Lord of the Flies

Curriculum Unit

The Center for Learning

Lord of the Flies

William Golding

Curriculum Unit

Mary Anne Kovacs

Tim White

Contributor

Diane Podnar

TheCenterforLearning
www.centerforlearning.org

Authors
Mary Anne Kovacs, who earned her M.A. at the Bread Loaf School of English at Middlebury College, Vermont, is a secondary English teacher and department head. She is also an author and coauthor of numerous curriculum units in The Center for Learning's language arts and novel/drama series, including *Nectar in a Sieve/The Woman Warrior, Anna Karenina,* and *Emma*.

Tim White, a teacher with experience at both the secondary and college levels, earned his M.A. in English and M.A. in math at Northern Illinois University after receiving his B.S. in engineering at St. Procopius. He teaches Advanced Placement English, reading, and advanced composition.

Editorial Team
Mary Louise Haag, M.A.
Rose Schaffer, M.A.
Mary Jane Simmons, M.A.
Bernadette Vetter, M.A.

Copyright © 2007 The Center for Learning, Cleveland, Ohio. Reprinted 2011.
Manufactured in the United States of America.

The worksheets in this book may be reproduced for academic purposes only and not for resale. Academic purposes refer to limited use within classroom and teaching settings only.

ISBN 13: 978-1-56077-828-8
ISBN 10: 1-56077-828-8

Contents

		Page	Handouts
Introduction		v	
Teacher Notes		vii	
1	On the Island: *Lord of the Flies*	1	1, 2
2	A Stranded Group of Schoolboys	5	3, 4, 5
3	Rising Tension on the Island	11	6, 7
4	Fear and the Beast	17	8, 9
5	Turning to Savagery	23	10, 11
6	Murder among Children	27	12, 13
7	Terror and Rescue	31	14, 15
8	*Lord of the Flies* as an Allegory	37	16, 17
9	William Golding's Themes	43	18, 19, 20
10	Critical Assessments of *Lord of the Flies*	51	21, 22, 23
Supplementary Materials			
	Quiz: Chapter 1	56	
	Quiz: Chapters 2–4	57	
	Quiz: Chapters 5–7	58	
	Quiz: Chapter 8	59	
	Quiz: Chapters 9–10	60	
	Quiz: Chapters 11–12	61	
	Answer Key	62	
	Culminating Writing Topics	63	
Bibliography		64	

Introduction

The setting is idyllic: an enchanting island with an endless beach, no vicious predators, no system of red-tape regulations, a cast of innocent children. These deceptive beginnings conspire to create William Golding's classic study of human savagery.

Lord of the Flies contradicts, colorfully and completely, the utopian view of human nature and offers no promise of a better world. Even the adult rescue that ends the book is marked by the same animalistic force that has destroyed the society of the children.

Lord of the Flies is pessimism personified. Who needs it?

Thinkers need it, the generation of young readers whom teachers are committed to inspire. It is a book about universal sickness, a continuing conflict of immediate gratification vs. future hope.

Lord of the Flies is many things—a first-rate adventure story, a parable of our times, an allegory, a complex web of symbolism, a psychological study. Seventh graders can read and appreciate it. High school students who return to it or read it for the first time can see much more in it. Read from an adult perspective, the novel becomes both mesmerizing and terrifying.

Demonstrating total control of the novel form in his stark vision of reality, William Golding created a powerful and convincing story of the end of innocence. Whatever it means or could mean, whether potentially believable or simply frightening, it is a provocative test of readers' imaginations and a challenge to our concepts of human nature and civilization.

Teacher Notes

Since *Lord of the Flies* appeared on the educational scene in America about five years after it was published in 1954, it has received unusual attention by teachers because it is eminently teachable. Students, with few exceptions, find much to grapple with and much to understand. It is sometimes regarded as a "school book," but it did receive enough serious critical attention to help William Golding receive the Nobel Prize for Literature.

Lord of the Flies works in the classroom. Perhaps we use it to teach some things that students need to know about literature; perhaps we use it to teach them what they need to know about themselves individually and about humanity as a group.

This sequence of lessons begins with an activity that simulates the novel's setting: an uninhabited, Edenic environment. The unit goes on to present a step-by-step examination of plot, characters, themes, symbolism, and style. The lessons are intended to motivate critical reading while providing a substantial balance of interaction.

Students' abilities to master the novel will vary depending on many factors; age and maturity level can be key. Because the novel can be taught successfully at different academic levels, the unit includes procedures useful to a wide range of students up to and including Advanced Placement classes. Activities should be selected and modified to suit each particular group of students.

Partly because it is taught so often, *Lord of the Flies* has generated many relevant Web sites. Some are study guides. Others are imaginative creations, often by students who have studied the novel in class. Because new sites pop up regularly, while others disappear, none are specifically cited in this unit. A favorite search engine can be used to locate choices that will enhance students' learning.

To prepare for the lessons, students will need to complete readings according to the following schedule.

Chapter 1 for Lesson 2

Chapters 2–4 for Lesson 3

Chapters 5–7 for Lesson 4

Chapter 8 for Lesson 5

Chapters 9–10 for Lesson 6

Chapters 11–12 for Lesson 7

The entire novel for Lessons 8–10

The quizzes in the supplementary materials match this reading plan.

Answers will vary unless otherwise indicated. Additional paper may be needed to complete some handouts.

Lesson 1
On the Island: *Lord of the Flies*

Objectives

- To simulate the novel's fundamental situation
- To analyze the novel's opening pages

Notes to the Teacher

In a way, it is every child's and adolescent's dream—life in a tropical paradise with no adult supervision or rules. William Golding's stranded boys are in a situation like recess with no playground supervisor or the prom with no chaperones. On a more adult level, the situation is like the freeway with no legal limits.

The opening pages of *Lord of the Flies* introduce two of its major characters, Ralph and Piggy, as they explore their island. Golding sets the background for complex characterization that continues throughout the novel. These pages also introduce Golding's style, a blend of colorful description with reflection, action, and youthful dialogue.

This lesson begins with an examination of "what-if." Students consider a scenario in which they land on a beautiful, isolated island with no adult companions and no way of contacting outside civilization. How would they organize their group? What would they miss? Would they have fun, or would they languish in homesickness? It is important to give full play to this discussion, as it will lay a foundation for many insights as they read the novel. Students then do a guided reading of the novel's opening pages.

Procedure

1. Point out that a recurring topic in novels and media is one of being stranded far from civilization and trying to survive. Explain that long ago *Robinson Crusoe* explored the theme; modern television programs and movies also work with it. Add that the experience could be terrifying, or it could be fun—an escape from day-to-day pressures and problems.

2. Distribute **Handout 1**, and have small groups complete it.

3. List the six question topics from the handout in columns on the board, and conduct a discussion based on the groups' responses. Record their ideas on the board. During the discussion, encourage students to articulate generalizations such as the following about human nature.

   - "I'll miss my shower." Does this reflect a human desire to be free of dirt and odors?
   - "I wouldn't make any rules. People could do whatever they want." How do people often behave when there are no rules or authorities in place—for example, after a natural disaster like a hurricane?
   - "We'd all start quarreling with each other." How do people handle the inevitable personality clashes that occur in social settings?

   Tell students that the characters in *Lord of the Flies* are in this kind of situation.

4. Distribute **Handout 2**, and conduct a guided reading of the opening pages of chapter 1, up to the point where Piggy tells Ralph his name. As the reading proceeds, have students answer the questions on the handout.

   Suggested Responses:

   1. *a tropical setting—hot and humid; a jungle; a parrotlike bird*
   2. *a lake or pond*
   3. *The scar is a cleared strip of land. Creepers are vines.*
   4. *The first boy is blond; he is in a school uniform. The second boy is obese and has very poor vision.*
   5. *Along with other children, they were on a plane that was attacked. The plane crashed and was carried out to sea.*
   6. *a boyish gesture at the thought of no adults*
   7. *the first boy, the one with blond hair*

8. *He appears to be uninterested in the fat boy.*

9. *He has asthma and a distressing intestinal problem.*

10. *He is about twelve years old, athletic looking, with a pleasant facial expression.*

11. *He keeps mentioning the possibilities that others might also have escaped the crash, and he talks about listing names and having a meeting.*

12. *Piggy—definitely a derisive nickname*

5. Direct students to complete the reading of chapter 1.

Name_____

Date_____

Stranded

Directions: Imagine yourself in the following scenario, and answer the questions.

You and a group of your classmates are going to Florida for spring break. The plane is hijacked. Without allowing the pilot to radio for instructions, the hijackers direct the plane toward Australia. At the first refueling stop, the hijackers release all of the adults, keeping only you and your friends with them on the plane. During the flight over the Pacific, the plane develops engine trouble and crashes. The hijackers are all killed, but, miraculously, you and your friends survive and find yourselves on a tropical island. The island has many fruit trees, but it appears to be uninhabited except for you and your friends. As you gaze out over the ocean, you realize that no one knows where you are, you have nothing with you, and you might be on the island for quite some time, perhaps forever.

1. List the things and people in your present life that you would miss the most.

2. What long-range plans would you make to create a new life for yourself on the island?

3. What rules do you think you and your friends would have to create? How would you enforce the rules?

4. What would be the biggest problems the group would face?

5. What would you like about your stranded situation?

6. What would you dislike?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Getting into *Lord of the Flies*

Directions: As you read the opening pages, answer the following questions.

1. What can you deduce about the setting from the first paragraph?

2. What is a lagoon?

3. In context, what is the scar? What are creepers?

4. The first page introduces two of the novel's main characters, as yet unnamed. What do we learn about each of them?

5. How did the two boys get into this situation?

6. Why does one of the boys stand on his head?

7. Which of the two boys is Ralph?

8. Why doesn't Ralph ask the other boy his name?

9. What additional details do we learn about the second boy?

10. What else do we learn about Ralph's appearance and character?

11. What indicates that the fat boy has a talent for organization?

12. The fat boy reveals his nickname. Why would he dislike it?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Lesson 2
A Stranded Group of Schoolboys

Objectives

- To identify and describe key individual characters
- To pinpoint major events
- To speculate about the significance of the conch

Notes to the Teacher

Chapter 1 introduces the novel's characters, some in more detail than others. It is apparent that they range in age from very young to about twelve. The most important characters begin to emerge as individuals. Ralph and Jack are the two leaders, and while at this point they seem to have a fairly easy companionship, there are signs of possible future conflict. Piggy, a potential group scapegoat, associates himself with Ralph. Simon faints, a sign that he may have some disability. The twins (Sam and Eric) and Roger are also mentioned.

