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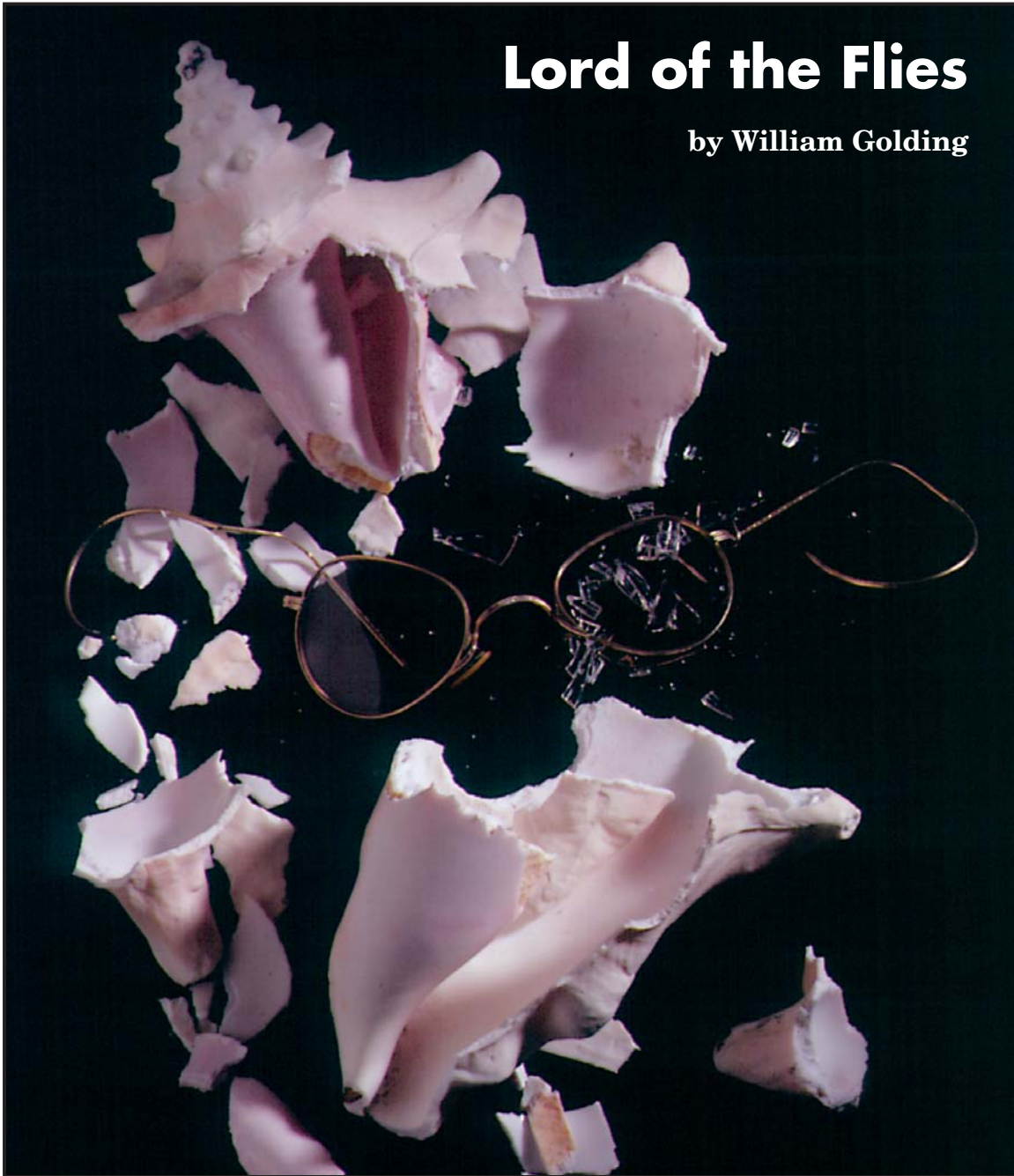
REPRODUCIBLE SERIES

# LATITUDES<sup>®</sup>

Resources to Integrate Language Arts & Social Studies

## Lord of the Flies

by William Golding





# **Lord of the Flies**

by William Golding

**Reproducibles  
and Teacher Guide**

Senior Editor: Marsha James  
Editor: Cecelia Munzenmaier  
Editorial  
Assistant: Laura Moran  
Permissions  
Coordinator: Cynthia M. Martin  
Book Design: Randy Messer  
Cover Photo: Perfection Learning Corporation

Reviewers: **Ken Holmes**  
Caseyville, Illinois

**Robert Kaczor**  
Newark, Ohio

**Robin Galbari**  
Newark, Ohio

**Jeff Grindrod**  
Newark, Ohio

**Gretchen Kauffman**  
Des Moines, Iowa

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# TEACHER INFORMATION

## Welcome to *Latitudes*

*Latitudes* is designed for teachers who would like to broaden the scope of their literature and history study. By providing fascinating primary source documents and background information, the *Latitudes* collection of reproducibles helps your students link a fiction or nonfiction book with its historical framework.

The series broadens students' understanding in other ways too. Each packet offers insights into the book as a piece of literature, including its creation, critical reception, and links to similar literature.

The *Latitudes* selections help readers draw on and seek out knowledge from a unique range of sources and perspectives. These sources encourage students to make personal connections to history and literature, integrating information with their own knowledge and background. This learning experience will take students far beyond the boundaries of a single text into the rich latitudes of literature and social studies.

## Purposes of This Packet

The material in this *Latitudes* packet for *Lord of the Flies* has been carefully chosen for four main purposes.

1. to help students connect contemporary and historical events
2. to encourage students to investigate human society and social interaction
3. to provide resources that help students apply a novel's theme to the contemporary world
4. to help students use the skills and content of both social studies and language arts to search for meaning in a novel

## Contents of This Packet

The reproducibles in this packet have been organized into five sections.

- About the Novel
- The Civilized World
- The Island World
- Comparative Works
- Suggested Activities



## About the Novel

The resources here introduce students to the contextual and historical dimensions of the novel. Selections include

- a plot synopsis
- a biography of the author
- critics' comments about *Lord of the Flies*
- key excerpts from *Lord of the Flies*
- a glossary of language from the novel
- a timeline of the events of World War II
- key quotes illustrating symbolism in the novel

## The Civilized World

These reproducibles help students understand what the characters mean when they talk about behaving like “Englishmen, not savages.” This section includes

- Golding's view of World War II
- one of Churchill's speeches
- accounts of evacuation during World War II
- a first-person account of life in a British public school
- a description of the “ideal” British gentleman

## The Island World

These selections help students develop a sense of the issues the boys had to confront on the island. The reproducibles offer

- a description of environmental dangers in the tropics
- army survival tips
- a discussion of the morality of hunting
- a historical examination of the Lord of the Flies
- viewpoints on the nature of civilization
- an interview with a reformed gang member

## Comparative Works

These selections give students a literary dimension to their study. They include

- a selection from the children's book that inspired Golding's novel
- information on Alexander Selkirk, the real Robinson Crusoe
- selected poetry
- voices from other works
- suggestions for further reading and viewing

## Suggested Activities

Each reproducible in the packet is supported with suggestions for student-centered and open-ended student activities. You can choose from activities that develop reading, writing, thinking, speaking, and listening skills. Projects are suitable for independent, collaborative, or group study.

