All Summer in a Day
By Ray Bradbury

"Ready ?"

"Ready."

"Now ?"

"Soon."

"Do the scientists really know? Will it happen today, will it ?"

"Look, look; see for yourself !"

The children pressed to each other like so many roses, so many weeds, intermixed, peering out for a look at the hidden sun.

It rained.

It had been raining for seven years; thousands upon thousands of days compounded and filled from one end to the other with rain, with the drum and gush of water, with the sweet crystal fall of showers and the concussion of storms so heavy they were tidal waves come over the islands. A thousand forests had been crushed under the rain and grown up a thousand times to be crushed again. And this was the way life was forever on the planet Venus, and this was the schoolroom of the children of the rocket men and women who had come to a raining world to set up civilization and live out their lives.

"It's stopping, it's stopping !"

"Yes, yes !"

Margot stood apart from them, from these children who could ever remember a time when there wasn't rain and rain and rain. They were all nine years old, and if there had been a day, seven years ago, when the sun came out for an hour and showed its face to the stunned world, they could not recall. Sometimes, at night, she heard them stir, in remembrance, and she knew they were dreaming and remembering gold or a yellow crayon or a coin large enough to buy the world with. She knew they thought they remembered a warmness, like a blushing in the face, in the body, in the arms and legs and trembling hands. But then they always awoke to the tatting drum, the endless shaking down of clear bead necklaces upon the roof, the walk, the gardens, the forests, and their dreams were gone.

All day yesterday they had read in class about the sun. About how like a lemon it was, and how hot. And they had written small stories or essays or poems about it:*I think the sun is a flower,That blooms for just one hour.* That was Margot's poem, read in a quiet voice in the still classroom while the rain was falling outside.

"Aw, you didn't write that!" protested one of the boys.

"I did," said Margot. "I did."

"William!" said the teacher.

But that was yesterday. Now the rain was slackening, and the children were crushed in the great thick windows.

Where's teacher ?"

"She'll be back."

"She'd better hurry, we'll miss it !"

They turned on themselves, like a feverish wheel, all tumbling spokes. Margot stood alone. She was a very frail girl who looked as if she had been lost in the rain for years and the rain had washed out the blue from her eyes and the red from her mouth

and the yellow from her hair. She was an old photograph dusted from an album, whitened away, and if she spoke at all her voice would be a ghost. Now she stood, separate, staring at the rain and the loud wet world beyond the huge glass.

"What're *you* looking at ?" said William.

Margot said nothing.

"Speak when you're spoken to."

He gave her a shove. But she did not move; rather she let herself be moved only by him and nothing else. They edged away from her, they would not look at her. She felt them go away. And this was because she would play no games with them in the echoing tunnels of the underground city. If they tagged her and ran, she stood blinking after them and did not follow. When the class sang songs about happiness and life and games her lips barely moved. Only when they sang about the sun and the summer did her lips move as she watched the drenched windows. And then, of course, the biggest crime of all was that she had come here only five years ago from Earth, and she remembered the sun and the way the sun was and the sky was when she was four in Ohio. And they, they had been on Venus all their lives, and they had been only two years old when last the sun came out and had long since forgotten the color and heat of it and the way it really was.

But Margot remembered.

"It's like a penny," she said once, eyes closed.

"No it's not!" the children cried.

"It's like a fire," she said, "in the stove."

"You're lying, you don't remember !" cried the children.

But she remembered and stood quietly apart from all of them and watched the patterning windows. And once, a month ago, she had refused to shower in the school shower rooms, had clutched her hands to her ears and over her head, screaming the water mustn't touch her head. So after that, dimly, dimly, she sensed it, she was different and they knew her difference and kept away. There was talk that her father and mother were taking her back to Earth next year; it seemed vital to her that they do so, though it would mean the loss of thousands of dollars to her family. And so, the children hated her for all these reasons of big and little consequence. They hated her pale snow face, her waiting silence, her thinness, and her possible future.

"Get away !" The boy gave her another push. "What're you waiting for?"

Then, for the first time, she turned and looked at him. And what she was waiting for was in her eyes.

"Well, don't wait around here !" cried the boy savagely. "You won't see nothing!"

Her lips moved.

"Nothing !" he cried. "It was all a joke, wasn't it?" He turned to the other children. "Nothing's happening today. *Is* it ?"

They all blinked at him and then, understanding, laughed and shook their heads.

"Nothing, nothing !"

