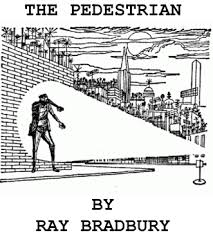
“THE PEDESTRIAN” DOUBLE ENTRY JOURNAL ASSIGNMENT

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| **Setting: Time & place of story or play. Setting can function in several ways in a text. It can provide atmosphere (mood or feeling in a work of literature [a.k.a. mood]. Atmosphere is usually created through descriptive details and evocative language). Setting may provide conflict in a story. One of the most important functions of setting is to reveal character.** | |
| To enter out into that silence that was the city at eight o'clock of a misty evening in November, to put your feet upon that buckling concrete walk, to step over grassy seams and make your way, hands in pockets, through the silences, that was what Mr. Leonard Mead most dearly loved to do. He would stand upon the corner of an intersection and peer down long moonlit avenues of sidewalk in four directions, deciding which way to go, but it really made no difference; he was alone in this world of A.D. 2053, or as good as alone, and with a final decision made, a path selected, he would stride off**, sending patterns of frosty air before him like the smoke of a cigar** (Bradbury 173). | 1. **Underline ALL the descriptive details Bradbury uses the paragraph**. 2. **Now, describe the ATMOSPHERE. Be sure explain HOW the underlined details create the ATMOSPHERE.** 3. **Identify the literary device in the last sentence of paragraph one:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| Sometimes he would walk for hours and miles and return only at midnight to his house. And on his way he would see the cottages and homes with their dark windows, and it was not unequal to walking through a graveyard where only the faintest glimmers of firefly light appeared in flickers behind the windows. Sudden gray phantoms seemed to manifest upon inner room walls where a curtain was still undrawn against the night, or there were whisperings and murmurs where a window in a tomblike building was still open (Bradbury 174). | **Metaphor: Figure of speech that makes a comparison b/w two unlike things w/o using a connective word such *as like, as, than, or resembles.*** |
| 1. **[BRACKET] the TWO METAPHORS Bradbury uses in the paragraph.** 2. **In what way(s) do these metaphors further reveal the SETTING and create an ATMOSPHERE for the story?** |
| Mr. Leonard Mead would pause, cock his head, listen, look, and march on, his feet making no noise on the lumpy walk. For long ago he had wisely changed to sneakers when strolling at night, because the dogs in intermittent squads would parallel his journey with barkings if he wore hard heels, and lights might click on and faces appear and an entire street be startled by the passing of a lone figure, himself, in the early November evening (Bradbury 174). | **Character: Individual in a story, poem, or play. DIRECT – writer tells us directly what the character is like. INDIRECT – readers have to put clues together to figure out what a character is like.** |
| 1. **Based on the first three paragraphs, what inferences can readers make about Leonard Mead’s character. Use details and evidence from paragraphs 1-3 to support your response.** |
| On this particular evening he began his journey in a westerly direction, toward the hidden sea. There was a good crystal frost in the air**; it cut the nose and made the lungs blaze like a Christmas tree inside**; you could feel the cold light going on and off, all the branches filled with invisible snow. He listened to the faint push of his soft shoes through autumn leaves with satisfaction, and whistled a cold quiet whistle between his teeth, occasionally picking up a leaf as he passed, examining its skeletal pattern in the infrequent lamplights as he went on, smelling its rusty smell (Bradbury 174). | **Imagery: Language that appeals to the senses. Most images are visual – appeal to sense of sight. Imagery may also appeal to the senses of sound, smell, touch, and taste.** |