Major events include finding the conch shell, which will emerge as a major symbol and which enables Ralph to gather the survivors. They convene a meeting at which Ralph is elected leader, much to Jack's consternation. They explore the island and discover a potential food source besides fruit—pigs.

In this lesson, students begin by distinguishing characters from one another. They then focus on the conch, the election, and Jack's nearly killing a piglet at the end. If possible, bring a conch shell to class.

Prior to the lesson, students need to complete the reading of chapter 1. Consider using the quiz in the supplementary materials at the end of the unit before beginning this lesson.

Procedure

1. Point out that chapter 1 introduces a number of characters and that it helps to distinguish them from the outset. Distribute **Handout 3**, and have small groups complete it.

   Suggested Responses:

   Ralph

   Appearance—*blond; about twelve; in school uniform; athletic looking*

   Personality—*mild-mannered; a pleasant facial expression; a leader*

   Piggy

   Appearance—*obese; poor vision*

   Personality—*an organizer; intelligent*

   Jack Merridew

   Appearance—*tall, thin; red hair, freckles, blue eyes; "ugly"*

   Personality—*school choir leader (prominent position); quick temper; desire for prestige*

   Simon

   Appearance—*small, thin; coarse dark hair*

   Personality—*has fainting fits*

   Roger

   Appearance—*slight; dark*

   Personality—*furtive, sly; air of secrecy*

   Sam and Eric

   Appearance—*indistinguishable; blond*

   Personality—*inseparable; cheerful*

   Others

   Appearance—*some young; varying stages of dress*

   Personality—*individually, unknown; as a group, obedient*

2. State that Piggy makes one request of Ralph in the opening pages. Have students identify it. (*He says he does not want to be known by the nickname "Piggy."*) Ask students what Ralph does and what it shows about him. (*He makes a joke out of the nickname. While not deliberately cruel, he disregards the request, probably because teasing Piggy seems like fun.*)

3. Point out that social systems often use symbols of power and authority. Ask students to cite examples of such symbols (*a referee's whistle or flag, a judge's gavel, a church bell, military medals, police badges*). Ask students to identify the authority symbol in the novel (*a conch shell*). If possible, show them a conch shell, and demonstrate how it can be used to make noise.

4. Distribute **Handout 4**, and direct students to complete it individually.

   Suggested Responses:

   1. *a foot and a half long, patterned, spiral, deep cream and pale pink, can produce a deep noise when blown*
   2. *as a signal to call the scattered boys to a meeting place*
   3. *Somehow it serves as the deciding factor in electing Ralph. There is no logical reason for this. Like many power and authority symbols, it is an arbitrary choice.*
   4. *decorative, powerful, fragile, pretty, expensive*

5. Ask a volunteer to read aloud the closing paragraphs of chapter 1, which describe Jack's first attempt to kill a pig. Distribute **Handout 5**, and direct students to complete it.

   Suggested Responses:

   1. *A young pig has become caught in the vines and frantically tries to get loose. Jack draws his knife but hesitates to kill it, and the piglet escapes.*
   2. *Pigs can be another source of food; the boys have been surviving on fruit.*
   3. *Killing something, especially for the first time, is a major event. Jack hesitates, and then the opportunity is gone.*
   4. *The "enormity" has to do with causing death, shedding blood. Doing it can be a life-changing and terrifying event.*
   5. *The description reveals Jack's pale, frightened face, his difficulty admitting failure, his quick anger and frustration, and his desire to control.*

6. Assign students to read chapters 2–4 of the novel.

Lord of the Flies
Lesson 2
Handout 3

Name_____

Date_____

Who's Who in *Lord of the Flies*

Directions: Find passages in chapter 1 in which William Golding describes the following characters. Then fill in the columns with relevant information.

Character	Appearance	Personality	Page References
Ralph			
Piggy			
Jack Merridew			
Simon			
Roger			
Sam and Eric			
Others			

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

The Conch Shell

Directions: When Ralph and Piggy pull the conch shell up from the bottom of the lagoon, they surface an item that will be important throughout the novel. Use the following questions to examine it.

1. Reread the passage describing the discovery of the conch. Describe it.

2. How does Ralph use it?

3. What role does it play in the election? Why?

4. As the novel goes on, the conch acquires symbolic significance. Brainstorm a list of words appropriate in describing a conch.

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Jack and the Piglet

Directions: Chapter 1 concludes with an important event when the boys discover that they share the island with pigs. Use the following questions to analyze the passage.

1. What happens?

2. Why is the discovery of pigs on the island important?

3. Jack wants to kill the piglet, but he does not. Why?

4. The word *enormity* is used several times in this scene. Why?

5. What do the events reveal about Jack?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Lesson 3
Rising Tension on the Island

Objectives

- To summarize major events in chapters 2–4
- To further analyze development of major characters
- To identify causes and effects of escalating tension among the boys

Notes to the Teacher

The events in chapters 2–4 span a considerable amount of time, from the disastrous lighting of the first fire on the mountain to Jack's first pig roast. The initial relatively easy comradeship between Ralph and Jack deteriorates to hostility. The civilizing effects of home and school fade into the past, as the descent toward savagery begins. The chapters add to the characterization of Ralph, Piggy, and Jack; we also learn a lot more about Roger and Simon.

In this lesson, students work with plot and character development. They then analyze causes and effects of rising tensions in the group. Consider administering the quiz on chapters 2–4 before starting the lesson.

Procedure

1. Point out that, unlike many novels, the chapters in *Lord of the Flies* have titles, and these can be helpful in remembering what happens when. For example, a glance at the title of the first chapter is an easy reminder that it deals with the discovery of the conch and the first steps of organization among the boys.

2. Have students examine the titles of chapters 2, 3, and 4 to discover what they indicate about specific content.

   Suggested Responses:

   - Chapter 2, "Fire on the Mountain"—*Ralph identifies a signal fire as an urgent need; using Piggy's glasses, the boys ignite a huge fire which gets out of control. In the conflagration, at least one little boy is lost.*
   - Chapter 3, "Huts on the Beach"—*Ralph is focused on providing shelter, Jack on hunting. Resentment grows as Ralph's only real helper is Simon.*
   - Chapter 4, "Painted Faces and Long Hair"—*The boys no longer look or behave like British schoolchildren.*

3. Have small groups complete **Handout 6**.

   Suggested Responses:

   1. *Ralph is responsible for leadership, rescue efforts, and group needs such as shelter and sanitation. He is changing from the happy-go-lucky person in the first pages. He is more than a little resentful that the others offer him so little help. It is evident that he would like to go hunting, too.*
   2. *Ralph has become more sensitive to Piggy's feelings, more protective.*
   3. *When Ralph sees a ship on the horizon, he races to the top of the mountain to make sure the signal fire is burning. It is not. He is furious that Jack and the others were so focused on hunting that they neglected the fire. To Ralph, the main goal is rescue. He is capable of genuine anger, and, at the end of chapter 4, he asserts definite leadership when he convenes a meeting.*
   4. *Piggy tends the little ones, tags after Ralph, avoids Jack, talks, and eats.*
   5. *Piggy does not really change; he is presented as ineffectual, alternately laughable and pathetic, but he has a vast store of information, and he can think. These qualities make him a valuable aid to Ralph.*
   6. *Jack's priority is hunting, ostensibly to provide an additional food source. Killing a pig seems to be a way of proving himself, of obtaining the power and control that are his real main motivation.*

7. *The comparison of Ralph and Jack to two continents is a metaphor for their inability to connect with each other, as if they are separated by a huge ocean they cannot span. They simply do not understand each other.*

8. *Jack and his friends have killed a pig, and they attempt a pig roast—blissfully unconcerned about rescue, focused on the adventures of the moment. The dancing, singing, and games at the end of chapter 4 are ominous—things could so easily get out of control.*

9. *Simon is small and thin, with a pointy chin and very bright eyes; he has coarse black hair and a low, wide forehead. He is darker skinned than most of the others. He is not "delightfully gay and wicked"; that is, he is serious and good.*

10. *Simon sneaks off to a secret place under creepers in a clearing in the jungle. He apparently values privacy and time alone.*

11. *Roger throws stones around but not directly at Henry. He harasses the child, but is still restrained by the rules that controlled his life before being stranded on the island.*

12. *Roger seems to be sneaky, and he has a cruel streak.*

4. Point out that real life involves many tensions, and ask the class to brainstorm examples (*anxiety about a test, conflicts between people, fear of mockery, struggling to win a game*).

5. Add that the boys on the island have many sources of tension. Explain that tension and conflict are linked, and review the major types of conflict: *person vs. self, person vs. person, person vs. society, person vs. nature.*

6. Direct students to complete **Handout 7.**

Suggested Responses:

Person vs. self—*Ralph's basic decency and common sense have placed him in roles he would prefer not to play. He is struggling inwardly with his responsibilities for leadership.*

Person vs. person—*Ralph vs. Jack for control and leadership; Jack vs. Piggy, whom Jack victimizes mercilessly; Roger vs. Henry in the stone-throwing incident*

Person vs. society—*Piggy, always in danger of being bullied; Simon, whom the others see as "batty"; Ralph, struggling to maintain effective organization*

Person vs. nature—*all of them, really just children—a fact it is easy to forget as the novel goes on—in their struggle to survive*

7. Have students review the description of the daily cycle at the beginning of chapter 4. Ask students to describe what happens to the atmosphere and mood between dawn and night. Lead them to see a growing element of fear, mostly fear of the unknown. Is there really a "beastie" somewhere out there?

8. Direct students to read chapters 5–7 of the novel.

Name_____

Date_____

More about Characters

Directions: Chapters 2–4 expand our knowledge about the major characters in *Lord of the Flies*. Use the following questions to clarify your understanding.

Ralph

1. What are Ralph's main responsibilities? Describe his changing attitudes toward them.

2. Has his attitude toward Piggy changed since the opening pages of the novel?

3. What causes his rage in chapter 4? How does this series of events illuminate his character?

Piggy

4. How does Piggy spend his days? Why?

5. Has he changed during their time on the island?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Jack

6. What is Jack's top priority? What does this reveal about him?

7. Ralph and Jack are described as walking along, "two continents of experience and feeling, unable to communicate." Explain the metaphor.