"Oh, but," Margot whispered, her eyes helpless. "But this is the day, the scientists

predict, they say, they *know*, the sun…"

"All a joke !" said the boy, and seized her roughly. "Hey, everyone, let's put her in a closet before the teacher comes !"

"No," said Margot, falling back.

They surged about her, caught her up and bore her, protesting, and then pleading, and then crying, back into a tunnel, a room, a closet, where they slammed and locked the door. They stood looking at the door and saw it tremble from her beating and throwing herself against it. They heard her muffled cries. Then, smiling, the turned and went out and back down the tunnel, just as the teacher arrived.

"Ready, children ?" She glanced at her watch.

"Yes !" said everyone.

"Are we all here ?"

"Yes !"

The rain slacked still more.

They crowded to the huge door.

The rain stopped.

It was as if, in the midst of a film concerning an avalanche, a tornado, a hurricane, a volcanic eruption, something had, first, gone wrong with the sound apparatus, thus muffling and finally cutting off all noise, all of the blasts and repercussions and thunders, and then, second, ripped the film from the projector and inserted in its place a beautiful tropical slide which did not move or tremor. The world ground to a standstill. The silence was so immense and unbelievable that you felt your ears had been stuffed or you had lost your hearing altogether. The children put

their hands to their ears. They stood apart. The door slid back and the smell of the silent, waiting world came in to them.

The sun came out.

It was the color of flaming bronze and it was very large. And the sky around it was a blazing blue tile color. And the jungle burned with sunlight as the children, released from their spell, rushed out, yelling into the springtime.

"Now, don't go too far," called the teacher after them. "You've only two hours, you know. You wouldn't want to get caught out !"

But they were running and turning their faces up to the sky and feeling the sun on their cheeks like a warm iron; they were taking off their jackets and letting the sun burn their arms.

"Oh, it's better than the sun lamps, isn't it ?"

"Much, much better !"

They stopped running and stood in the great jungle that covered Venus, that grew and never stopped growing, tumultuously, even as you watched it. It was a nest of octopi, clustering up great arms of fleshlike weed, wavering, flowering in this brief spring. It was the color of rubber and ash, this jungle, from the many years without sun. It was the color of stones and white cheeses and ink, and it was the color of the moon.

The children lay out, laughing, on the jungle mattress, and heard it sigh and squeak under them resilient and alive. They ran among the trees, they slipped and fell, they pushed each other, they played hide-and-seek and tag, but most of all they

squinted at the sun until the tears ran down their faces; they put their hands up to that yellowness and that amazing blueness and they breathed of the fresh, fresh air and listened and listened to the silence which suspended them in a blessed sea of no sound and no motion. They looked at everything and savored everything. Then, wildly, like animals escaped from their caves, they ran and ran in shouting circles. They ran for an hour and did not stop running.

And then -

In the midst of their running one of the girls wailed.

Everyone stopped.

The girl, standing in the open, held out her hand.

"Oh, look, look," she said, trembling.

They came slowly to look at her opened palm.

In the center of it, cupped and huge, was a single raindrop. She began to cry, looking at it. They glanced quietly at the sun.

"Oh. Oh."

A few cold drops fell on their noses and their cheeks and their mouths. The sun faded behind a stir of mist. A wind blew cold around them. They turned and started to walk back toward the underground house, their hands at their sides, their smiles vanishing away.

A boom of thunder startled them and like leaves before a new hurricane, they tumbled upon each other and ran. Lightning struck ten miles away, five miles away, a mile, a half mile. The sky darkened into midnight in a flash.

They stood in the doorway of the underground for a moment until it was raining hard. Then they closed the door and heard the gigantic sound of the rain falling in tons and avalanches, everywhere and forever.

"Will it be seven more years ?"

"Yes. Seven."

Then one of them gave a little cry.

"Margot !"

"What ?"

"She's still in the closet where we locked her."

"Margot."

They stood as if someone had driven them, like so many stakes, into the floor. They looked at each other and then looked away. They glanced out at the world that was raining now and raining and raining steadily. They could not meet each other's glances. Their faces were solemn and pale. They looked at their hands and feet, their faces down.

"Margot."

One of the girls said, "Well… ?"

No one moved.

"Go on," whispered the girl.

They walked slowly down the hall in the sound of cold rain. They turned through the doorway to the room in the sound of the storm and thunder, lightning on their faces, blue and terrible. They walked over to the closet door slowly and stood by it.

