**Name**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Homeroom**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

## “There Will Come Soft Rains” (Day 3) “Dawn showed faintly in the east”

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| **Lesson Objective:** Examine Bradbury’s use of figurative language in representing nature and technology.  |

**Do Now**

**Directions**: Respond to the questions below using your knowledge of “There Will Come Soft Rains.”

1. Expand the kernel sentence below using the following guidelines (p. 96):

The morning house lay empty.

1. Add the word “because” and explain why.

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1. Begin with the word “While.” **Challenge**: Include a form of the word **manifest**.

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1. Begin with the word “Since.” **Challenge**: Include the word **prosaic**.

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1. **Irony** can refer to an **incongruity** between what might be expected and what actually occurs. In one artful sentence, explain one instance of **irony** in the story’s opening pages. (Consider the house’s reminders on p. 96, the preparation of breakfast on pp. 96-97, or the actions of the robot mice on p. 97).

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**Retrieval Practice**

Make sure to use the word or phrase in your answer to show your understanding of it!

1. What **term** describes fiction concerning the destruction of the human race?
2. Name one example of **futuristic** **technology** in “There Will Come Soft Rains.”
3. What happened at **Hiroshima and Nagasaki** in 1945?
4. In “There Will Come Soft Rains,” what **allusion** is there to the events at **Hiroshima and Nagasaki**?
5. How did the relationship between the United States and the **Soviet Union** change after World War II?
6. In what year was “**There Will Come Soft Rains**” first published?
7. What is **anthropomorphism**?

**Score: \_\_\_\_\_\_\_\_\_\_\_ / 7**

**Cycle 1**

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| An **extended metaphor** is a metaphor (a figure of speech that compares two different things by saying that one thing *is* the other) that unfolds across multiple lines of a text, making use of multiple interrelated metaphors within an overarching one to develop it in detail.  |

1. Reread these lines from p. 98:

The house was an altar1 with ten thousand attendants, big, small, servicing, attending, in choirs. But the gods had gone away, and the ritual2 of the religion continued senselessly, uselessly.

1**altar**: place that serves as the center of worship or ritual

2**ritual**: a ceremony or series of acts that is always performed the same way

1. **Turn and Talk**: In this extended metaphor, who are the “ten thousand attendants”? Give an example of them “servicing, attending, in choirs.”
2. Who are “the gods” of the house? Why have they “gone away”? What strikes you about that word choice?

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1. Consider the final words of the excerpt: *the ritual of the religion continued senselessly, uselessly*

Literally, why are these actions “senseless” and “useless”? Why might Bradbury have described the house’s actions as a “ritual”?

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| Notes |

1. In one artful sentence, describe the overarching metaphor of these lines. Who worships whom and why? What is Bradbury expressing about the house’s technology?

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1. Recall the final lines of Sara Teasdale’s poem, “There Will Come Soft Rains”:

*Not one would mind, neither bird nor tree,*

*If mankind perished utterly;*

*And Spring herself, when she woke at dawn*

*Would scarcely notice that we were gone.*

1. **Turn and Task**: Consider the house’s actions on pp. 96-100. Does the house “scarcely notice that [the people] were gone”? How is the house in the story similar and different to nature in the poem? Explain your thinking.

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| **Notes** |

1. Contrast these lines from the story and the poem:

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| *But the gods had gone away, and the ritual of the religion continued senselessly, uselessly.* | *And Spring herself, when she woke at dawn**Would scarcely notice that we were gone.* |

How is the house’s response to the destruction of humanity similar to Spring’s? How is it different?

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1. What might Bradbury be saying about the difference between nature and technology?

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**Cycle 2: On Your Own**

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| **Pablo** **Picasso** and **Henri** **Matisse** are two iconic painters of the 20th century, known for revolutionizing modern art. Picasso painted *Guernica* (pictured right) after the bombing of Guernica during the Spanish Civil war. It is regarded by many critics as one of the most powerful anti-war paintings in history and portrays the suffering of people and animals wounded by violence and chaos.  |

**Annotation Task:** As you reread pp. 100-102, consider the way the fire is portrayed. Note any figurative language, including personification or metaphor. Select the 2-3 details you find most compelling.

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| **Notes** |

1. Reread these lines from p. 99:

It fed on Picassos and Matisses in the upper halls, like delicacies1, baking off the oily flesh, tenderly2 crisping the canvasses into black shavings.

1**delicacies**: food that is rare, luxurious, or special

2**tenderly**: with care, gentleness, or love

1. **Turn and Talk**: What does the pronoun “it” refer to? What does it mean that it “fed on Picassos and Matisses”? (Note the embellishment above).
2. Consider the changes in bold:

It fed on Picassos and Matisses in the upper halls, like **meat**, baking off the oily flesh, **hungrily** crisping the canvasses into black shavings.

How do the changes in bold impact the way the fire is **personified**? **Challenge**: What is **incongruous** about the language of the original?

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| **Notes** |

1. What might the destruction of the paintings represent or symbolize? Consider the relationship between humans and nature.