8. Describe the ritual at the end of chapter 4. What does it demonstrate about Jack and his followers?

Simon

9. What additional information do we learn about Simon's appearance and personality?

10. What does Simon do at the end of chapter 3? Why?

Roger

11. What does Roger do to Henry?

12. What does this reveal about him?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Tension and Conflict

Directions: The boys on the island have many reasons to feel stressed, and stress often leads to conflict. Identify specific examples of each of the following types of conflict.

Type of Conflict	Examples from Text
Person vs. self	
Person vs. person	
Person vs. society	
Person vs. nature	

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Lesson 4
Fear and the Beast

Objectives

- To identify the beasts from sea and sky
- To recognize the boys' growing horror of "the beast"

Notes to the Teacher

From the moment the little boy with the birth mark mentions the beastie in chapter 2, there is at least latent fear in the group. First the littluns, and gradually all of the children, come to believe in this beast or monster. Chapters 5–7 begin with speculation about the beast and end with the group's leaders fleeing in terror from what looks like a real beast.

Simon is first to identify the beast as something within themselves, not an outside threat. He thus articulates one of the novel's main themes: savagery and destruction are not outside agents. They spring from within people's hearts and minds, even when the individuals involved are just children. Simon also predicts that Ralph will get back home.

In this lesson, students examine chapters with parallel titles, "Beast from Water" and "Beast from Air." While the first beast is a figment of imagination, the second, though quite real, is not a beast at all—just a dead man, a reminder of the conflicts in the world outside the island. Students also discuss the hunt that culminates in blind panic. Consider administering the quiz on chapters 5–7 before beginning the lesson.

Procedure

1. Point out the parallelism in the titles of chapters 5 and 6. Distribute **Handout 8**, and have partners complete it.

   Suggested Responses:

   "Beast from Water"

   1. *Ralph has called a meeting at night—probably a mistake, since that is already the most unsettling time for all of them.*
   2. *They argue about the possibility of a giant squid.*
   3. *Simon probably scared the littlun when he sneaked off at night to his secret place.*
   4. *Simon says that the beast might be themselves.*
   5. *The beast is imaginary, a creation of their own frightened minds.*

   "Beast from Air"

   6. *The beast lands late at night, when the children are sleeping.*
   7. *The wind inflates the parachute, which drags the "beast" up the mountain, where the traces become entangled. When the wind blows, the parachute lifts the body; when the wind dies down, the body sags.*
   8. *The twins are on fire duty, Eric sees something scary, and they both hear the parachute. They flee.*
   9. *Instead of going immediately to the mountain, the boys use daylight to go to Castle Rock. If they had gone straight to the site of the signal fire, they would have seen the body of the paratrooper and avoided a lot of needless beast-anxiety.*
   10. *It is not a beast, but a sober reminder of the conflict in the outside world.*

2. Ask students to summarize the events in chapter 7. (*We begin inside Ralph's mind and see that he is thoroughly sick of the island. Simon says that he believes Ralph will get home. Instead of hurrying to the mountain, they play at pig-hunting. Jack, Roger, and Ralph go up the mountain and see the "beast," but it is dark, and, terrified, they run away.*)

3. Distribute **Handout 9**, and have students complete it individually.

4. When students have finished, copy the continuum in question 1 on the board. Ask students to place their initials in the appropriate places on the scale from 1 to 10. Note patterns and contrasts that you observe. Ask if it is possible to fear admitting fear.

5. Use question 2 on the handout to elicit fears characteristic of your students. Record four or five commonalities on the board, and have the class discuss reasons the items evoke fear in some people but not in others.

6. Use questions 3 and 4 to lead the class to see that both responses are effective at times. Emphasize the big dangers involved in the flight response, which can intensify fear to irrational levels and cause people to imagine danger where there is none.

7. Discuss students' responses to the last question. (*The boys make an effort to confront "the beast," but their main response is flight. With even their leaders convinced that the beast exists on the mountain, the whole group is likely to become panicky with fear, which could lead to bizarre behavior.*) Encourage them to explain the reasoning behind their predictions.

8. Assign students to read chapter 8 prior to the next lesson.

Name_____

Date_____

What Are These Beasts?

Directions: Refer to chapters 5 and 6 as you examine William Golding's beasts from sea and sky.

"Beast from Water"

1. Where and when do the children conjecture about this beast?

2. What do they think it might be?

3. What does Simon admit?

4. What does Simon suspect that is beyond the others' understanding?

5. What is the beast from the sea?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

"Beast from Air"

6. When does this beast arrive?

7. What happens to it when it lands?

8. Who are the first persons to glimpse it? What do they do?

9. What is ironic about the boys' search for the beast?

10. What is this beast from the air?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Lord of the Flies
Lesson 4
Handout 9

Name_____

Date_____

Fear

Directions: Use the following questions to reflect on the experience of fear.

1. Some people seem to fear almost everything, while others appear to be nearly fearless. Where do you fit on the scale?

   1 2 3 4 5 6 7 8 9 10

   Full of Fear ←→ **Fearless**

2. Circle the items below that make you experience fear.

great heights	guns	sarcasm
tunnels	large crowds	failure
being under water	being alone	fire alarms
crossing bridges	quarrels and fights	security guards
caves	final exams	haunted houses
spiders	darkness	roller coasters
snakes	thunderstorms	cemeteries

3. Intense fear usually leads people to one of two reactions: flight or fight. We either run away from the frightening experience, or we confront it. Which response is most characteristic of you? Give an example.

4. What dangers are involved in each response? Do you think one reaction is healthier than the other? Explain.

5. How do the characters in *Lord of the Flies* tend to respond to fear? What do you predict for them?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Lesson 5
Turning to Savagery

Objectives

- To analyze the creation of the Lord of the Flies
- To see that the clash between Ralph and Jack represents the conflict between civilization and anarchy
- To understand Simon's experience with the Lord of the Flies

Notes to the Teacher

The emergence of concealed, basic wildness as an important theme is dramatically illustrated in chapter 8. The killing of the sow involves passions beyond the boys' understanding and signifies victory for Jack, whose character surfaces during and after the ritual of execution. The boys' irrational fears and blind terrors release forces of death and evil on the island, as Jack mounts the pig's head on a stick as an offering to "the beast."

If any students are hunters, they can be helpful in discussing the killing of the sow. Procedure 3 involves them in conversation about the emotions and rules involved in hunting: the excitement of pursuit, the desire to get "the big one," potential dangers, frustrations, the delight in feeling close to nature, the desire for a "clean kill."

Students often find the closing pages of the chapter confusing. In this symbolic scene, Simon imagines a dialogue with the pig's head, and a major theme of the novel is expressed: the human capacity for evil and the superficial nature of human moral systems. When the pig's head is identified as the Lord of the Flies, it takes on added significance. Beelzebub, which is another word for Satan, literally translates into "lord of the flies."

In this lesson, students present a dramatization of the verbal conflict between Jack and Ralph, which concludes with Jack's leaving the group. The class then focuses on the two key events involving the sow and Simon's hallucination. Consider using the quiz on chapter 8 before beginning this lesson.

Procedure

1. Have four students dramatize the scene at the beginning of chapter 8. Assign the roles of Piggy, Ralph, and Jack. Ask the fourth student to read the miscellaneous comments from the other children.
2. Ask students what the characters want. (*Piggy and most of the other children want to be safe; Ralph wants order and harmony; Jack wants control and power.*)
3. Point out that a major event in chapter 8 is the killing of the sow. Ask students how much they know about hunting and fishing, and invite volunteers to share their experiences and attitudes. Lead students to recognize that legitimate hunting is not about cruelty to animals; indeed, it usually involves a genuine love, respect, and even awe of them.
4. Ask a volunteer to read aloud the pages from the description of the pigs resting in the shade to the boys' coarse jokes after the killing of the sow.
5. Distribute **Handout 10**, and have partners complete it.

   Suggested Responses:

   1. *The pigs are resting peacefully in the shade. The atmosphere is tranquil, even Edenic, until the boys come on the scene.*
   2. *The sow's femaleness and maternity are emphasized. The pig is not an "it," but a "she."*
   3. *Everything about the hunt is savage and cruel. The boys take delight in causing pain and drawing blood.*
   4. *The actions here are barbarous and have little resemblance to legitimate hunting. Killing the sow is sure to result in the death of many piglets, and thus fewer pigs as sources of food in the future.*
   5. *The language used is similar to what one would use to describe a rape. Like a rape, the killing here is all about power, control, mastery, and violence.*

6. *Their juvenile comments reinforce the rape comparison.*

7. *When Jack cuts off the sow's head and mounts it on a stick as a tribute to the beast, he takes another step down into savagery. He also takes another step in gaining control of the other children by capitalizing on their fear.*

6. Remind students that the hunt takes place near Simon's secret place. He is there when the sow is killed. Ask students to describe his probable thoughts and feelings (*fear, disgust, shock*).

7. Direct students to focus on the description of Simon's confrontation with the pig's head at the end of the chapter. Distribute **Handout 11**, and have partners complete it.

Suggested Responses:

1. *There is evil in the world, and adults have to learn to face it. In many cases this leads to pessimism about human nature and life in general.*

2. *The entire novel has been quite realistic, so it is unlikely that it would suddenly turn to fantasy. The entire passage, like the one discussed in the previous question, describes Simon's meditation on the pig's head and his insights into its symbolic significance.*

3. *Simon is a child, and a silly, misguided one at that. The other boys are dangerous to him. As Simon previously suspected, the "beast" is something inside people that causes destruction and chaos.*

4. *Simon tries to hold on to reality by asserting that what he is looking at is just a pig's head on a stick, not a real beast.*

5. *Simon loses consciousness.*

6. *Simon's death is foreshadowed.*

8. Ask students to identify steps in the division that occurs in the stranded group of boys (*the election of a chief; the conflict about shelter vs. meat; the conflict between hunting and tending the signal fire; Jack's attempt to seize leadership; Jack's leaving the group and drawing a group of hunters along with him*).

9. Ask for predictions on outcomes.

   - What will happen to these children, individually and as a group?
   - What will happen to the island?

10. Assign the reading of chapters 9 and 10.

Lord of the Flies
Lesson 5
Handout 10

Name_____

Date_____

Killing the Sow

Directions: Reread the section of chapter 8 that describes the killing of the sow, and answer the questions that follow.