## Use of the Material

The pieces in *Latitudes* can be incorporated into your curriculum in any order you wish. We encourage you to select those resources that are most meaningful and relevant to your students.

# S

## tory Synopsis

A group of British schoolboys is evacuated from a dangerous area by plane during a war, most likely World War II. But before the plane can reach its destination, enemy fire brings it down. The boys are left stranded on a beautiful Pacific island. There are fresh fruit, flowers, butterflies, rocks, water—and no grownups.

Ralph, a handsome twelve-year-old, is the first of the boys to find his way out of the jungle. On the beach, he meets another survivor, an overweight boy with glasses, nicknamed Piggy. Together, Ralph and Piggy discover a huge conch shell in the sand. Piggy remembers that his neighbor had a similar shell that could moo like a cow. Ralph experiments with blowing into the conch, and it trumpets loudly. Soon other boys appear, summoned by the conch.

The group of boys includes members of a choir led by Jack Merridew. Commanding and arrogant, Jack announces that he should be leader of all the boys. But the others call for a vote and elect Ralph as chief instead. Jack is initially angry and hurt, but Ralph calms him by promising that Jack can maintain control of the choir.

Jack, Ralph, and a younger boy named Simon set off to explore the island together. They climb the mountain on the island and see blue ocean and green jungle all around them.

On their way back to the beach the boys discover a wild pig trapped in thick vines. Jack raises his knife to kill the pig, but he hesitates and it escapes. Jack promises that next time, he will show no mercy.

Ralph calls another meeting, and together the boys decide on a set of rules. They'll take turns watching over a signal fire, sparked by Piggy's glasses. Jack and his choir will hunt wild pigs to get meat. And all the boys will work together to build shelters.

These laws improve morale, but the "littluns"—the smaller boys—have trouble sleeping. They fear there's a beast on the island. Ralph tries to reassure them that no beast exists, but the "littluns" aren't comforted. Their nightmares continue.

Several days later, Ralph and Piggy spot a ship on the horizon. But the signal fire's not lit—Jack, who was supposed to be watching it, has left camp to hunt with the choir. There is no smoke and no time to light another fire. As the boys watch, the ship disappears.

Jack returns to camp victoriously. The hunt was a success—a dead pig swings from a pole carried by two choir members. Furiously, Ralph begins to scold Jack for letting the fire go out. Jack becomes angry also and strikes out at Piggy. He breaks one of Piggy's lenses.

That night, as the boys sleep, there is an aircraft battle. Cloaked in darkness, a dying aviator parachutes to the island. Samneric (Sam and Eric), the twins tending the signal fire, are terrified by the confus-

*continued*

ing and unexpected sight. They rush to tell the others that they have seen the beast.

Jack, Roger, and Ralph decide to hunt down the beast. When they discover the aviator's body, trapped and swaying in its parachute, they cannot identify it in the dim light. The boys flee.

A hasty meeting is called to discuss what to do. All of the boys are frightened, and none knows how to deal with the beast. In the confusion, Jack attempts to take over the position of chief. But the others refuse to support him. Jack stalks away to start his own tribe. As the evening continues, several of the boys leave the beach to join Jack.

Jack's new tribe now devotes all its time to hunting. The following day, they successfully track and kill a sow. Jack puts the sow's head on a stick and leaves it in the jungle as a sacrifice to the beast.

Without realizing it, Jack leaves the pig's head close to where Simon is resting among the trees. Tired and hot, Simon watches through the leaves as a huge swarm of flies buzzes around the head. He falls into a kind of trance, and the head—the Lord of the Flies—speaks to him. It tells Simon that the only beast is within the boys themselves. Then it warns him that the boys will have their “fun” on the island, even if someone gets hurt. Overwhelmed, Simon faints.

When he recovers, he continues up the mountain and finds the body of the dead parachutist. This, he realizes, is what the boys all took for a beast. Simon hurries down the mountain to share the news.

At the foot of the mountain, the boys are having a wild dance to celebrate the killing of another pig. They chant together, “*Kill the beast! Cut its throat! Spill its blood!*” As Ralph watches them, he realizes that he no longer has any power as chief. Jack and the others cannot be controlled.

Suddenly, a dark shape emerges from the jungle. Not realizing that the shape is Simon, the excited boys attack and kill him.

The death further divides the boys. In the days that follow, only Piggy, Sam and Eric, and the “littluns” remain loyal to Ralph. The other boys all join Jack's tribe of hunters.

Jack's tribe attacks Ralph's camp a few nights later and steals Piggy's glasses. When Ralph, Piggy, and the twins go to Jack's camp the following day to demand that the glasses be returned, chaos erupts. Samneric are captured, and Roger pushes a rock off the cliff which shatters the conch and kills Piggy. Ralph, wounded by Jack's spear, flees into the jungle to hide.

The next morning Jack and his tribe build a huge fire to smoke Ralph out of his hiding place. Forced out, Ralph dashes frantically through the jungle with his pursuers close behind. Breaking out of the jungle and onto the beach, he finds himself face to face with a naval officer. The other boys gather behind him, silently.

The officer smiles pleasantly and informs the boys that he's there to rescue them. Playing war? he asks.

At a loss for words, Ralph breaks into tears, remembering all that has occurred during the boys' stay on the island.