Behind the closet door was only silence.

They unlocked the door, even more slowly, and let Margot out.

Topic & Grade Level: 8th grade - "All Summer in a Day" by Ray Bradbury

This lesson is part of a larger unit on dystopian literature.

Objective:
- ✓ The students will be able to answer questions using textual evidence to support their answers.
- ✓ The students will be able to determine the theme after determining main characters and conflict.
- ✓ The students will be able to identify similes and metaphors in writing.

Standard:

L8.5 Demonstrate understanding of figurative language, word relationship, and nuances in word meanings (similes, metaphors, personification, idioms, alliteration, onomatopoeia, allusions).

RL8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

RL8.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of a text.

RL8.9 Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

Materials: Copies of "All Summer in a Day" by Ray Bradbury

Copy of Activity Page for story

Setting: Some work will be done in whole class, some in group, and some individual. (This lesson is flexible in terms of setting. Changes can be made based upon ability of students.)

Procedures: 1) Students receive a copy of the story and are in groups to read. (It is a good idea to have a strong reader in each group to help with those who may struggle.) Shared reading may be an appropriate method to make sure that everyone reads and understands the story. (If it is more appropriate for your class, you can do a shared reading as a class.)

2) Discuss the close reading questions with the class or in groups. Be sure that students refer to the text to support their answers.

3) Discuss the theme with the class. Review what theme is and how we find /identify theme in a story.

4) Review similes and metaphors. Give students the examples, and have them identify which they are. (This would also be a good place to include the extra simile and metaphor worksheet attached.)

5) Review the elements of dystopian literature and make a list on the board as students copy them down. Once students have a copy, ask them to highlight the elements that are present in "All Summer in a Day." Ask students why this community became dystopian.

Questions: (Questions are listed on the Close Reading section of the teacher's activity page.)

Differentiation: Lower – Shared reading or peer reading of the selection will help students practice and hear fluency and inflection.

Higher – Students can research the actual atmosphere of Venus and compare/contrast it to the setting Bradbury describes in the story. Students could also discuss what would need to be done in order for humans to live on Venus.

Assessment: (Copy of Assessment attached)

Resources:

"All Summer in a Day" (copy of story) http://www.btboces.org/Downloads/6_All%20Summer%20in%20a%20Day%20by%20Ray%20Bradbury.pdf

Activity Sheet (Revised from this site)
https://maxeobrooks.files.wordpress.com/2012/01/michelle-brooks_allsummerinaday_answers.docx

Assessment (Revised from this site)
http://alterry.weebly.com/uploads/2/8/3/2/28321941/sci_fi_formative.pdf

All Summer in a Day

by Ray Bradbury

Critical task	Identify the most effective intervention that would stop the incident in the story.
Story	*All Summer in a Day* by Ray Bradbury. Available online at: http://www.westburyfriends.org/online/ela/giver/all%20summer%20reading.pdf. If this website is not effective, search *All Summer in a Day* to find a copy of the story.
Summary	This emotional story takes place in a classroom on Venus, where the rain stops and the sun shines only once every seven years. In the story, one student is mistreated while the children anxiously await the arrival of the sun. Students examine the unkind act committed by the children in the story and explore the roles of all the participants. They then discuss the consequences of bullying and generate ideas for possible effective interventions in bullying situations.

Main focus

Literacy competencies
- accessing background knowledge
- reading with a purpose
- finding important ideas
- anticipating
- synthesizing ideas

Ethical considerations
- empathy
- bullying

Levels of involvement
Consider students' interest and their level of maturity to determine whether or not all three levels of after-reading activities are appropriate.
- *Exposure:* Outline the important events in the story and describe the feelings of Margot and the other children.
- *Investigation:* Create a plausible ending for the story.
- *Application:* Identify an effective intervention that would stop the incident in the story.

Activities

Before reading

Accessing background knowledge

➤ Print the word "summer" on the board. Ask students to talk with a partner and brainstorm a list of words that describe summer.

➤ Invite students to share their ideas with the class, and write the words on the board. Briefly discuss the images and feelings of summer.

➤ Print the story title on the board and explain that the story you are going to read takes place on a planet where the sun only shines once every seven years.

➤ Ask students to close their eyes and visualize as you read the paragraph that describes the rain ("It had been raining … out their lives").

➤ Brainstorm the feelings and images that emerge from the reading or invite students to draw a picture.