| 1. **How does the IMAGERY in this paragraph further create ATMOSPHRE for the story.?** 2. **Identify the literary device bolded in the paragraph: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| "Hello, in there," he whispered to every house on every side as he moved. "What's up tonight on Channel 4, Channel 7, Channel 9? Where are the cowboys rushing, and do I see the United States Cavalry over the next hill to the rescue?"  **The street was silent and long and empty, with only his shadow moving like the shadow of a hawk in midcountry**. If he closed his eyes and stood very still, frozen, he could imagine himself upon the center of a plain, a wintry, windless Arizona desert with no house in a thousand miles, and only dry river beds, the streets, for company.  "What is it now?" he asked the houses, noticing his wrist watch. "Eight-thirty P.M.? Time for a dozen assorted murders? A quiz? A revue? A comedian falling off the stage?" (Bradbury 174). | 1. **What literary device is bolded? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** 2. **How does this literary device further develop Leonard Mead’s CHARACTER? Consider the details and information after the bolded phrase as well.** |
| Was that a murmur of laughter from within a moon-white house? He hesitated, but went on when nothing more happened. He stumbled over a particularly uneven section of sidewalk. The cement was vanishing under flowers and grass. In ten years of walking by night or day, for thousands of miles, he had never met another person walking, not once in all that time.  He came to a cloverleaf intersection which stood silent where two main highways crossed the town. **During the day it was a thunderous surge of cars, the gas stations open, a great insect rustling and a ceaseless jockeying for position as the scarabbeetles, a faint incense puttering from their exhausts, skimmed homeward to the far directions.** But now these highways, too, were like streams in a dry season, all stone and bed and moon radiance (Bradbury 174). | **Contrast: is any difference between two or more tangible or abstract entities, such as characters, settings, opinions, tones, and so on. Contrast generally involves a juxtaposition of two unlike things in order to showcase their differences.** |
| 1. **Explain the CONTRAST between the bolded text and the rest of the passage.** 2. **How does this CONTRAST further contribute to the ATMOSPHERE of the story?** |
| He turned back on a side street, circling around toward his home. He was within a block of his destination when the lone car turned a corner quite suddenly and flashed a fierce white cone of light upon him. **He stood entranced, not unlike a night moth, stunned by the illumination, and then drawn toward it.**  A metallic voice called to him: "Stand still. Stay where you are! Don't move!"  He halted.  "Put up your hands!"  "But-" he said.  "Your hands up! Or we'll Shoot!"  The police, of course, but what a rare, incredible thing; in a city of three million, there was only one police car left, wasn't that correct? Ever since a year ago, 2052, the election year, the force had been cut down from three cars to one. Crime was ebbing; there was no need now for the police, save for this one lone car wandering and wandering the empty streets (Bradbury 174-175). | 1. **Identify the literary device in the bolded text:**   **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   1. **Based on the details in the story, WHY is crime ebbing (lessening) thus reducing the force from three cars to one?** |
| "Your name?" said the police car in a metallic whisper. He couldn't see the men in it for the bright light in his eyes.  "Leonard Mead," he said.  "Speak up!" "Leonard Mead!"  "Business or profession?"  "I guess you'd call me a writer."  "No profession," said the police car, as if talking to itself. The light held him fixed**, like a museum specimen, needle thrust through chest.** | 1. **What is Bradbury’s purpose in having the police say writing is “No Profession?”** 2. **Based on your response to question one, why might Leonard Mead feel “…like a museum specimen?”** |
| "You might say that," said Mr. Mead. He hadn't written in years. Magazines and books didn't sell any more. Everything went on in the tomblike houses at night now, he thought, continuing his fancy. The tombs, ill-lit by television light, where the people sat like the dead, the gray or multicolored lights touching their faces, but never really touching them (Bradbury 175). | 1. **[Bracket the SIMILIES & METAPHORS] in the paragraph.** 2. **What do these SIMILIES & METAPHORS reveal about the inhabitants of this futuristic town?** |