# About the Author

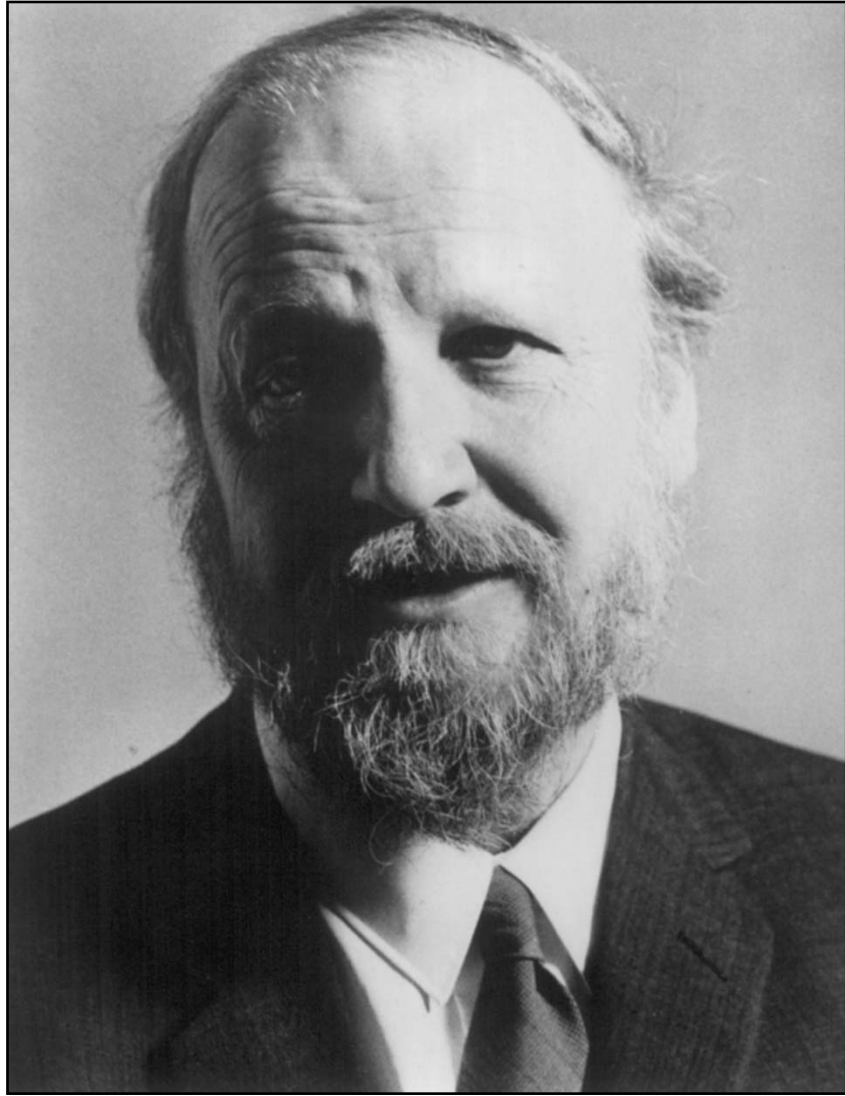
## William Golding

When William Gerald Golding was about 12 years old, he started his first novel. He had an ambitious plan—a twelve-volume account of the rise of British labor unions. Full of enthusiasm, he began. “I was born in the Duchy of Cornwall on the 11th of October, 1792, of rich but honest parents,” Golding wrote. But as soon as he finished that first line, Golding found he was stuck. That was the end of his first attempt as a novelist.

Golding was born in 1911 in Cornwall, England. His mother, Mildred, was an active crusader for women’s rights. Alec Golding, his father, taught at Marlborough Grammar School. The Goldings were financially secure and spent vacations on the Cornish seaside.

They also employed several household servants. William used to borrow the housemaids’ romance magazines so he could read the stories.

He read constantly, especially adventures. “[Adventure stories] held me rapt. I dived with the Nautilus, was shot round the moon, crossed Darkest Africa in a balloon, descended to the center of the earth, drifted in the South Atlantic, dying of thirst. . .” Golding also loved the writings of the ancient Greeks, like *The Odyssey*.



William Golding, author of *Lord of the Flies*

Karen Radkai

In grammar school William Golding preferred to daydream, not study. “I looked at books or pictures, and made up words. . . drew ships, and aeroplanes with all their strings, and waited for the bell.” He especially disliked math classes. “It did not occur to me that. . . numbers might be necessary,” he said later.

Golding went on to Brasenose College, Oxford. He started out in the sciences, studying anthropology and archaeology. It took him more than two years to realize

*continued*

that his real interest was literature.

While he was still at Oxford, Golding published *Poems*. It was a collection of 29 poems, mainly about love and philosophy. In an interview many years later, Golding said, "I don't own a copy [of *Poems*]. But I suppose there's one somewhere....Actually, I'd rather forget it." Although he loved poetry, Golding never felt confident about his ability to write it. "You might say," he admitted once, "I write prose because I can't write poetry."

After graduation, Golding spent several years writing, acting, and producing for a small London theater company. But the stage just didn't seem to be the place for him. In 1939 he decided it was time to retire from the theater and settle down. He married Ann Brookfield and accepted a teaching position at Bishop Wordsworth's School in Salisbury.

But that year World War II became a reality for Great Britain. In late August Prime Minister Chamberlain signed a treaty with Poland promising military aid if Germany invaded. On September 1, German tanks rolled into Poland, and Great Britain entered the war. Instead of teaching, Golding enlisted in the Royal Navy.

During his five years in the Navy, Golding served on mine sweepers, destroyers, and cruisers. He took part in numerous important battles, including the sinking of the *Bismarck*, the D-day invasion of Normandy, and the attack on Walcheren. Once he even spent three days drifting in a lifeboat on the English Channel.

Golding's experiences in World War II seriously influenced his opinions about human nature. In an interview, he said, "I learned during World War II just how brutal people can be to each other. Not just Germans or Japanese, but everyone." These experiences shaped the dark vision of *Lord of the Flies*.

After the war Golding returned to England. He went back to Bishop Wordsworth's School and taught English and philosophy. For the next ten years

Golding wrote whenever he could. He completed four novels, as well as numerous parodies and shorter works. But despite his efforts, he couldn't find an interested publisher.

At first no publisher seemed to want Golding's fifth novel, *Lord of the Flies*. Twenty-one publishers rejected the book before Faber and Faber agreed to publish it in 1954. *Lord of the Flies* became an instant success in England. It was published the following year in America and sold millions of copies. Finally an established author, Golding retired from teaching and devoted himself to writing.

During his career, Golding published several other major novels. They include *The Inheritors*, *Pincher Martin*, and *The Spire*. He also tried his hand at short stories and plays. In 1983, he received the Nobel prize in literature for the body of his work.

William Golding died on June 20, 1993. His work, especially *Lord of the Flies*, made him one of the best-known authors of his time. According to one critic, "No English novelist of his generation. . . dared—and achieved—so much."

# Critics' Comments

*When books are published, critics read and review them. The following statements are comments that have been made by critics of **Lord of the Flies**.*

Both the very English idiom of the boys and the unsparing nature of the physical horrors involved may bother some readers. Recommended for libraries with room for an unusual suspense novel.

John Moran  
*Library Journal*

However much one may feel that [Golding] has overdrawn his picture, and stacked his cards, his story mounts in intensity, and is an exciting one. But even he, apparently, could not stomach the ultimate logic of his premises, for he provides an ending which is both bearable and unexpected.