During reading

➤ Explain to students that the story begins as the children are anticipating the arrival of the sun.

➤ Give students a copy of *Listening to the story* (Blackline Master #1) and explain that you are going to read the story in chunks and they are to record their thinking after each chunk. Explain that their first listening task is to find out about Margot.

Blackline Master #1 — Listening to the story

Reading with a purpose

➤ Begin reading and stop at the following points:

- "their dreams were gone."
- "But Margot remembered."
- "and her possible future."

➤ After each passage, invite students to record information about Margot. If necessary, provide examples or allow students to discuss the passages with a partner before recording their ideas.

➤ Continue reading the story. Stop at the following points and invite students to respond according to the cues on the Blackline Master.

- "just as the teacher arrived." (record your feelings)
- "did not stop running." (record the children's feelings)
- "Yes, seven." (what are you thinking?)

➤ Finish reading the story.

After reading: exposure level

➤ Invite students to discuss their immediate reaction to the story. As a class, discuss the characteristics of Margot and the feelings the story evoked.

➤ Explain that students are going to look at the important events in the story to examine the feelings of the characters and the situation that evolved. Discuss the difference between important and unimportant events using examples and non-examples such as: Margot remembered seeing the sun (important event); the children took off their coats (not an important event).

➤ Develop the criteria for identifying an important event (for example, if it did not occur, the story would be very different).

➤ Cut copies of *Important and unimportant events (*Blackline Master #2) into cards and distribute one set of cards to each pair of students. Invite students to divide the cards between events that are important and events that are not important, using the established criteria for deciding which events are important.

Name: _____

Important and unimportant events

Blackline Master #2

It has been raining for seven years and the children are waiting for the sun.	The children are nine years old.
William and the others put Margot in the closet.	Margot talks about the sun and remembers what it looked like.
The teacher is not in the room.	The sun comes out and the children go out and play.
Margot and her family might go back to Earth.	The sun felt like a warm iron.
William pushes Margot and shouts at her.	The rain returns.
Margot cries.	William thinks the sun will not come out and gets angry.
The girl remembers Margot.	The children crowded to a huge door.

Thoughtful Book Series – All Summer in a Day

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The Critical Thinking Consortium

➤ With partners or as a class, sequence the important events in the story. Paste the events in order in the first column of Blackline Master #3.

➤ Re-read the story, stopping after each important event. As a class or with partners, using *How do we feel?* (Blackline Master #3), record the feelings of Margot and William and the other children. Encourage students to consider evidence from the story that supports the identified feeling by asking the question, "How do you know?"

Begin new session

After reading: investigation level

Create a plausible ending for the story

➤ Ask students how they felt about the ending of the story. Did they feel the story was finished? What questions remain?

Anticipating

➤ Ask students to think about Margot and what might happen to her as a result of the actions of the other students.

➤ As a class, discuss criteria for identifying a plausible ending (it aligns with events in the story). For example, would it be reasonable that Margot came out of the closet smiling and laughing at the children. Why or why not?

➤ Invite students to take turns being Margot as the closet door was opened. As students take turns role-playing, encourage them to look at how people might react differently.

➤ Review Margot's feelings in the story and those illustrated in the role-plays.

➤ Invite students to write a paragraph that concludes the story and justifies their conclusion with evidence from the story.

After reading: application level

Identify an effective intervention

➤ Ask students what word(s) describe what happened to Margot in the story. Introduce the terms bullying, discrimination, and empathy.

➤ As a class, review the events of the story. Give each pair of students a copy of *Who contributed?* (Blackline Master #4). Invite students, working with a partner, to brainstorm and record the story character's actions and determine if and how the actions contributed to the bullying of Margot.

Blackline Master #4

Who contributed?
Margot was bullied

Name: _____

Margot

William

Other children

Add any other characters you think should be included

➤ As a class, discuss who was responsible for the bullying. Encourage students to examine the actions of a variety of characters.

Synthesizing ideas

➤ Pose the following questions: "Who could have supported Margot and stopped the bullying?" "What could have been done?"

➤ Explain the term intervention as an action that could change the outcome of a situation. Provide an example, such as: "Someone is walking down the street and they do not see a hole in the road. If you warn them, that will stop them from falling."

➤ As a class, develop the criteria for formulating an intervention (for example, is safe, do-able, changes the outcome).

➤ With partners or as a class, have students examine the story events identified in the previous session and brainstorm: **Who** could have intervened? **When** could they have intervened? **What** would the intervention have looked like? **Why** would this have been a good intervention?