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**Cycle 3**

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| A **motif** is a meaningful pattern of images, ideas, or symbols that repeats throughout a text. Recurrent images, ideas, or symbols may be used to develop or explain the text’s **theme** or message.  |

**Annotation Task:** As you reread pp. 100-102, consider the way the house’s response to the fire is portrayed. Note any figurative language, including personification or metaphor. Select the 2-3 details you find most compelling.

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| Notes |

1. **Turn and Talk**: How did the fire start? What might this represent or symbolize?
2. Consider these moments from p. 101:
* *The attic brain which directed the pumps was shattered into bronze shrapnel1 on the beams*.
* *The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries2 quiver in the scalded air.*
* *Deep freeze, armchair, film tapes, circuits, beds, and all like skeletons thrown in a cluttered mound down under.*

1**shrapnel**: fragments of material thrown out by a bomb or explosion

2**capillaries**: blood vessels

1. How is the depiction of the house similar in all three excerpts? Annotate any similarities you see.
2. Contrast the death of the house with the death of the family (on p. 97). Which is more graphic or violent? Which is described in more detail? Why might this be?

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1. Reread the final lines of the story on p. 102:

*Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaped rubble and steam:*

*“Today is August 5, 20206, today is August 5, 2026, today is…”*

1. **Turn and Task:** Final lines in short stories are often highly symbolic. Why might Bradbury have ended his story in this way?

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| **Notes** |

1. Recall the final lines of Sara Teasdale’s poem, “There Will Come Soft Rains”:

*Not one would mind, neither bird nor tree,*

*If mankind perished utterly;*

*And Spring herself, when she woke at dawn*

*Would scarcely notice that we were gone.*

Why might Bradbury have chosen to end the story as “dawn showed faintly in the east”? What might this final image represent or symbolize?

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**Summative Writing**

**Prompt**: Explain the relationship between Bradbury’s story and Teasdale’s poem. In your response:

* Explain how both texts are **post-apocalyptic** and what historical events both comment on
* Describe one image that’s characteristic of each text
* What common **motifs** and **themes** do you see in these two texts?

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**Name**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Date**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Homeroom**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Homework**

**Directions**: "The Veldt" is a science fiction short story by Ray Bradbury. Originally appearing as "The World the Children Made" it was published in September of 1950. As you read, annotate any similarities or common themes you see to “There Will Come Soft Rains,” which was published just four months earlier.

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| **Excerpt from “The Veldt”** “George, I wish you’d look at the nursery.”“What’s wrong with it?”“I don’t know.”“Well, then.”“I just want you to look at it, is all, or call a psychologist in to look at it.”“What would a psychologist want with a nursery?”“You know very well what he’d want.” His wife paused in the middle of the kitchen and watched the stove busy humming to itself, making supper for four.“It’s just that the nursery is different now than it was.”“All right, let’s have a look.”They walked down the hall of their soundproofed Happylife Home, which had cost them thirty thousand dollars installed, this house which clothed and fed and rocked them to sleep and played and sang and was good to them. Their approach sensitized a switch somewhere and the nursery light flicked on when they came within ten feet of it. Similarly, behind them, in the halls, lights went on and off as they left them behind, with a soft automaticity.“Well,” said George Hadley.**\*\*\***They stood on the thatched floor of the nursery. It was forty feet across by forty feet long and thirty feet high; it had cost half again as much as the rest of the house. “But nothing’s too good for our children,” George had said. The nursery was silent. It was empty as a jungle glade at hot high noon. The walls were blank and two dimensional. Now, as George and Lydia Hadley stood in the center of the room, the walls began to purr and recede into crystalline distance, it seemed, and presently an African veldt1 appeared, in three dimensions, on all sides, in color reproduced to the final pebble and bit of straw. The ceiling above them became a deep sky with a hot yellow sun. George Hadley felt the perspiration start on his brow. “Let’s get out of this sun,” he said. “This is a little too real. But I don’t see anything wrong.” “Wait a moment, you’ll see,” said his wife. Now the hidden odorophonics were beginning to blow a wind of odor at the two people in the middle of the baked veldtland. The hot straw smell of lion grass, the cool green smell of the hidden water hole, the great rusty smell of animals, the smell of dust like a red paprika in the hot air. And now the sounds: the thump of distant antelope feet on grassy sod, the papery rustling of vultures. A shadow passed through the sky. The shadow flickered on George Hadley’s upturned, sweating face. “Filthy creatures,” he heard his wife say. “The vultures.” “You see, there are the lions, far over, that way. Now they’re on their way to the water hole. They’ve just been eating,” said Lydia. “I don’t know what.” “Some animal.” George Hadley put his hand up to shield off the burning light from his squinted eyes. “A zebra or a baby giraffe, maybe.” “Are you sure?” His wife sounded peculiarly tense. “No, it’s a little late to be sure,” he said, amused. “Nothing over there I can see but cleaned bone, and the vultures dropping for what’s left.” “Did you hear that scream?” she asked. “No.” “About a minute ago?” “Sorry, no.” 1**veldt**: open, uncultivated country or grassland in southern Africa |

1. Where is this story set? How is the setting similar to “There Will Come Soft Rains”? How is it different?

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1. Given the themes we noted in “There Will Come Soft Rains,” what might you expect to see in this story? Why?

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