Riley Hughes  
*Catholic World*

The weakness of the novel may be summed up in a tendency to be too explicit. At times the boys are less boys than archetypal savages producing the correct taboos a little too promptly, at times the metaphors... underline the sense a little too neatly.

Douglas Hewitt  
*Manchester Guardian*

If criticism must be leveled at such a feat of the imagination, it is permissible perhaps to carp at the very premise on which the whole strange story is founded.

James Stern  
*The New York Times*

The story is fantastic in conception and setting: but with so much of strangeness granted, *Lord of the Flies*, like all successful fantasies, enlightens and horrifies by its nearness to, rather than its distance from, reality...

*The London Times*

*Lord of the Flies* is a remarkable, bitter piece of writing.

John Metcalf  
*The Spectator*

Well-written but completely unpleasant story.

*The New Yorker*

Rather too many nagging questions remain unanswered, but the magic of a born storyteller makes us forget our reservations, and *Lord of the Flies*, engrossing from the first page, ends up by being almost too persuasive.

Dan Wickenden  
*New York Herald Tribune*

# V

# oices from the Novel

*The following quotations are from **Lord of the Flies**.\**

"They're all dead," said Piggy, "an' this is an island. Nobody don't know we're here. Your dad don't know, nobody don't know—"

His lips quivered and the spectacles were dimmed with mist.

"We may stay here till we die." (p. 14)

Jack was on his feet.

"We'll have rules!" he cried excitedly. "Lots of rules! Then when anyone breaks 'em—"

"Whee—oh!" (p. 33)

"It's like in a book."

At once there was a clamor.

"Treasure Island—"

"Swallows and Amazons—"

"Coral Island—"

Ralph waved the conch.

"This is our island. It's a good island. Until the grown-ups come to fetch us we'll have fun." (pp. 34–35)

Ralph was annoyed and, for the moment, defeated. He felt himself facing something ungraspable. The eyes that looked so intently at him were without humor.

"But there isn't a beast!" (p. 37)

"[Jack] hates you too, Ralph—"

"Me? Why me?"

"I dunno. You got him over the fire; an' you're chief an' he isn't."

"But he's, he's, Jack Merridew!"

"I been in bed so much I done some thinking. I know about people. I know about me. And him. He can't hurt you: but if you stand out of the way he'd hurt the next thing. And that's me." (p. 93)

The chant rose ritually, as at the last moment of a dance or a hunt.

*"Kill the pig! Cut his throat! Kill the pig! Bash him in!"*

Ralph too was fighting to get near, to get a handful of that brown, vulnerable flesh. The desire to squeeze and hurt was over-mastering. (pp. 114–115)

"Fancy thinking the Beast was something you could hunt and kill!" said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. "You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are?"

The laughter shivered again.

"Come now," said the Lord of the Flies. "Get back to the others and we'll forget the whole thing." (p. 143)

"I got this to say. You're acting like a crowd of kids."

The booing rose and died again as Piggy lifted the white, magic shell.

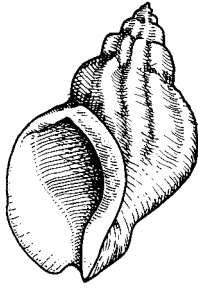
"Which is better—to be a pack of painted Indians like you are, or to be sensible like Ralph is?"

A great clamor rose among the savages. Piggy shouted again.

"Which is better—to have rules and agree, or to hunt and kill?" (p. 180)

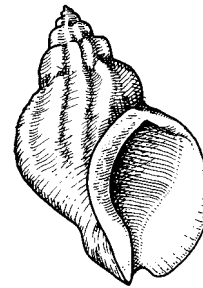
Might it not be possible to....pretend they were still boys, schoolboys who had said, "Sir, yes, Sir"—and worn caps? Daylight might have answered yes; but darkness and the horrors of death said no. (p. 186)

\* All page numbers provided are from the Perigee Books edition of the novel.



# GLOSSARY

*In **Lord of the Flies**, Golding establishes a sense of reality by using the language of real British schoolboys. Understanding what the following slang terms mean may be helpful to you as you read the novel.*



**ass-mar:** asthma

**batty, crackers, queer, cracked, round the bend, barmy, bomb happy:** crazy

**buzzed off:** gone away

**do you:** to harm

**fat lot, lashings:** a large amount

**give 'em what for:** to do well in a fight

**ha'porth:** a small amount; from *half portion*

**hayrick:** haystack

**jolly good show:** good try

**mucking about:** acting without purpose

**nob:** head

**not half:** conveys the opposite of what is said. *I'm not half tired* means *I'm really worn out*.

**rugger:** rugby

**smarten up:** neaten up

**specs:** glasses; from *spectacles*

**sucks to you:** an insult; roughly equivalent to *nuts to you*

**taken short:** struck by diarrhea

**togs:** clothing

**wacco, wizard, smashing:** wonderful, terrific

**waxy:** angry

**windy:** frightened



# A Time in HISTORY

*This timeline traces Great Britain's involvement in World War II.*



National Archives

Watching for bombers in World War II  
London

**1920**

World War I ends with Treaty of Versailles (1919)

Adolf Hitler leads German Workers' Party (1921)

Hitler becomes chancellor of Germany (1933)

**1938**

German troops occupy Austria (March 1938)

Britain and Germany sign Munich Agreement to guarantee "peace for our time" (September 1938)

Germany invades Poland; Great Britain and France declare war on Germany (September 1939)

**1940**

Germany invades France; French government surrenders (June 1940)

London Blitz begins; German planes bomb Britain for eight months (September 1940)

United States Congress passes lend-lease bill, offering military aid to Great Britain (March 1941)

United States enters World War II as member of Allied forces (December 1941)

**1942**

British and Allied forces defeat German army in Egypt (October 1942)

British and Allied forces invade Sicily (July 1943)

Allies land in Normandy, France (June 1944)