1. Describe the scene before the arrival of the hunters. What is the atmosphere?

2. Throughout the passage, what is emphasized about the sow?

3. What is emphasized about the boys?

4. From a hunter's point of view, what is wrong with the boys' actions?

5. What is disturbing about the language used to describe the hunt and the killing?

6. How do the boys react after the kill?

7. What does Jack do with the pig's head? Why?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Simon and the Lord of the Flies

Directions: Chapter 8 concludes with a highly symbolic scene involving Simon. Reread his hallucinatory conversation with the Lord of the Flies, and answer the following questions.

1. In an earlier scene, just after the sow has been killed and the boys have run off, Simon, still hiding under the leaves, is described as having eyes that reflect "the infinite cynicism of adult life." What does this expression mean?

2. How do we know that the pig's head is not really talking?

3. What does the Lord of the Flies say about Simon? about the other boys? about the beast?

4. When the pig's head tells Simon, "I'm the beast," and Simon replies, "Pig's head on a stick," what does the reader learn about Simon's comprehension?

5. What happens at the very end of the chapter?

6. Do you see any foreshadowing in the scene?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Lesson 6
Murder among Children

Objectives

- To analyze Simon's death as a major turning point in the novel
- To identify key symbols and their significance

Notes to the Teacher

Like the creation of the Lord of the Flies in chapter 8, the killing of Simon in chapter 9 marks a major step in the boys' downward spiral into savagery. This also marks the end of the opportunity to identify the "beast" at the top of the mountain, as the paratrooper's body is blown out to sea. Likewise, Simon's body drifts out, so there is no evidence in the light of day to force the boys to face the consequences of their actions. The level of action in the novel escalates in the concluding chapters. Jack steals Piggy's glasses, and movement toward a terrible denouement seems unavoidable.

At this point students are ready to consider the novel's symbolism. Ostensibly *Lord of the Flies* tells the story of a group of young boys fighting for survival and control on an island. William Golding intended the book to be symbolic in nature, and many characters and other elements serve a symbolic purpose beyond the simple plot level. Especially for younger readers, the novel is an excellent introduction to symbols, as the ones in this novel are not overly obscure or ambiguous.

In this lesson, students begin with a quick plot summary. They identify and analyze symbols. Prior to the lesson, students need to read chapters 9 and 10. Consider using the quiz on the chapters before starting the lesson.

Procedure

1. Ask students if they were surprised by the events in chapters 9 and 10. Lead them to compare and contrast the projections they voiced at the end of the previous lesson with what actually occurs. Then ask them to identify the main events in the two chapters (*Simon's discovery of the dead paratrooper; the killing of Simon; Simon's body and the paratrooper's body going out to sea; the stealing of Piggy's glasses*).
2. Ask students to predict further outcomes.
   - Will anyone else die?
   - Will they all die?
   - Will Ralph regain control?
3. Arrive at a general understanding of the word *symbol*, and point out examples from everyday experience (*national flag: patriotism; wedding ring: commitment*). Stress that in both real life and literature, a symbol has two dimensions; it is what it is, and it stands for more. Thus the wedding ring is a piece of jewelry, but it stands for the commitment and fidelity that are ideals of marriage.
4. Ask students to brainstorm elements in *Lord of the Flies* that seem to be symbolic, and list responses on the board.
5. Distribute **Handout 12**, and have students complete it.

   Suggested Responses:

   1. *The conch is a useful seashell, a fragile tool that can be used to call everyone to meetings. At the beginning, it is vibrant, but over time its colors bleach out, and its fragility seems to increase. The characters' attitudes toward it change. The conch stands for order, civilization, sensitivity to others, democratic government, and the civilized exchange of ideas.*
   2. *Piggy's glasses literally enable him to see, and they enable the boys to light fires. Glasses are connected with the idea of vision, of seeing the truth. A cracked lens suggests a distorted view of reality. When the hunters steal the glasses, Jack's egotism and cruelty are apparent.*
   3. *The dead paratrooper is a casualty of the war going on in the outside world. The body also seems like a message from the adult world. It threatens all of the children and prevents them from tending the signal fire. It demonstrates that the adult world is as fraught with conflict as the group of children on the island.*

4. *Painted faces provide camouflage that helps the hunters. Face-painting may link to hiding one's true self; sometimes wearing a mask reduces inhibitions. For these boys, painted faces are a step downward into savagery.*

5. *The boys create a signal fire and use fire for cooking. The first fire in the book rages out of control; later the fire dies out entirely. It shows the limits of human control and hope.*

6. *The Lord of the Flies is the ultimate symbol in the novel and the source of the title. Literally, as Simon says, it is just a pig's head on a stick. It stands for savagery, evil, and destructiveness—terrible qualities that people like to see as separate from themselves, but that actually originate from the people themselves.*

6. Distribute **Handout 13**, and have students complete part A individually.

Suggested Responses:

1.	*n*	*9.*	*a*
2.	*o*	*10.*	*j*
3.	*d*	*11.*	*c*
4.	*k*	*12.*	*l*
5.	*e*	*13.*	*h*
6.	*f*	*14.*	*i*
7.	*b*	*15.*	*g*
8.	*m*		

7. Have students complete part B of the handout. Then ask volunteers to read their paragraphs aloud.

8. Lead students to see that the children themselves symbolize people everywhere, the island symbolizes the world, and everything in the novel symbolizes the struggle between order and anarchy.

9. Assign students to read the rest of the novel in preparation for the next lesson.

Name_____

Date_____

Major Symbols

Directions: Reflect on the role of each of the following items in *Lord of the Flies*. Consider both the literal meanings or uses and the symbolic significance.

Symbol	Literal Use	Symbolic Associations
1. The conch		
2. Piggy's glasses		
3. The dead paratrooper		
4. Painted faces		
5. Fire		
6. The Lord of the Flies		

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Symbolic Associations

Part A.

Directions: Match each of the symbolic elements in the left column with an interpretation in the right column. Write the letter of your choice in the blank.

_____1. Castle Rock
_____2. darkness
_____3. Piggy's glasses
_____4. mountain
_____5. dead paratrooper
_____6. scar
_____7. conch
_____8. fire
_____9. painted face
_____10. the beast
_____11. the island
_____12. beach
_____13. forest
_____14. Lord of the Flies
_____15. ocean

a. means of hiding one's true self
b. authority and order
c. microcosm of the world
d. ability to understand and know
e. violence and death in the adult world
f. humans' tendency to ruin nature
g. huge gap that often separates humans from each other
h. secrecy, hiding, and the unknown
i. evil, decay, and destruction
j. terror created out of irrational fear
k. perspective, power, and truth
l. safety and community
m. hope; reaching out for help
n. punishment; torture; dictatorship
o. ignorance and fear

Part B.

Directions: Select one of the items listed above, and write a paragraph in which you discuss its symbolism.

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Lesson 7
Terror and Rescue

Objectives

- To understand and respond to the novel's closing chapters
- To recognize the irony in the last-minute rescue
- To complete analysis of major characters

Notes to the Teacher

Chapters 11 and 12 race to a speedy conclusion. Piggy, believing in civilization and behaving as adults do to the very end, is destroyed, and the conch with him. Ralph becomes prey to Jack and the hunters, who, ominously, have sharpened a stick at both ends; their intentions regarding Ralph are grim. Realistically, the novel should probably end with Ralph's death and an entire island devastated by fire. Instead, William Golding provides a more hopeful ending (a kind of deus ex machina) with a last-minute rescue.

With the novel completed, students are ready to finish their analysis of the main characters and Golding's ways of presenting them. Ralph, the protagonist, is far from the happy-go-lucky boy introduced in chapter 1. Jack and Roger deteriorate from beginning to end as they lose the constraints civilization once instilled in them. Piggy is a less dynamic character, but he changes enough to assert his rights at the end, with tragic results. Simon remains sweet, helpful, and insightful up to his horrible death.

In this lesson, students summarize events. They then work on character analysis, a task they will complete in the next lesson, when they look at ways each character acts as a symbol.

Prior to this lesson, students need to finish reading the novel. Consider administering the quiz on chapters 11 and 12 before starting the lesson. Note that procedure 4 requires newsprint or art paper and markers.

Procedure

1. Ask students if their predictions about Piggy match what actually occurs in the novel. Lead them to see that readers have been prepared for this event throughout the novel. Emphasize the following points:
   - the boulders at Castle Rock
   - the boys' delight on tipping over the boulders
   - Roger throwing stones around Henry
   - Piggy's name (The boys hunt pigs.)
   - Piggy as an object of derision and mockery—a scapegoat
2. Ask students if their predictions about Ralph come true. Remind them of Simon's earlier prediction that Ralph would get home. Have them describe the dynamics of the rescue. Emphasize the following points:
   - A stick is sharpened at both ends—Ralph is to become another gift to the beast.
   - The conflict is totally person vs. society, and Ralph has no chance of winning.
   - The fire used to flush Ralph out of hiding is huge; ironically, Jack is the one to light the fire that brings rescue.
   - The naval officer fails to understand what he sees.
   - The savages are transformed back into little boys.
   - Ralph's tears express both relief and regret at the very end.
3. Distribute **Handout 14**, and review the terminology. Emphasize that the terms are not polar opposites. For example, a character can be more or less dynamic. Direct students to complete the chart. Then review it, allowing students to hold divergent opinions and perspectives.

   Suggested Responses:

   Ralph—*major; dynamic; round; combination of direct and indirect characterization*

Piggy—*major, but less so than Ralph; more static than dynamic; flat; more indirect than direct characterization*

Jack—*major; dynamic; round, but less so than Ralph; mostly indirect characterization*

Simon—*major, on about the same level as Piggy; relatively static; round; much indirect characterization*

Roger—*minor, but not as minor as Samneric or the littluns; dynamic; flat; direct and indirect characterization*

Henry—*minor; static; flat; both direct and indirect characterization*

4. Divide the class into small groups. Provide newsprint or art paper as well as markers, and assign each group an investigation of one of the major characters. Distribute **Handout 15**, and use it to review the information students are to discover, represent on paper, and present to the class. Tell them they can include both words and images on the paper. Emphasize the need for specific examples of direct and indirect characterization.

5. Have groups share findings with the class as a whole, and encourage students to record information on **Handout 15**. Students' reports should include both review material (e.g., the character's appearance) and new insights.

