that it will bring a bulk to the throat, regardless of the mediocre of production. Even though Wilder has tried to prevent Emily from emerging as a personality too different, although he has hammered home in all the game his car. Alegric cter, the exchange of human lives, this death remains largely the reason that the work is so effective (and affects). Maybe this is because Wilder's intention is successful, see you at Emily. Our own family, our own negligence for our own mother, and our own horror before the possibility of our own premature. Death. We do not cry for Emily, but by us so humanity wrote it. Therefore, his death is the most powerful expression of the basic argument of the work, which is that the most common events (and death, after all, is the most common event that exists.) Lying the MOST Tl Meanings of our lives. Only on the other side of owning the worldly beauty of life can we fully appreciate the gift we have. As well as youth is wasted in young people, suggesting it, so life is also wasted in life. It is not that the dead are so interested a t

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