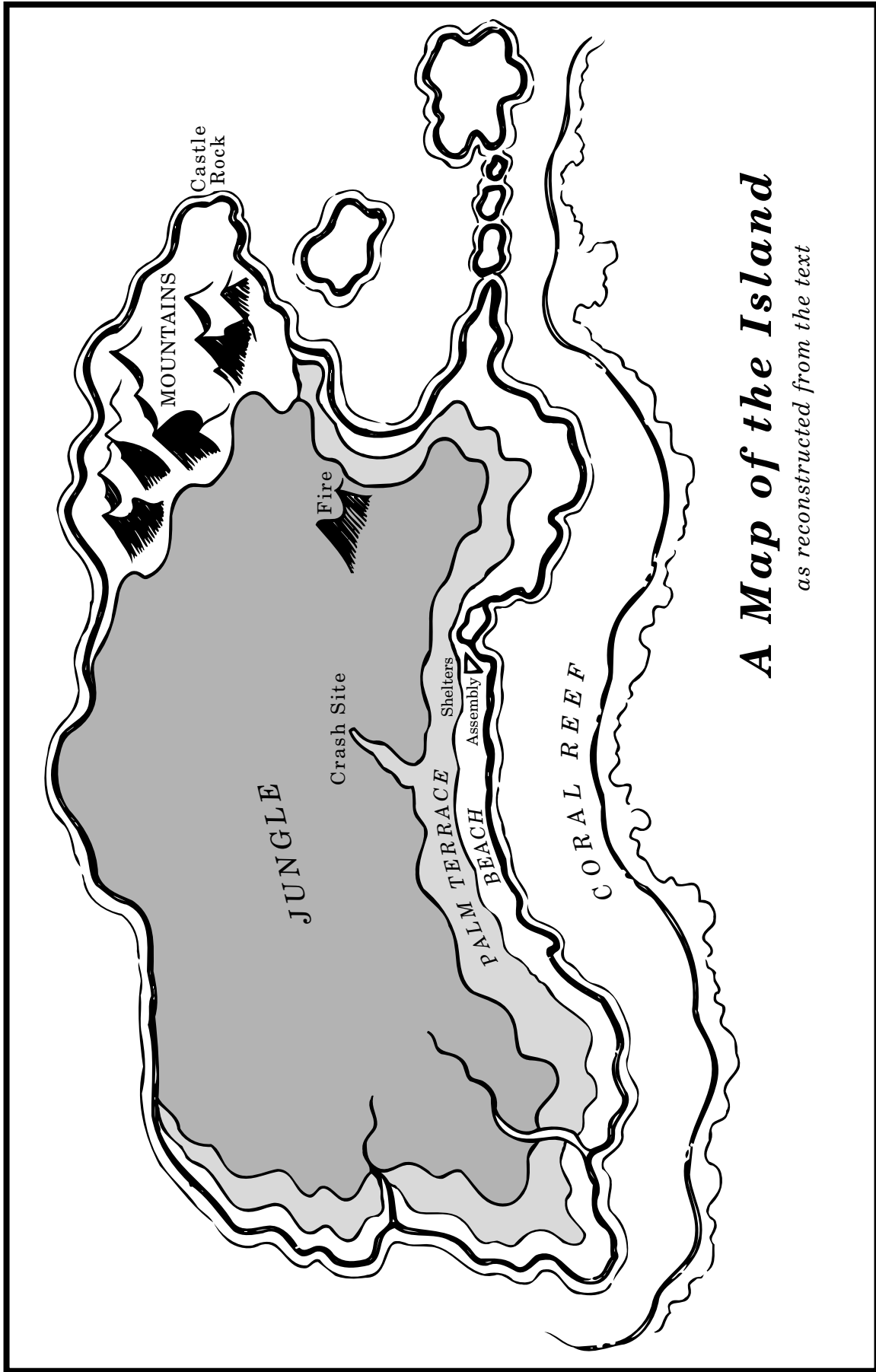
**1945**

Hitler commits suicide; Allied troops surround Berlin (April 1945)

Germany surrenders (May 1945)

United States drops atomic bombs on two Japanese cities; Japan surrenders and World War II ends (August 1945)

# The Geographical Picture

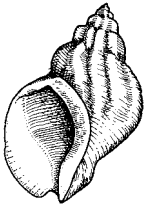


*A Map of the Island*

*as reconstructed from the text*

# SYMBOLISM

## in *Lord of the Flies*



Throughout *Lord of the Flies* Golding uses numerous repeated symbols. A symbol is an object or person that represents something else. A dove, for example, is often used as a symbol of peace. Following are several of the symbols from *Lord of the Flies*. First their literal definition is given. Next is a quote from the novel that expresses the symbolic meaning. \*

**Conch shell:** any of various large spiral-shelled marine gastropod mollusks

"I got the conch—"

"Conch! Conch!" shouted Jack. "We don't need the conch any more....It's time some people knew they've got to keep quiet and leave deciding things to the rest of us." (pp. 101-102)



**Huts or shelters:** something of simple construction that covers or affords protection

Ralph was standing by a contraption of palm trunks and leaves, a rude shelter that faced the lagoon and seemed very near to falling down....

Ralph turned to the shelter and lifted a branch with a whole tiling of leaves.

The leaves came apart and fluttered down....This [shelter] was a ruin. (pp. 49-50)



**Fire:** phenomenon of combustion manifested in light, flame, and heat

"There's another thing. We can help them to find us. If a ship comes near the island they may not notice us. So we must make smoke on top of the mountain. We must make a fire." (p. 38)

**Glasses:** device used to correct defects of vision that consists typically of a pair of glass lenses and the frame by which they are held in place

[Piggy's] voice rose to a shriek of terror as Jack snatched the glasses off his face. "Mind out! Give 'em back! I can hardly see! You'll break the conch!" (p. 40)



**Darkness:** state of being devoid or partially devoid of light

A flurry of wind made the palms talk and the noise seemed very loud now that darkness and silence made it so noticeable. Two grey trunks rubbed each other with an evil speaking that no one had noticed by day. (pp. 89-90)

**Face paint or mask:** cover or partial cover for the face used for disguise or concealment

"But they'll be painted! You know how it is."

The others nodded....

"Well, we won't be painted," said Ralph, "because we aren't savages." (p. 172)



**Long hair:** coating of hairs on the human head when grown beyond a societally approved length

Not one of [the boys] was an obvious subject for a shower, and yet—hair, much too long, tangled here and there, knotted round a dead leaf or a twig... (p. 110)

**The beast:** lower animal as distinguished from man

"Did you hear that? Says he saw [the beast] in the dark—"

"He still says he saw the beastie. It came and went away again an' came back and wanted to eat him—" (p. 36)

\* All page numbers provided are from the Perigee Books edition of the novel.

# Golding and the WAR

*William Golding's experiences in the British Navy during World War II changed his view of human nature. **Lord of the Flies** expresses his new vision. In the following interview with Jack Biles, Golding responds to the question "What occurred during the war that changed your thinking?"*

I don't think I can answer that question, except in general terms and by putting it this way: in a way one saw during the war much more. . . what *happened*. All this has nothing to do, directly, with Nazis or anything; it has much more to do with *people*. One had one's nose rubbed in the human condition.