Suggested Responses:

1. Ralph

a. *blond, athletic*

b. *decent, sincere person*

c. *rescue*

d. *deaths of Simon and Piggy; pursuit by the hunters*

e. *matures from innocence to experience*

f. *the conch, signal fire*

g. *We are told what Ralph looks like.*

h. *We hear him discuss doubt about his leadership ability, so we infer that he is struggling for what is right.*

2. Simon

a. *small, dark*

b. *sensitive, insightful*

c. *wants to be liked*

d. *confrontation with the Lord of the Flies; discovery of the dead paratrooper*

e. *no major changes*

f. *secret hiding place*

g. *We are told that Simon is not mischievous.*

h. *The others call him "batty," so we know he is sometimes the object of ridicule*

3. Jack

a. *red hair, blue eyes; "ugly"*

b. *easily frustrated and angered*

c. *desires power and control*

d. *killing of the sow*

e. *deteriorates to savagery*

f. *knife, painted face, pigs*

g. *After the initial description, most characterization is indirect.*

h. *We observe his increasing cruelty and conclude that he is deteriorating to savagery.*

4. Piggy

a. *fat, wears glasses*

b. *intelligent, whines a lot*

c. *wants rescue, order, safety*

d. *confrontation at end*

e. *asserts rights at end*

f. *glasses, the conch*

g. *in initial presentation*

h. *His words reveal his fears and his intelligence; his final decision reveals strength to stand up for himself.*

Lord of the Flies
Lesson 7
Handout 14

Name_____

Date_____

Characterization: An Overview

Directions: Review the following terms used in character analysis. Then complete the chart.

Major character—plays a big part in the action

Minor character—has a less substantial role

Dynamic character—changes in a substantial way

Static character—stays essentially the same

Round character—complex, multi-dimensional

Flat character—not presented in depth, one-dimensional

Direct characterization—The author, narrator, or another character tells us about the character.

Indirect characterization—We make deductions based on what the character says, does, and thinks.

Character	Major or Minor	Dynamic or Static	Round or Flat	Direct or Indirect Characterization
Ralph				
Piggy				
Jack				
Simon				
Roger				
Henry				

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Characterization: An In-Depth Look

Directions: In the course of the novel, William Golding clearly delineates the characters of Ralph, Jack, Simon, and Piggy. Fill in the information for each of these important characters.

1. Ralph
   a. Appearance
   b. Personality
   c. Goals
   d. Key events
   e. Major changes
   f. Symbols
   g. Direct characterization
   h. Indirect characterization
2. Simon
   a. Appearance
   b. Personality
   c. Goals
   d. Key events
   e. Major changes
   f. Symbols
   g. Direct characterization
   h. Indirect characterization

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

3. Jack
   a. Appearance
   b. Personality
   c. Goals
   d. Key events
   e. Major changes
   f. Symbols
   g. Direct characterization
   h. Indirect characterization

4. Piggy
   a. Appearance
   b. Personality
   c. Goals
   d. Key events
   e. Major changes
   f. Symbols
   g. Direct characterization
   h. Indirect characterization

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Lesson 8
Lord of the Flies as an Allegory

Objectives

- To define the term *allegory*
- To recognize the novel's allegorical elements

Notes to the Teacher

At first glance, *Lord of the Flies* seems to be a simple adventure story about a group of children who go completely out of control. On a deeper level, it is an allegory, a parable about how lust for power dominates humanity's spiritual and rational capacities. Students' familiarity with both characters and symbols should aid their comprehension of the novel as an allegory with universal applications. Identification of the characters' abstract qualities prepares readers to discover examples of allegorical intent throughout the book.

The novel is a moral allegory. Ralph (common sense) tries to balance Piggy (intellect), Jack (emotions), and Simon (soul). Ralph's attempts fail, plunging the world into chaos as he is finally pursued like an animal.

The novel is a social allegory. Ralph (government) tries to balance Jack (power), Piggy (technology), and Simon (humanism); power warps technology, destroys humanism, and attempts to abolish government.

Finally, the novel is a religious allegory. Ralph (Everyman), with hope of rescue (salvation), sometimes demeans Piggy (intellect) and cannot really understand Simon (spiritual truth). Ralph actually allows Jack (unreasoning carnality) to gain power. In the end, Ralph cringes hopelessly and helplessly, a fallen creature, as hell advances.

In this lesson, students begin by defining the term *allegory*. They then analyze the novel's characters, symbols, and plot as allegory.

Procedure

1. Ask students to define the terms *fable*, *parable*, and *allegory*. Lead them to see that all three are stories intended to teach a message. Fables often use animals to represent human beings; Aesop's famous stories exemplify the fable. Parables are seemingly simple stories intended to convey deep meaning; the Bible provides numerous noteworthy examples. Both are usually short narratives. Allegories tend to be longer; in an allegory, each item is intended to represent something besides itself, often an abstraction. For example, one character might stand for physical beauty, another for greed.

2. Ask students to consider how *Lord of the Flies* is an allegory. List the following basics on the board: boys, island, ocean. Ask students what each might represent allegorically. (*The boys represent all of humanity; the island represents the world; the ocean might represent the vast outer space that surrounds planet Earth.*)

3. Ask students if they have noticed any color that dominates the novel. Point out that green imagery recurs frequently in descriptions of the island in its natural state. In chapter 2, the first fire destroys some of this green beauty. By the end, the entire island seems to be ablaze. Ask them to speculate about the allegorical significance of the color green. (*Suggested associations include innocence, lack of experience, closeness to nature, and hope.*) Lead the class to see that the island on which the boys are stranded is a kind of paradise, but they destroy it and each other.

4. Distribute **Handout 16**, and have partners complete it.

   Suggested Responses:

   1. *Simon is different; he is laughed at, derided, sometimes rejected.*
   2. *Simon is a Hebrew name, often associated with Simon Peter in the Bible.*
   3. *Simon supports Ralph, not Jack; although he stands between Ralph and Jack, who seem to represent forces of good and evil, Simon does not interfere (free will).*
   4. *Simon is the only one who never exhibits terror of the beast.*

5. *He knows the beast is not an outside threat; he understands that the real beast is inside of people themselves.*
6. *He predicts that Ralph will get home.*
7. *Simon's hallucination with the pig's head can be seen as a mystical vision.*
8. *He often helps the littluns get fruit; he feeds them.*
9. *The Lord of the Flies tempts Simon to forget the truth and become just like the other boys, to fit in with them.*
10. *He is horribly murdered by a mob.*
11. *His body is washed out to sea.*
12. *Simon represents goodness and truth. He is a prophet, but the others do not heed his messages; when he rushes down the mountain to tell them the truth about the "beast," they murder him. He can be seen as a Christ figure. The author suggests that people marginalize and ultimately kill prophets; people reject the truth and embrace ignorance.*

5. Distribute **Handout 17**, and read part A with the class. Provide examples of each type of allegory. Cite examples of allegories with which students may be familiar: *Animal Farm*, Everyman, *Inferno*, *Watership Down*, Aesop's fables, some comic strips.

6. Point out that the class has already identified Simon as a prophet figure and the island as a microcosm of the world. Direct students to complete part B of the handout in small groups.

   Suggested Responses:

   1. *a blind seer like Teiresias, the Greek prophet; intelligence; technology; scapegoat*
   2. *common sense; government; human weakness and inadequacy*
   3. *passion, power, physical action*
   4. *fragility of order and civilization*
   5. *evil; projection of fear; Satan in the Garden of Eden*
   6. *everything we don't understand*
   7. *human attempts to shelter themselves, both physically and psychologically; the ease with which the shelters are blown down*
   8. *difficulty involved in seeing; progressive destruction of the ability to see the truth*
   9. *hell, total destruction*
   10. *a savior to "redeem" the lost children*

7. Consider extending the discussion of allegory to include archetypes, and point out that the novel includes many, for example, the blind seer, humans in paradise, brother against brother, the unbalanced society consisting of only one gender, and the scapegoat figure.

Name_____

Date_____

Simon as an Allegorical Figure

Directions: On an allegorical level, the island represents the world, and the boys stand for aspects of human beings. Use the following points to reflect on Simon's allegorical significance.

1. How do the other boys regard Simon? Why?

2. What is the origin and meaning of the name Simon?

3. With whom does Simon side? Why?

4. Is Simon fearful?

5. What does Simon know that the others do not understand?

6. How does Simon serve as a prophet for Ralph?

7. What mystical vision does Simon have?

8. What does Simon often do to help the littluns?

9. How is Simon tempted by the Lord of the Flies?

10. What happens to Simon?

11. What happens to his body?

12. Allegorically, what does Simon represent? What is William Golding's message to the reader?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Expanding the Allegorical View

Part A.

Directions: Read the following descriptions of different types of allegories.

Moral allegory—In a moral allegory, the author tells a story to teach a lesson, usually one about good and evil.

Social allegory—Social allegories deal with civilization, the social structures with which human beings try to organize themselves.

Religious allegory—Allegories of this type often deal with issues of salvation and damnation.

Part B.

Directions: *Lord of the Flies* can be read as all three types of allegory. What might each of the following represent? What meanings does the allegory suggest?

1. Piggy

2. Ralph

3. Jack

4. the conch

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

5. the Lord of the Flies

6. the dead paratrooper

7. the huts

8. Piggy's glasses

9. the fire at the end

10. the naval officer

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Lesson 9
William Golding's Themes

Objectives

- To understand the concept of the "noble savage"
- To articulate major themes of the novel

Notes to the Teacher

William Golding himself stated, "The theme is an attempt to trace the defects of society back to the defects of human nature." He also told the story of how *Lord of the Flies* came into existence. He was reading a book entitled *The Coral Island*, a typical boys' book about children stranded on an island, to his son. In *The Coral Island*, the children cope nobly, and everything turns out fine when they are rescued at the end. Golding's response was to want to write a book about what would really happen, and the result was *Lord of the Flies*. In the concluding pages, the naval officer directly refers to *The Coral Island* in his response to the children he has discovered.

This lesson relates to the content of the previous examination of the novel as an allegory. Golding's main concern is human nature, and his view is not an optimistic one. Left to ourselves, he says, we will become savage, destructive, bestial. Any civilization we strive to create will, in time, crumble, because we flawed creatures created it.

In this lesson, students examine Golding's views on the defects of society. They create a visual depicting the defects as they perceive them to be. Students then examine the "noble savage" theory of Jean-Jacques Rousseau and Golding's rejection of that theory. Students also examine various themes as presented in the novel and express their agreement or disagreement with Golding's view. Note that procedure 2 requires an assortment of contemporary newspapers and magazines, scissors, glue, poster board, and markers or crayons.