| "No profession," said the phonograph voice, hissing. “ “What are you doing out?"  "Walking," said Leonard Mead.  "Walking!" "Just walking," he said simply, but his face felt cold.  "Walking, just walking, walking?"  "Yes, sir."  "Walking where? For what?"  "Walking for air. Walking to see."  "Your address!" "Eleven South Saint James Street." “ “And there is air in your house, you have an air conditioner, Mr. Mead?"  "Yes."  **"And you have a viewing screen in your house to see with?"**  **"No."**  **"No?"**  **There was a crackling quiet that in itself was an accusation.**  ”Are you married, Mr. Mead?"  "No."  "Not married," said the police voice behind the fiery beam, The moon was high and clear among the stars and the houses were gray and silent.  "Nobody wanted me," said Leonard Mead with a smile.  "Don't speak unless you're spoken to!"  Leonard Mead waited in the cold night.  “Just walking, Mr. Mead?"  "Yes."  "But you haven't explained for what purpose."  "I explained; for air, and to see, and just to walk." “Have you done this often?"  "Every night for years." | 1. **DIALOGUE: Conversation b/w two or more characters.** 2. **What does the DIALOGUE b/w Leonard Mead & the police car reveal about the society Leonard Mead lives in? Why would there be “crackling quiet that in itself was an accusation” after Leonard Mead answers “No” to having a “viewing screen?”** 3. **What further information about Leonard Mead’s CHARACTER do readers get from this DIALOGUE & why is it important?** |
| The police car sat in the center of the street with its radio throat faintly humming.  "Well, Mr. Mead," it said.  "Is that all?" he asked politely.  "Yes," said the voice. "Here." There was a sigh, a pop. The back door of the police car sprang wide.  "Get in."  "Wait a minute, I haven't done anything!"  "Get in.” (Bradbury 176) | **NOTHING TO RECORD HERE** |
| "I protest!"  "Mr. Mead."  He walked like a man suddenly drunk. As he passed the front window of the car he looked in. As he had expected, there was no one in the front seat, no one in the car at all.  "Get in."  He put his hand to the door and peered into the back seat, which was a little cell, a little black jail with bars. It smelled of riveted steel. It smelled of harsh antiseptic; it smelled too clean and hard and metallic. There was nothing soft there.  "Now if you had a wife to give you an alibi," said the iron voice.  "But-" "Where are you taking me?" (Bradbury 176) | 1. **Underline the IMAGERY in this passage.** 2. **Explain how the IMAGERY in this passage relates to the society Leonard Mead belongs to.** |
| The car hesitated, or rather gave a faint whirring click, as if information, somewhere, was dropping card by punch-slotted card under electric eyes.  "To the Psychiatric Center for Research on Regressive Tendencies."  He got in. The door shut with a soft thud. The police car rolled through the night avenues, flashing its dim lights ahead. (Bradbury 176) | 1. **Why does Leonard Mead need to go to the “Psychiatric Center for Research on Regressive Tendencies?” What is “regressive” about Leonard Mead’s character?** |
| They passed one house on one street a moment later, one house in an entire city of houses that were dark, but this one particular house had all of its electric lights brightly lit, every window a loud yellow illumination, square and warm in the cool darkness.  "That's my house," said Leonard Mead.  No one answered him. The car moved down the empty river-bed streets and off away, leaving the empty streets with the empty side-walks, and no sound and no motion all the rest of the chill November night. (Bradbury 176) | 1. **What is the CONTRAST b/w Leonard Mead’s house & the rest of the houses in his neighborhood?** 2. **What is Bradbury’s purpose in adding this description of Mead’s house?** 3. **What MOOD does the final paragraph leave you with? WHY?** |

Exit – How is technology used to control Leonard Mead’s world? What point about technology and its power do you think Bradbury is making? What key words or phrases or events in the text support your interpretation?

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|  | **CHECK +**  **Exceeds expectations** | **CHECK**  **Meets expectations** | **CHECK -**  **Partially meets expectations** | **0**  **Does not meet expectations** |
| **Quality of responses** | All entries demonstrate deep insight into the text and do an exceptional job of explaining the student’s thoughts through the skillful selection of textual evidence and thoughtful analysis. | All entries demonstrate sufficient insight into the text and adequately explain the student’s thoughts through the selection of textual evidence and analysis. | Some entries demonstrate a lack of insight into the text and do not adequately explain the student’s thoughts. | No evidence of insights beyond simply identifying or restating the speaker and/or circumstances of the passages or quotes. |