It is too easy a thing to say that before the war I believed one thing and after the war I believed another. It was not like that. I was gradually coming up against people and I was understanding a bit more what

people were like; and, also gradually, learning that things I hadn't really believed, that I had taken as propaganda, were, in fact, *done*. This kind of thing, for example: only about fifteen miles down there [near Bowerchalke], meeting some people who were working on the drops into France, the occupied territory; going there twice—meeting a man one time and the next time not meeting him, and being told that he was probably being tortured to death at that moment. This kind of thing one gradually began to *see*, and, at the end, I *fully* believed in [the fact of] Nazism; one couldn't do anything else. Finally, there were films of it, and there it was.

I had to equate that, on the one side, with what I knew about people, on the other side. Now it would be terribly flattering to me to make out that I suddenly saw how horrific people could be, as compared to the nice people I had known for the last five years [of the war, Golding's term of service], but it wasn't so. I had seen enough in the last five years to know that [the "nice people"] are capable of that, too; that really this was an extension of the human condition; that

what the Nazis were doing, they were doing because certain capacities in them, certain deficiencies, certain anything you like in them, had been freed, and they were just people like us, in different circumstances.

So I saw that it was no good saying, "Well, fine. America, Britain, France, China, have all won. Against the dirty swine." Because I just didn't believe it. I saw that humanity had been fighting against itself in a kind of endless war. But what had been fighting and what had been doing all these things? On the whole, *only* on the whole—I wouldn't like this to be misunderstood, as I'm *sure* it would be—if you could take the people out of the concentration camps and make concentration-camp guards of them, the situation would not be altered materially. Can you see at all what I'm talking about?

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**Mr. Golding, like everyone else you had heard the reports in Germany and you were literally unable to believe them. What happened in the war that changed your mind?**

**Jack Biles**

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# We Shall Fight on the Beaches...

*England's Prime Minister Winston Churchill was one of the most eloquent speakers of the century. Hundreds of thousands of Britons and Americans listened to radio broadcasts of his speeches. The following selection is from a speech Churchill made on June 4, 1940.*

Turning once again. . . to the question of invasion, I would observe that there has never been a period in all these long centuries of which we boast when an absolute guarantee against invasion, still less against serious raids, could have been given to our people. In the days of Napoleon the same wind which would have carried his transports across the Channel might have driven away the blockading fleet. There was always the chance. . . .

I have, myself, full confidence that if all do their duty, if nothing is neglected, and if the best arrangements are made, as they are being made, we shall prove ourselves once again able to defend our island home, to ride out the storm of war, and to outlive the menace of tyranny, if necessary for years, if necessary alone. At any rate, that is what we are going to try to do. That is the resolve of His Majesty's Government—every man of them. That is the will of Parliament and the nation. The British Empire and the French Republic, linked together in their cause and in their need, will defend

to the death their native soil, aiding each other like good comrades to the utmost of their strength. Even though large tracts of Europe and many old and famous States have fallen or may fall into the grip of the Gestapo and all the odious

apparatus of Nazi rule, we shall not flag or fail. We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills;

we shall never surrender, and even if, which I do not for a moment believe, this island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until in God's good time, the new world, with all its power and might, steps forth to the rescue and the liberation of the old.



Sir Winston Churchill

Truman Library

# EVACUATION

## An Evacuee Remembers

*During 1940 and 1941, the British government evacuated over 5,000 women and children to North America, South Africa, New Zealand, and Australia. Many more civilians went overseas through the efforts of private organizations, like churches.*

*In the following selection from **The Evacuees**, Mel Calman remembers his evacuation from London.*

I have this image of a small boy with a label tied round his neck. The boy has no features and is crying.

He is carrying a cardboard box, which contains his gas-mask.

I remember that labels with our names on were pinned to our clothes before we left London. I think I felt that I had no identity and was a parcel being posted to the country. The labels frightened me as much as the idea of leaving my parents. A child of seven, if lost, can tell people his name. A label assumes that he does not know his name, or worse, has no name and is given one at random from a list of names.

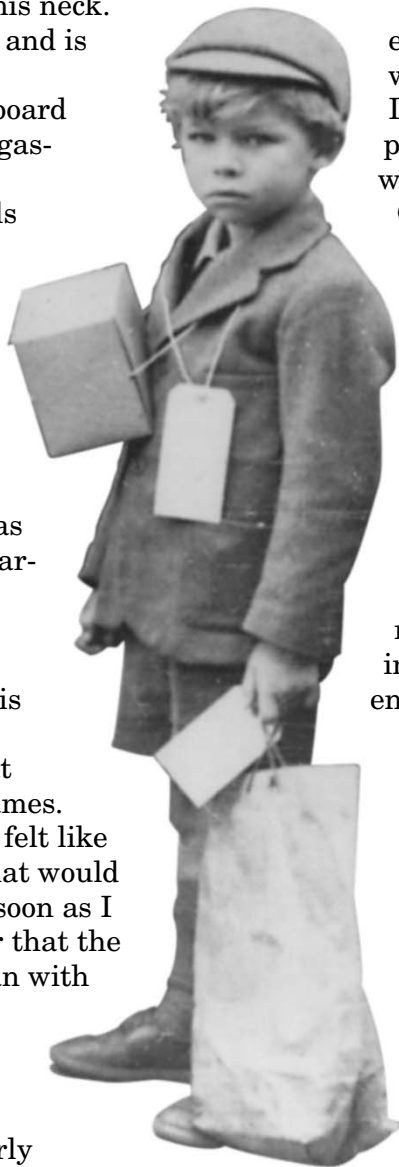
Perhaps the gasmask felt like a second face, a mask that would replace my own face as soon as I left London. I remember that the gasmask looked inhuman with its celluloid eyeshield and metal snout. I remember that it smelt of rubber and that I could not breathe properly inside it. The shield misted over with condensation and it felt warm and

suffocating inside this second face.

I know that we rehearsed the evacuation every morning for a week. Each morning my sister and I would leave home with our packed sandwiches and clothes. We would say goodbye to our parents.

Our labels were pinned on and I felt sick. We were not told the date of the real departure in case the Germans bombed the train. That seems hard to believe now, but at that time people seemed to find spies under their beds every night. So we had to leave home without knowing if we would return that day or not. We went through this awful ritual of goodbye every morning for a week. Every morning I felt sick and kissed my parents and felt I was leaving my name and identity with them.

Even nowadays whenever I travel anywhere and have to say goodbye to my own children, I identify with that small boy. I remember the label and the gasmask and feel anxiety gripping my bowels. I write my name on the luggage labels and hope I do not return to find my home bombed to ruins and my identity lost somewhere underneath the rubble.