Procedure

1. Review the discussion of the novel as an allegory, and ask students if William Golding's view is positive or negative. They will be quick to see his pessimism about human nature. The only glimmers of hope are Ralph's basic decency and the last-minute rescue.
2. Write Golding's theme statement on the board: "The theme is an attempt to trace the defects of society back to the defects of human nature." Underline the phrase "defects of society," and state that society is a good place to start. Make craft supplies, newspapers, and magazines available, and direct students to work in small groups on a visual entitled "The Defects of Society."
3. When students have finished, have them share posters with the class. Then display the projects around the classroom.
4. Ask students whether they agree with Golding's belief that society is defective. (*Evidence abounds: war, murder, theft, greed, wanton destruction, poverty, etc.*)
5. Discuss with students what constitutes the source of these defects in society. Golding says they arise from defects in human nature—in what human beings essentially are. Point out that not everyone would agree.
6. Distribute **Handout 18**, and have small groups complete it.

   Suggested Responses:

   1. *Negative peer pressure can lead to destructive behavior; society may tempt us to want more than we can afford; negative role models may prompt undesirable actions.*
   2. *People often choose where they live and what school their children attend based on the surrounding culture. Some people choose home schooling to protect their children.*
   3. *As Ben Franklin said, one rotten apple can spoil the whole barrel. In addition, an individual's bad choices have a big ripple effect.*
   4. *Laws and rules are society's efforts to contain the individual.*

5. *It is probable that the evils in the individual and society have a symbiotic relationship, rather than a simple cause-effect chain.*

7. Distribute **Handout 19**, and have students complete part A.

   Suggested Responses:

   1. *They all focus on the topic of fun, having a good time.*
   2. *People, especially children, do like to have fun. Fun seems more attractive than alternatives like work and boredom.*
   3. *swimming, exploring, joking around during meetings*
   4. *Playing hunting games can hurt people; the dancing and chanting at the feasts create a threatening atmosphere.*
   5. *Fun can lead people to neglect responsibilities. Sometimes fun can quickly segue into violence.*
   6. *When people focus on having fun, they may abandon responsibilities and relationships.*

8. Direct students to complete part B.

   Suggested Responses:

   1. *There is a difference between dissipation and fun. Joseph Krutch is warning against the negative effects of making fun one's main goal in life. It has negative effects on the individual, since one quickly becomes jaded by the pursuit of fun. He also suggests that the constant pursuit of fun could result in a new dark age.*
   2. *Students will probably object to Krutch's view. Our society probably values fun even more than his did. Emphasize that he is not saying that people should not have a good time—just that fun as the sole goal of life is not viable.*
   3. *As students' projects about the defects of society demonstrate, ours is not really a happy and just society.*
   4. *Golding would agree.*

9. Have students complete part A of **Handout 20**. Answers can range widely. If students have taken a psychology course, point out that Golding's view has a Freudian dimension. Without the restrictions of authority and society (superego), human nature (the id) can erupt with disastrous results. Point out that Golding sees the capacity for evil as far outweighing the capacity for good.

10. Direct students to complete part B of **Handout 20**. Consider having selected students share their work.

Name_____

Date_____

Rousseau's Noble Savage Theory

Directions: Read the following comments on an idea promulgated by an eighteenth-century philosopher. Then answer the questions that follow.

In his *Discourse on the Origin and Basis of Inequality among Men*, eighteenth-century philosopher Jean-Jacques Rousseau proposed that human beings are, by nature, good. Rousseau held that the "noble savage," the human untouched by civilization, is a wonderful thing. He said that it is society that corrupts the individual.

Not everyone agreed. Many eminent thinkers were both critical and derisive of Rousseau's view. Voltaire said, "No one has ever used so much intelligence to persuade us to be so stupid." Still, Rousseau's idea had an extraordinary influence, and his view is characteristic of the literary movement called English Romanticism.

William Golding completely rejected the "noble savage" belief, which pervaded art and literature for generations. Golding takes the youngest people he can, perhaps least affected by society, and puts them in a tropical island paradise. What results is not nobility, but base savagery.

Rousseau and Golding both pondered the same issues: Does the evil in humans destroy civilization? Or does the evil in civilization destroy humans? What is the source of corruption?

1. Can civilization corrupt the individual? Explain.

2. How do some people try to protect themselves and their loved ones from the evils of civilization?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

3. Can an individual destroy civilization? Explain.

4. How does civilization try to protect itself from the evils of individuals?

5. Who was right—Rousseau or Golding?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Fun on the Island

Part A.

Directions: Read the following quotations from *Lord of the Flies*, and answer the questions that follow.

> "While we're waiting we can have a good time on this island."
>
> "Until the grownups come to fetch us we'll have fun."
>
> "We want to have fun. And we want to be rescued."
>
> "Sit down all of you. They raided us for fire. They're having fun."
>
> "We hunt and feast and have fun. If you want to join my tribe come and see us."

1. What do the quotations have in common?

2. Why is fun so important to the boys?

3. What are some examples of innocent fun on the island?

4. What are some examples of fun that is not so innocent?

5. What does the novel, read as an adventure story, say about fun?

6. Read as an allegory, what does the story say about fun?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Part B.

Directions: Many years ago, Joseph Wood Krutch wrote the following comments about fun. Read them, and answer the questions.

> Is it—or isn't it—a cause for surprise that the age of fun should be also both an age of violence and . . . an age of philosophical despair? . . . Since you can't possibly have fun all the time, since seeking it too persistently and too exclusively is a sure way of finding boredom and frustration instead, perhaps pessimism is the inevitable reaction of the thoughtful, and violence the inevitable reaction of those who do not analyze their frustrations. . . .
>
> The apologies for a fun-oriented society seem to assume that security and abundance are automatic as well as permanent and that somehow or other they will continue to bless those who have put "having fun" before everything else. Theirs would be, it seems to me, a rather ignoble Utopia and it is certainly an impossible one. At this moment one cannot be sure whether we are headed toward a world more just and happier than it has ever been, or whether (as the news of yesterday and today seems often to suggest) toward a dark age where violence, both private and public, is normal and almost continuous. . . .[1]

1. What was Krutch saying about fun?

2. Do you agree?

3. This essay was published more than forty years ago. Is our age more just and happier than it was then, or is it darker?

4. Would William Golding agree with Krutch?

[1]Joseph Wood Krutch, "Can We Survive the Fun Explosion?" in *Edge of Awareness: 25 Contemporary Essays*, ed. Ned E. Hoopes and Richard Peck (New York: Dell Publishing Co., 1966), 76, 78–79.

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Theme Statements

Part A.

Directions: *Lord of the Flies* has many themes about human beings and human life, both individually and as a group. The novel emphasizes that human beings are the source of the evils that plague us. It states that fun can be destructive. Consider each of the following topics, and formulate a thematic statement for each as William Golding treats it in the novel.

1. Responsibility

2. Innocence

3. Authority

4. Reason

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

5. Freedom

6. Capacity for good

7. Capacity for evil

8. Anarchy

Part B.

Directions: Select one of your theme statements, and write a paragraph to show how William Golding expresses that idea in the novel. Then write a second paragraph in which you either agree or disagree with him.

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Lesson 10
Critical Assessments of *Lord of the Flies*

Objectives

- To consider criteria for good fiction
- To analyze critical commentaries about William Golding
- To view critically a film adaptation of the novel

Notes to the Teacher

When William Golding received the Nobel Prize for Literature, the award caused a bit of a stir in the intellectual world. One critic stated that *Lord of the Flies* has "follow-the-dots symbolism" and complained that many other writers deserved the award far more. Others claimed that he was a minor novelist, one who replayed the same negative theme time and time again.

Still, we teach the novel because it is so teachable. Teachers know, with all due respect to esteemed critics, that students do grow from dot-to-dot symbolism. Some go on to become writers, scholars, and critics themselves.

How good is *Lord of the Flies*? It has fascinated more than half a century of readers, which is more than most other books can claim. Its basic simplicity can be seen as an asset, making it accessible to practically every reader from junior high on up.

This lesson draws the study of the novel to a close by having students consider criteria to evaluate fiction and by applying the standards to *Lord of the Flies*. Students also look at selected critical commentaries. Finally, students view all or part of a movie adaptation. Several are available. Most critics feel that the black and white version is superior, but many of today's young people are put off by what they feel is antiquated technology.

Procedure

1. Ask students what the Nobel Prize for Literature is (*an international award given to a writer for overall literary excellence, not one work alone*).
2. Explain the critical furor that occurred when Golding received the Nobel Prize. (See Notes to the Teacher.)
3. Invite the class to put themselves in the place of the Nobel academy. Distribute **Handout 21**, and direct partners to complete part A. Then have the class pool responses, and list ideas on the board. Point out that a book can be "good" in many different ways. Use an analogy to food—pizza is good, and so is chocolate candy, but they are good in different ways.
4. Have the class complete part B of **Handout 21**, and discuss responses.

   Suggested Responses:

   1. *Characteristics may include qualities such as seriousness of purpose; large reading audience; international recognition; good style; originality, not imitative of others. Qualities such as a happy ending are not necessary to great fiction, simply because life is not always about happy endings.*
   2. *probably not—although some might think a novelist like Harper Lee deserves consideration*
   3. *Only one of his novels is widely known, but practically every educated person is acquainted with* Lord of the Flies. *His works treat serious themes. Although other authors might have been equally deserving, he was not without qualifications.*
5. Distribute **Handout 22**, and direct students to complete it individually.

   Suggested Responses:

   1. *The commentary includes both praise and criticism.*
   2. *He faults Golding for gimmicks, lack of realism, and didacticism.*
   3. *He praises Golding's basic ideas and literary craftsmanship.*

4. *Students may express surprise that it is legitimate to find fault with* Lord of the Flies.

6. Lead students to question whether the novel's conclusion is gimmicky. Probe the issue of whether the novel is too preachy.

7. Distribute **Handout 23**, and direct students to complete it.

   Suggested Responses:

   1. *John Milton and Herman Melville—high praise*

   2. *positive*

   3. *Golding's novels are not about simple adventures; they are about the human condition and operate on an epic level.*

8. Point out that film versions of novels are usually adaptations; directors make changes that they think will improve the quality or appeal of their films. Then have students view *Lord of the Flies*. When they have finished, direct them to write short critical reviews of the movie.