➤ Invite students to discuss this with partners and then answer the question: "What would be the most effective intervention that would support Margot and change the outcome of the story?" Remind students that their response must answer the questions, who?, what?, when?, and why?

Assessment

➤ Use the rubric *Assessing plausible endings and effective interventions* (Blackline Master #5) to assess students' ability to create a plausible ending and identify an effective intervention.

Extension

➤ Students can examine or create scenarios that involve bullying and develop intervention strategies. Role-play these situations in order to teach others how to prevent bullying.

Name: _____

Listening to the story

Margot …	Margot …	Margot …
My feelings …	The children's feelings …	I am thinking …

Important and unimportant events

It has been raining for seven years and the children are waiting for the sun.	The children are nine years old.
William and the others put Margot in the closet.	Margot talks about the sun and remembers what it looked like.
The teacher is not in the room.	The sun comes out and the children go out and play.
Margot and her family might go back to Earth.	The sun felt like a warm iron.
William pushes Margot and shouts at her.	The rain returns.
Margot cries.	William thinks the sun will not come out and gets angry.
The girl remembers Margot.	The children crowded to a huge door.

Name: _____

How do we feel?

Event	Margot's feelings	Feelings of William and the other children

Who contributed?

Margot was bullied

Margot	William	Other children	Add any other characters you think should be included

Name: _____

Assessing plausible endings and effective interventions

|	Sophisticated understanding	Exended understanding	Basic understanding	Partial understanding	Pre-recognition
Creates a plausible ending	Creates a very plausible, effective ending that closely aligns with the events, characters and conflict in the story. Is able to fully justify his/her conclusions.	Creates a plausible ending that aligns with the events, characters and conflict in the story. Is able to provide simple justifications for his/her conclusions.	Creates a plausible but general ending that aligns with the events, characters and/or conflict in the story. Is able to provide a simple justification for his/her conclusion(s).	Creates an implausible ending that does not consistently align with the events, characters or conflict in the story. Does not provide a justification for his/her conclusion.	Is unable to create a plausible ending.
Offers the most effective interventions	Easily offers and justifies the most effective, plausible interventions after considering the consequences of several options.	Offers and justifies an effective intervention after considering the consequences of a few options.	Offers an effective intervention but may not consider multiple options. Offers simple justification.	Identifies an intervention that may not be effective. Does not provide a justification for his/her suggested action.	Is unable to identify an intervention for the events in the story.
Identifies the most important events	Correctly selects and sequences the most important events in the story. Fully explains his/her choices.	Correctly selects and sequences the most important events in the story. Provides a simple explanation of his/her choices.	Selects and sequences many of the important events in the story, but may not consistently select the most important ones and/or sequence them correctly. Provides a simple explanation of his/her choices when prompted.	Selects and sequences some of the events in the story, may not consistently select the most important ones and/or sequence them correctly. Does not provide an explanation of his/her choices.	With support, selects and sequences important events in the story. Needs support to explain his/her choices.

Comments:

"All Summer in a Day" by Ray Bradbury

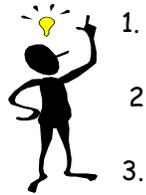**PreReading**: <u>Author Info</u> (see handout)
Please record two specific and substantial notes from each section of author information.

1.   4.

2.   5.

3.   6.
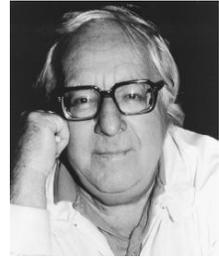
PreReading: <u>Thinking about the Title</u>:   Please record at least three thoughtful ideas/predictions about the story based on the title and author information.

1.

2.

3.

PreReading: <u>Literary Elements</u>

Element: Setting   Usable information: _____

_____

Element: Simile   Usable information: _____

_____

Element: Metaphor Usable information: _____

_____

PreReading: <u>Vocabulary</u>

In the chart provided, record the definitions for each Vocabulary Term.

Vocabulary Term	Definition
compounded	
slackening	
vital	
savagely	
resilient	
solemn	

"All Summer in a Day"
Reading: Guided Reading, Study Guide Questions, and Similes and Metaphors

Study Guide Questions
1. Identify and describe the setting.