Bettmann

# PASSING TIME ABOARD SHIP

*The boys in **Lord of the Flies** were evacuated by air. But many children traveled by ship. Some passed the long voyage by singing songs. These verses were written by two children on board the **Batory**, bound for Australia.*



Jeffrey Newbold, 5, squeezes the hand of Eileen Carter, 6, as they arrive from Middlesex, England, on the *Samaria*. They are among the 138 child refugees who found homes in the United States for the duration of the war.

Bettmann

We heard your voices across the sea  
And were proud to answer the call;  
With heads held high 'neath the friendly sky  
For we knew you will welcome us all.  
From the Old Land to the New Lands  
Come Britons young and free,  
With courage true we come to you  
From our homes across the sea.  
Now the Old World and the New World  
Shall travel hand in hand  
And we'll answer all when the great traditions call  
Children of the Mother Land.  
Our country has taught us each  
To be steadfast and brave and true;  
Now we are here with a song of good cheer  
To love and be loved by you.  
The adventure which before us lies  
We are happy and eager to face,  
And beside you we with your help  
Will be each ready to take his place.  
We heard your voices across the sea,  
And we're proud to answer your call.  
With heads held high 'neath the friendly sky  
Where we know you will welcome us all.

*Evacuee Bryan Breed remembers singing a shorter, less formal song aboard ship to the tune of "Old Soldiers Never Die."*

I know a rotten place, far far away called \_\_\_\_\_  
Where we have bread and jam three times a day.  
Egg and bacon never see,  
                    never brings us in our tea.  
We are gradually fading away.





Etonians on campus, 1940. Formal dress was required for church, assemblies, and visits from dignitaries such as the mayor, members of Parliament, or guest lecturers.

Eton College

## At a British Public School

*British “public schools” are exclusive private schools. George Orwell, the author of **Animal Farm** and **1984**, was a graduate of the British public school system. In his autobiographical essay “Such, Such Were the Joys...” Orwell remembers the extremely competitive relationships among public school boys.*

**H**ow much a year has your pater<sup>1</sup> got? What part of London do you live in? Is that Knightsbridge or Kensington? How many bathrooms has your house got? How many servants do your people keep? Have you got a butler? Well, then, have you got a cook? Where do you get your clothes made? How many shows did you go to in the hols?<sup>2</sup> How much money did you bring back with you?” etc., etc.

*continued*



I have seen a little new boy, hardly older than eight, desperately lying his way through such a catechism:

“Have your people got a car?”

“Yes.”

“What sort of car?”

“Daimler.”

“How many horse-power?”

(Pause, and leap in the dark.) “Fifteen.”

“What kind of lights?”

The little boy is bewildered.

“What kind of lights? Electric or acetylene?”

(A longer pause, and another leap in the dark.) “Acetylene.”

“Coo! He says his pater’s car’s got acetylene lamps. They went out years ago. It must be as old as the hills.”

“Rot! He’s making it up. He hasn’t got a car. He’s just a navvy.<sup>3</sup> Your pater’s a navvy.”

And so on.

By the social standards that prevailed about me, I was no good, and could not be any good. But all the different kinds of virtue seemed to be mysteriously interconnected and to belong to much the same people. It

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**By the social standards  
that prevailed about me,  
I was no good, and could  
not be any good.**

---

was not only money that mattered: there were also strength, beauty, charm, athleticism and something called “guts” or “character,” which in reality meant the power to impose your will on others. I did not possess any of these qualities. At games, for instance, I was hopeless. I was a fairly good swimmer and not altogether contemptible at cricket, but these had no prestige value, because boys only attach importance to a

game if it requires strength and courage. What counted was football, at which I was a funk. I loathed the game, and since I could see no pleasure or usefulness in it, it was very difficult for me to show courage at it. Football, it seemed to me, is not really played for the pleasure of kicking a ball about, but is a species of fighting. The lovers of football are large, boisterous, nobbly boys who are good at knocking down and trampling on slightly smaller boys. That was the pattern of school life—a continuous triumph of the strong over the weak. Virtue consisted in winning: it consisted in being bigger, stronger, handsomer, richer, more popular, more elegant, more unscrupulous than other people—in dominating them, bullying them, making them suffer pain, making them look foolish, getting the better of them in every way. Life was hierarchical and whatever happened was right. There was the strong, who deserved to win and always did win, and there were the weak, who deserved to lose and always did lose, everlastingly.

I did not question the prevailing standards, because so far as I could see there were no others.

<sup>1</sup> *pater*: Latin for “father.” All public school boys in Orwell’s time had to take several years of Latin classes.

<sup>2</sup> *hols*: holidays; vacations

<sup>3</sup> *navvy*: unskilled laborer

# Eton's Handbook of Rules

*Eton College is one of the oldest and most distinguished public schools in England. At Eton, boys live in "houses," which are similar to American college dormitories. Each house has a house master, usually a member of the faculty, who supervises the boys and their living quarters. He is assisted by the "head boy," a student who is at the head of his class. It's considered an honor to be chosen as head boy.*

*Like most boarding schools, Eton has a handbook of rules that covers everything from getting dressed to receiving packages from home. The page at right is from the 1940 handbook.*

1

## GENERAL REGULATIONS.

1. \*Boys may not leave their houses between lock-up and 7.15 a.m. except with a House Ticket, or in circumstances known to their House Master.

2. Boys are forbidden to buy or have in their possession any tobacco, wine,\* spirits,\* or other alcoholic liquor,\* mineral oil, firearms,\* catapults, water pistols, etc., or any other material which is inflammable, explosive, or dangerous,\* or playing-cards or other materials for gambling.

3. Boys are forbidden to sell any property without the knowledge of their House Master, except to other boys.

4. Boys are forbidden to kick or throw about footballs in the streets and passages, or in School Yard, or in Weston's Yard, or on the Parade Ground.

5. **Cars.** \*Boys may not travel in any car or other conveyance, public or private, without their House Master's leave: nor may they drive cars in Eton when this leave is granted.

6. \*No motor car or motor bicycle may be kept in or near Eton without the knowledge and express consent of the House Master.

7. **Bicycles.** The following boys are allowed to ride bicycles:

(a) Those who have special authority from the Head Master for official or athletic purposes.

(b) Those with medical leave: such boys must not ride vaguely about Eton or use their bicycles merely as a means of transport in Eton.

(c) Those who have written leave from their House Masters, which they must carry with them, to bicycle for a specified purpose on a particular day.

\* Violation of any of these rules may by itself render a boy liable to dismissal or expulsion from the School. This does not imply that the violation of any other rule may not also by itself render a boy liable to similar penalties.