Name_____

Date_____

What Makes a Nobel Prize Winner?

Part A.

Directions: What do we mean when we say a book is good? Think of yourself as a literary critic. Circle any of the following qualities that you think necessary to a good book. Then list additional qualities.

exciting plot	snappy dialogue
believable characters	literary style
originality	unified storyline
happy ending	understandable language
deep themes	believable narrator

Part B.

Directions: Consider the fact that a writer receives the Nobel Prize for Literature not for one novel or play, but for the whole body of his or her work. Answer the following questions.

1. What do you think should be some characteristics of a Nobel Prize winner's works?

2. Do you think a person who wrote only one book should be eligible for the Nobel Prize? Why or why not?

3. What are some good reasons for awarding the prize to William Golding?

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Critical Commentary on William Golding

Directions: Read the following critical commentary about William Golding. Then answer the questions.

> The idea of a Golding novel invariably is superior to the performance itself. Ironically, the idea, often so engaging in the abstract, is self-defeating, for it forces an artificial method. Golding is an allegorist whose allegory pre-empts the realistic level; often, only the allegory is of interest and when that begins to wear thin, there is insufficient substance to grapple with.
>
> Golding's novels, then, seem more attractive in their parts than as wholes. His inability, or lack of desire, to give intellectual substance to his themes, and his didactic intrusion in nearly all of the narratives, lessen the power of what still remains, however, an original talent. His eccentric themes, unfortunately, rarely convey the sense of balance and ripeness that indicate literary maturity: . . . stranded boys are compelling only if their behavior indicates something significant about them and not merely their similarity to adults. . . .
>
> To end a discussion of Golding's work on this note is, however, to lose sight of his importance to the contemporary novel. Even if his didacticism makes him resolve what should be unresolvable, he nevertheless indicates in nearly every line that he is an artist seriously interested in his craft. . . .[1]

1. Overall, is this commentary positive or negative?

2. What does the writer dislike about Golding's work?

3. What does the writer admire?

4. Do you agree with the commentary? Why, or why not?

[1]Frederick R. Karl, "The Novel as Moral Allegory: The Fiction of William Golding, Iris Murdoch, Rex Warner, and P. H. Newby," in *A Reader's Guide to the Contemporary English Novel* (New York: Farrar, Straus & Giroux, Inc., 1972), 259–60.

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Critical Commentary: Another View

Directions: Shortly after William Golding's death in 1993, the following commentary was printed. Read it, and answer the questions.

> . . . [William] Golding had one big subject: the fall. That is, our loss of paradise, and inheritance of self-knowledge, pain, and confusion. A born writer, lucid, penetrating in style, Golding did his subject better than anybody since Milton. . . .
>
> The defining moment of his life was World War II. He served as an officer in the British Navy. He once said that during the war, "one had one's nose rubbed in human condition." When he began to write, he rubbed his readers' noses in the same. . . .
>
> Not many people expected Golding to win the Nobel. . . . He was too much of an anomaly, an outsider who identified more with the world of ancient Greek literature than modern writing.
>
> The Academy, however, understood what it was doing.
>
> The Nobel Prize citation compared Golding to Herman Melville. And, of course, they're identical cousins all the way. Golding, like the author of *Moby Dick*, wrote simple-seeming tales, veneered with conflict and adventure.
>
> But the adventure in these books never really takes off. The characters seem trapped in a curious, tortured stasis. You get the impression that the real action is taking place somewhere else. High in the heavens, amid the clash of angels. Or in some deeper realm, where good and evil churn like continental plates.[1]

1. With what other writers does the article compare Golding?

2. Is this article positive or negative?

3. What are the author's main points?

[1]Steve Szilagyi, "A Timeless Master," *The Plain Dealer*, 8 August 1993, I11.

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Quiz: Chapter 1

Directions: Write the letter of the best answer in the blank.

_____1. Piggy indicates that he was raised by
a. his adoptive parents.
b. an orphanage.
c. his aunt.
d. his older sister.

_____2. Ralph's father is
a. in the navy.
b. a teacher.
c. a news broadcaster.
d. dead.

_____3. What do Ralph and Piggy find at the bottom of the lagoon?
a. a conch shell
b. a dead body
c. a chest containing gold coins
d. a bottle with a note in it

_____4. The boy who faints is
a. Piggy.
b. Roger.
c. Maurice.
d. Simon.

_____5. The boys elect Ralph because
a. he seems to be the most intelligent.
b. he has the most obvious leadership experience.
c. he is holding the conch.
d. he is the tallest and strongest.

_____6. At the beginning, which boys immediately like one another?
a. Ralph and Jack
b. Ralph and Piggy
c. Jack and Piggy
d. Piggy and Simon

_____7. Which boys immediately express a dislike for each other?
a. Ralph and Jack
b. Ralph and Piggy
c. Jack and Piggy
d. Piggy and Simon

_____8. Jack says he should be leader because
a. he is the strongest.
b. he is the oldest.
c. he has the most followers.
d. he was head boy at school.

_____9. Who joins Ralph and Jack in their exploration of the island?
a. Simon
b. Piggy
c. Roger
d. Maurice

_____10. Who wields a knife but hesitates to kill a piglet?
a. Ralph
b. Jack
c. Bill
d. Simon

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Quiz: Chapters 2–4

Directions: Write the letter of the best answer in the blank.

_____1. In order to speak at a meeting, a boy has to
a. hold the conch.
b. raise his hand.
c. request Ralph's permission.
d. be older than ten.

_____2. Who says he saw a beast?
a. Simon
b. Piggy
c. a little boy with a broken arm
d. a little boy with a birthmark on his face

_____3. Why does Ralph want a fire on the mountain?
a to provide warmth at night
b. to serve as a rescue signal
c. for cooking
d. for light at night

_____4. How do the boys light the fire?
a. with a glow stick
b. with Jack's knife and a piece of flint
c. with Piggy's glasses
d. with an old cigarette lighter

_____5. While Ralph sees shelter as a priority, Jack is more interested in
a. the fire.
b. hunting.
c. choir practice.
d. fresh water.

_____6. Who helps Ralph build huts?
a. Simon
b. Piggy
c. Roger
d. no one

_____7. Who has found a special place in the forest?
a. Jack
b. Piggy
c. Simon
d. Ralph

_____8. As time goes on, the happiest time each day is
a. morning.
b. noon.
c. afternoon.
d. night.

_____9. What does Roger do to Henry?
a. throws him into the lagoon
b. throws rocks at him
c. throws stones around him
d. makes him steal Piggy's shoes

_____10. Ralph becomes very angry because
a. the signal fire goes out.
b. Jack has tried to usurp his leadership.
c. Jack breaks Piggy's glasses.
d. someone destroys the huts.

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Quiz: Chapters 5–7

Directions: Write the letter of the best answer in the blank.

_____1. According to Ralph, in the speech he plans so carefully, what is the top priority?
a. the signal fire
b. clean drinking water
c. the conch
d. the fruit trees

_____2. One of the littluns thought he saw a beast. What was it really?
a. a tree shaking in a storm
b. shadows crossing the moon
c. Simon sneaking off at night
d. Jack brandishing his spear

_____3. The boys argue about whether the beast from water might be
a. a whale.
b. a giant squid.
c. a submarine.
d. a shark.

_____4. Piggy admits that he fears
a. Roger.
b. Ralph.
c. Maurice.
d. Jack.

_____5. What lands on the island at night?
a. a navy helicopter
b. a dead paratrooper
c. a foot of snow
d. the wreckage of a submarine

_____6. The beast on the mountain is first noticed by
a. Jack.
b. Ralph.
c. Piggy.
d. Samneric.

_____7. When the boys go to Castle Rock to look for the beast, they have fun by
a. playing a hunting game.
b. rolling rocks into the sea.
c. exploring the caves.
d. making fun of Piggy.

_____8. Who predicts that Ralph will get home eventually?
a. Piggy
b. Percival
c. Simon
d. Ralph himself

_____9. Who joins Ralph and Jack on the climb up the mountain to confront the beast?
a. Simon
b. Roger
c. Piggy
d. no one

_____10. Golding says that the beast on the mountain looks like
a. a great ape.
b. an elephant.
c. a machine gun.
d. a vampire.

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Quiz: Chapter 8

Directions: Write the letter of the best answer in the blank.

_____1. Who decides to leave the group and go off on his own?
a. Jack
b. Simon
c. Roger
d. Piggy

_____2. Who suggests that they build the signal fire on the beach?
a. Ralph
b. Simon
c. Piggy
d. Percival

_____3. Jack and his hunters kill
a. a boar.
b. a sow.
c. five piglets.
d. a huge snake.

_____4. The killing demonstrates
a. Jack's great skill as a hunter.
b. Jack's ability to make a clean kill.
c. Jack's savagery and cruelty.
d. Jack's hatred for Ralph.

_____5. What does Jack leave as a tribute to the beast?
a. his knife
b. Piggy's shoes
c. a pile of fruit
d. a pig's head

_____6. Who witnesses the killing?
a. Simon
b. Ralph
c. Piggy
d. Samneric

_____7. Piggy thinks Jack wants to steal
a. Piggy's glasses.
b. the conch.
c. Ralph's knife.
d. Sam's boots.

_____8. Who thinks he has a conversation with the Lord of the Flies?
a. Jack
b. Roger
c. Ralph
d. Simon

_____9. Who says, "You knew, didn't you? I'm part of you . . . I'm the reason why it's no go"?
a. Jack
b. Piggy
c. Roger
d. the Lord of the Flies

_____10. What happens at the end of the chapter?
a. Jack holds a feast.
b. Simon faints.
c. Ralph calls another meeting.
d. Piggy decides to join the hunters.

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Quiz: Chapters 9–10

Directions: Write the letter of the best answer in the blank.

_____1. Who discovers what the beast on the mountain really is?
a. Jack
b. Ralph
c. Simon
d. Piggy

_____2. What does Jack do with the sow's body?
a. He buries it in the jungle.
b. He has a pig roast.
c. He throws it into the sea.
d. He leaves it in the clearing.

_____3. Jack promises his followers
a. food and protection from the beast.
b. a safe and orderly society.
c. a life of fun and adventure.
d. renewed efforts to be rescued from the island.

_____4. The paratrooper's body
a. remains decaying on the mountain.
b. blows out to sea.
c. lands on the beach near the huts.
d. is dragged into a cave.