2. Using your own words, describe what Margot looks like.

3. How does Margot differ from her classmates?

4. Describe William.

5. How do the children spend their no-rain two hours?

6. Fully explain what happens at the end of the story.

Similes and Metaphors
While reading, look for Bradbury's use of similes and metaphors. Record examples of each in the chart below.

	Similes	Metaphors
Example #1		
Example #2		
Example #3		
Example #4		
Example #5		

"All Summer in a Day"

PostReading: <u>**Traditional Reading Response Log**</u>

In response to your reading, you are to record a summary of your reading and a written reaction to your reading.

Compose a two to four sentence **summary**.
- ❖ A summary is a brief retelling of a longer work. You must use original language (no plagiarism) to account for the <u>entire</u> passage.

Write a six to eight sentence **reaction**.
- ❖ A reaction is a personal response explaining what you thought about the reading material. Your opinion can be about the author's writing style, the topic addressed, the vocabulary, the passage's structure, etc.

SUMMARY (2-4 sentences):

_____

_____

_____

_____

_____

_____

REACTION (6-8 sentences):

_____

_____

_____

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_____

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_____

_____

_____

"All Summer in a Day"

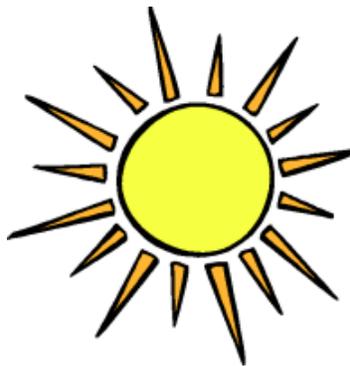**Post Reading**: <u>Composing Theme Statements</u>

General Themes/Topics of the story:

_____

Following our rules for theme, select three different topics from above, and compose three thoughtful theme statements about the story.

Theme Statement #1:

_____

_____

Theme Statement #2:

_____

_____

Theme Statement #3:

_____

_____

"All Summer in a Day" | Author Biography

Born on the 22nd of August, 1920, in Waukegan, Illinois, Raymond Douglas Bradbury spent his childhood in this small town located north of Chicago. Many of his stories are set in towns similar to Waukegan. As a young child he was exposed to the horror movies of the period, such as *The Phantom of the Opera* and *The Hunchback of Notre Dame*. Like Montag in *Fahrenheit 451*, the heroes of these stories are social outcasts. Many of the themes found in *Fahrenheit 451* are related to Bradbury's early exposure to books by an aunt and his regular trips to the Waukegan Public Library with his brother. His family moved to Los Angeles in 1934, and Bradbury completed his education at Los Angeles High School, graduating in 1938. He began writing stories at the age of fifteen, and in 1937 he joined the Los Angeles Science Fiction League. In 1938 he published his first short story, "Hollerbochen's Dilemma." During the 1940s, Bradbury wrote for pulp magazines such as *Weird Tales and Amazing Stories*. His first collection of short stories, *Dark Carnival,* was published in 1947. Even these early fantasy stories reveal elements of Bradbury's concern for the value of human imagination.

When *The Martian Chronicles* was published in 1950, Bradbury was hailed as a sophisticated science fiction writer. While it is a collection of related stories set on Mars, critics often discuss the book as a novel. Bradbury uses the framework of the settling of Mars to present issues like censorship, technology, racism, and nuclear war. The book has been praised for its allegorical treatment of important social issues. Other collections of stories by Bradbury that have received critical attention are *The Illustrated Man*, published in 1951, and *I Sing the Body Electric!*, published in 1969. His other novels include *Something Wicked This Way Comes* (1962) and Dandelion Wine (1957). Many of his stories have been televised on shows like *The Twilight Zone*, *Alfred Hitchcock Presents*, and the *Ray Bradbury Theater*. The sheer volume of Bradbury's science fiction writing guarantees his importance in that genre. *Fahrenheit 451* remains one of his best known works. The human values he explores in that work and his many other writings also assures his place among the other noted writers of dystopias, or works that suggest negative futures where humanity is oppressed.

Bradbury married Marguerite Susan McClure in 1947, and they had four daughters. Among his numerous literary awards are the O. Henry Prize in 1947 and 1948 and a PEN Body of Work Award in 1985. Many of his stories have also been adapted to the theater and received drama awards. Besides short stories and novels, Bradbury has written for the theater, television, and film—including a noted adaptation of Herman Melville's Moby Dick for director John Huston—and has written more than a dozen volumes of poetry and many nonfiction essays, and has edited several collected stories by other writers.