_____5. Simon is killed by
a. Jack.
b. Roger.
c. a boar.
d. the whole group.

_____6. Who insists that Simon's death was an accident?
a. Piggy
b. Ralph
c. Samneric
d. Jack

_____7. Who most clearly realizes what happened when Simon died?
a. Piggy
b. Ralph
c. Samneric
d. Jack

_____8. Who is in charge at Castle Rock?
a. Roger
b. Jack
c. a team of three of the older boys
d. no one

_____9. In the nighttime fight with the hunters, Ralph beats up
a. Piggy.
b. Jack.
c. one of the twins.
d. no one.

_____10. The hunters raid the hut to get
a. the conch.
b. Ralph's knife.
c. Samneric.
d. Piggy's glasses.

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Quiz: Chapters 11–12

Directions: Write the letter of the best answer in the blank.

_____1. Piggy decides to get his glasses back by
a. sneaking to Castle Rock and stealing them.
b. attacking Castle Rock.
c. politely requesting them.
d. bribing Jack.

_____2. Jack directs the hunters to seize and tie up
a. Samneric.
b. Piggy.
c. Ralph.
d. all of the littluns.

_____3. What kills Piggy?
a. Jack's spear
b. Jack's knife
c. an accident when he slips off the edge of Castle Rock
d. a boulder

_____4. What happens to the conch?
a. It is shattered.
b. It falls back into the lagoon.
c. Ralph buries it.
d. Jack steals it.

_____5. What does Ralph knock over?
a. a shelter
b. a littlun
c. the pig's head
d. a dead palm tree

_____6. Ralph decides to
a. fight it all out with Jack.
b. go to live alone at the top of the mountain.
c. hide from the hunters.
d. build a raft and leave the island.

_____7. What threatening device have the hunters prepared?
a. a stick sharpened at both ends
b. a noose tied to a tree limb
c. a pit lined with spears
d. a gun with poison darts

_____8. Ironically, who starts the fire that brings rescue?
a. Roger
b. Jack
c. Ralph
d. one of the littluns

_____9. Whom does Ralph encounter on the beach?
a. the hunters
b. a navy officer
c. a group of littluns
d. no one

_____10. At the end of the novel, Ralph is
a. standing on his head.
b. laughing.
c. sleeping.
d. crying.

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Answer Key

Chapter 1

1. c
2. a
3. a
4. d
5. c
6. a
7. c
8. d
9. a
10. b

Chapters 2–4

1. a
2. d
3. b
4. c
5. b
6. a
7. c
8. a
9. c
10. a

Chapters 5–7

1. a
2. c
3. b
4. d
5. b
6. d
7. b
8. c
9. b
10. a

Chapter 8

1. a
2. c
3. b
4. c
5. d
6. a
7. b
8. d
9. d
10. b

Chapters 9–10

1. c
2. b
3. a
4. b
5. d
6. a
7. b
8. b
9. c
10. d

Chapters 11–12

1. c
2. a
3. d
4. a
5. c
6. c
7. a
8. b
9. b
10. d

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Name_____

Date_____

Culminating Writing Topics

Directions: Select one of the following topics, and write a thoughtful and well-organized essay. Include a thesis, and develop that thesis with clear supporting points, as well as with the support provided through reference to the novel.

1. William Golding, in an interview with Jack Biles, said that at the end of the novel Ralph is weeping for Piggy when he should really be grieving about Simon. From your reading of the novel, explain what Golding meant, and support or refute his contention.
2. Using specific references to the novel, trace the development of the relationship between Ralph and Piggy.
3. Connect the boys' chanting "kill the beast" and other examples of demented behavior with similar instances in history or current news. Indicate what such incantations indicate about human nature.
4. Since the boys are returning to a world at war with no end in sight, many critics conclude that William Golding is saying there is no hope for the future. Address this issue, and explain your agreement or disagreement.
5. Discuss how society confines or restricts the individual and/or frees the individual from the tyranny of irrationality and disorder. Include references to the novel.
6. Discuss the destructive force of fear and the fragility of civilization. Include references to the novel.
7. Discuss William Golding's pessimism about human nature and the idea that evil is an inborn characteristic.
8. Explain the significance of the title: what is the real Lord of the Flies?
9. Observe a group of children at play; write an essay comparing and/or contrasting your observations with events in *Lord of the Flies*.
10. *Lord of the Flies* consists solely of male characters. Would events be the same if the characters were all female? both male and female? Write an essay explaining your ideas.
11. Some people object to the fact that William Golding connects evil with behaviors associated with tribal cultures. These critics see the novel as racist. Do you agree?
12. How do you think events on the island would impact the futures of the boys? Write a sequel in which you tell the story of one or more characters.

© COPYRIGHT, The Center for Learning. Used with permission. Not for resale.

Bibliography

Two extremely valuable resources for *Lord of the Flies* are *William Golding's "Lord of the Flies": Text, Notes, and Criticism*, edited by James Baker and Arthur Ziegler Jr. (New York: Putnam, 1964), and *William Golding's "Lord of the Flies": A Source Book*, by F. William Nelson (New York: Odyssey Press, 1963). Students should be told that the books contain numerous critical articles. If possible, bring these books to class, or put them on reserve in the library.

Babb, Howard S. *The Novels of William Golding.* Columbus: Ohio State University Press, 1970.

Biles, Jack. *Talk: Conversations with William Golding.* New York: Harcourt, Brace, Jovanovich, 1970.

Bloom, Harold, ed. *Modern Critical Interpretations: William Golding's "Lord of the Flies."* Philadelphia: Chelsea House Publishers, 1999.

Davis, Douglas. "A Conversation with Golding." *The New Republic*, 4 May 1963.

Dick, Bernard. *William Golding.* New York: Twayne Publishers, Inc., 1967.

Egan, John. "Golding's View of Man." *America*, 26 January 1963.

Golding, William. *The Hot Gates.* New York: Harcourt, Brace and World, 1966. (A series of Golding's shorter pieces that students might enjoy.)

Grande, Luke M. "The Appeal of Golding." *Commonweal*, 25 January 1963.

Halle, L. J. "Small Savages." *Saturday Review*, 15 October 1955.

Hodson, Leighton. *William Golding.* Edinburgh: Oliver and Boyd, 1969.

Karl, Frederick. "The Novel as Moral Allegory: The Fiction of William Golding, Iris Murdoch, Rex Warner, and P. H. Newby." In *A Reader's Guide to the Contemporary English Novel*. New York: Farrar, Straus & Giroux, Inc., 1972.

Kearns, F. E., and L. M. Grande. "An Exchange of Views—'The Appeal of Golding.'" *Commonweal*, 22 February 1963.

Kermode, Frank. "The Case for William Golding." *The New York Review of Books*, 30 April 1964.

Kinkead-Weekes, Mark, and Ian Gregor. *William Golding: A Critical Study*. New York: Harcourt, Brace & World, Inc., 1967.

Krutch, Joseph Wood. "Can We Survive the Fun Explosion?" In *Edge of Awareness: 25 Contemporary Essays*, ed. Ned E. Hoopes and Richard Peck. New York: Dell Publishing Co., 1966.

Lederer, Richard. "Student Reactions to *Lord of the Flies*." *English Journal* (November 1964).

Medcalf, Stephen. *William Golding.* Essex: Longman Group Ltd., 1973.

Niemeyer, Carl. "The Coral Island Revisited." *College English* (January 1961).

Oldsey, Bernard, and Stanley Weintraub. *The Art of William Golding.* New York: Harcourt, Brace and World, 1965.

Olsen, Kirsten. *Understanding "Lord of the Flies": A Student Casebook to Issues, Sources, and Historical Documents.* Westport, Conn.: Greenwood Press, 2000.

Pritchett, V. S. "Genesis." *The New York Review of Books,* 24 February 1972.

Reilly, Patrick. "*Lord of the Flies": Fathers and Sons*. New York: Twayne Publishers, 1992.

Rexroth, Kenneth. "William Golding." *Atlantic Monthly* (May 1965).

Swisher, Clarice, ed. *Readings on "Lord of the Flies."* San Diego, Calif.: Greenhaven Press, 1997.

Szilagyi, Steve. "A Timeless Master." *The Plain Dealer.* 8 August 1993.

Tiger, Virginia. *William Golding: The Dark Fields of Discovery.* London: Calder and Boyars, 1974.

Veldermanis, Gladys. "*Lord of the Flies* in the Classroom: No Passing Fad." *English Journal* (November 1964).

West, A. "William Golding." *New Yorker,* 30 April 1960.

The Publisher

All instructional materials identified by the TAP® (Teachers/Authors/Publishers) trademark are developed by a national network of 460 teacher-authors, whose collective educational experience distinguishes the publishing objective of The Center for Learning, a nonprofit educational corporation founded in 1970.

Concentrating on values-related disciplines, the Center publishes humanities and religion curriculum units for use in public and private schools and other educational settings. Approximately 600 language arts, social studies, novel/drama, life issues, and faith publications are available.

Publications are regularly evaluated and updated to meet the changing and diverse needs of teachers and students. Teachers may offer suggestions for development of new publications or revisions of existing titles by contacting

The Center for Learning
Administration/Editorial
29313 Clemens Road, Suite 2E
Westlake, OH 44145
(440) 250-9341 • FAX (440) 250-9715

For a free catalog containing order and price information and a descriptive listing of titles, contact

The Center for Learning
Customer Service
590 E. Western Reserve Rd., Unit 10-H
Youngstown, OH 44514
(800) 767-9090 • FAX (888) 767-8080
http://www.centerforlearning.org

Common Core English Language Arts Standards

Lord of the Flies

ISBN 978-1-56077-828-8

Entire Unit

RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
RL.9-10.6	Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

© The Center for Learning • www.centerforlearning.org

RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
W.9-10.9a	Apply *grades 9–10 Reading standards* to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").
W.11-12.3b	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
W.11-12.3c	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
W.11-12.3d	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
W.11-12.9a	Apply *grades 11–12 Reading standards* to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").
SL.9-10.1a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
SL.9-10.1b	Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
SL.9-10.1c	Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

SL.9-10.1d	Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
SL.11-12.1c	Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
SL.11-12.1d	Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Source

Common Core State Standards (Washington, D.C.: National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010)

The Center for Learning

TAP® Instructional Materials
Teachers/Authors/Publishers

NOVEL/DRAMA

CURRICULUM UNITS

ISBN-13: 978-1-56077-828-8
ISBN-10: 1-56077-828-8