Eton College

# Schoolboys and the War

*This English newspaper photograph from 1939 shows boys evacuated to the country from St. Paul's Day School, London. The students planted a vegetable patch on a farm in Easthampstead.*

*The uniforms identify the boys as students at one of Great Britain's public schools. These exclusive schools prepared upper-class students for universities or careers in public service.*



Granger

# The BRITISH GENTLEMAN

*The ideal of the gentleman has deep roots in British society. Since the Middle Ages, many British men have purposely tried to imitate this model. The perfect British Gentleman is described in the following passage from **The National Mind** by Michael Demiashkevich, published in 1938.*



Gentleman's evening wear

Granger

**T**he ideal gentleman of present-day England. . . means a person possessed of the conviction of the unchanging value of certain moral dicta and certain patterns and ideals of living. As a "duty to himself," the English gentleman observes the rules of the game, even when his conduct is not observed. The externals such as one's bearing and manners...reveal, however fleetingly, a superior and accepted scale of values, solid moral convictions, and a code of honor based on these fundamentals. If the word "convictions" should sound presumptuous in our skeptical era of mere opinions, then it may be said that a gentleman is a person of *good taste*. . .

The gentleman's code of conduct is. . . a loyal and voluntary conformity to certain customs and institutions of the country. . . [and] the avoidance of that

*continued*

which is “not done,” and if done, would cost one his caste of gentleman. . . .

Among the implied and subsidiary articles of the gentleman’s code of honor the following may be mentioned:

“A gentleman, we think, should not advertise, or be pushing, assertive, forensic,<sup>1</sup> histrionic.<sup>2</sup> He should have little to say of himself. . . and refrain from boring his neighbours or forcing their attention either upon his own happiness or his own troubles. He claims no superiority. The discovery of his merits he leaves to his fellows. Of impudence and impertinence he has a horror. Both meanness and ostentation are foreign to his nature. Obliging but not

effusive, reserved rather than expansive, he. . . would rather suffer an injury than inflict one. If he is not a hero, and a hero he need not be, he will never be a coward. He has at least too much respect for himself to run away. He may shudder at danger, but he will go to the rescue. . . . There are certain things impossible to him, cruelty, inhumanity, taking advantage of the weakness or folly of others, acting a part, striking attitudes. His manner to his inferiors is indistinguishable from his

manners to his superiors. . . . A certain easiness of demeanor belongs to him, a sort of negligence which declines to exaggerate the importance of anything to the point of excitement, irritation or fury about it, and thus excludes fanaticism, murders, revenges.”

. . . A succinct statement of the British conception of the good man may be drawn from a characteristic code attributed to George V:

“Teach me to be obedient to the rules of the game.

“Teach me to distinguish between sentiment and sentimentality, admiring the one and despising the other.

“Teach me neither to proffer nor to receive cheap praise.

“If I am called upon to suffer, let me be like a well-bred beast that goes away to suffer in silence.

“Teach me to win, if I may; if I may not, teach me to be a good loser.

“Teach me neither to cry for the moon nor to cry over spilt milk.”

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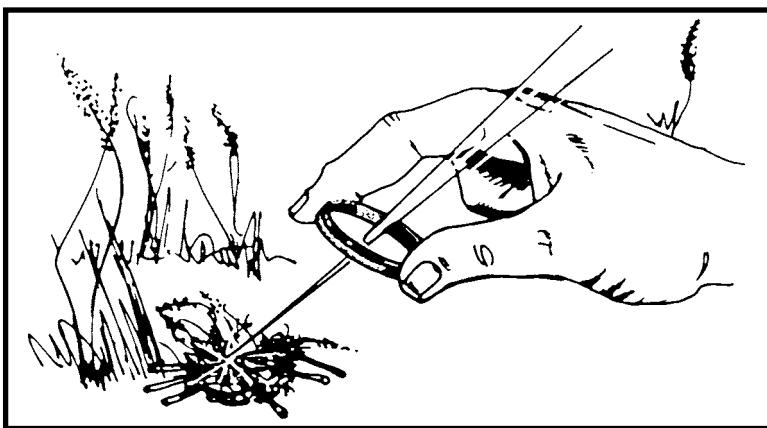
**“A gentleman, we think, should not advertise, or be pushing, assertive, forensic, histrionic. He should have little to say of himself. . . .”**

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<sup>1</sup> *forensic*: argumentative

<sup>2</sup> *histrionic*: theatrical; deliberately displaying emotion for effect

# SURVIVAL SKILLS



The boys on the island used a lens from Piggy's glasses to start a fire. Fires can also be built with a bow and drill or a fire saw.

*The 1992 U.S. Army Survival Manual gives information on dealing with emergencies like the one faced by the boys in **Lord of the Flies**.*

## Personal Qualities

Personality. . . plays an important role in survival. In fact, it may have more bearing on survival than danger, weather, terrain, or the nature of the emergency. For example, whether a person's fatigue dulls or sharpens his mind, overcomes or intensifies his ability to take necessary survival actions, or lessens or increases his determination to carry on depends, to a large extent, more on that person than on the situation. The following personal qualities are important to survival:

- Being able to make up your mind.
- Being able to improvise.
- Being able to live with yourself.
- Being able to adapt to the situation—to make a good thing out of a bad thing.
- Remaining cool, calm, and collected.
- Hoping for the best, but preparing for the worst.
- Having patience.
- Being prepared to meet the worst that can happen.
- Being able to "figure out" other people—to understand and predict what other people will do.
- Understanding where your special fears and worries come from, and knowing what to do to control them.

## Survival Actions

You can reduce and overcome the shock of being isolated behind enemy lines if you keep the key word S-U-R-V-I-V-A-L foremost in your mind. Its letters can help to guide you in your actions:

- S- Size up your situation, surroundings, physical condition, and equipment.
- U- Undue haste makes waste.
- R- Remember where you are.
- V- Vanquish fear and panic.
- I- Improvise.
- V- Value living.
- A- Act like the natives.
- L- Live by your wits, **but for now**, learn basic skills.



# Dangers in the Tropics

*The U.S. Army Survival Manual warns of threats found in the tropics.*

**A**lthough some poisonous snakes and large animals live in the tropics, they are only a small danger. The greatest danger is from insects that transmit disease or have poisonous bites or stings. Infection in a wound, even as small as a scratch, is also a great danger.

Mosquitoes, ticks, fleas, mites, leeches, spiders, scorpions, centipedes, chiggers, wasps, wild bees, and ants live in the moist tropics. Take the following steps to prevent bites or stings by these insects:

- Avoid areas where they may be.
- Use standard issue insect repellent, if available, on all exposed areas of skin and on all clothing openings.
- Wear all clothing, especially at night.
- Tuck pant legs into boots, roll down and button sleeves. Button collars.
- Wear gloves and a mosquito headnet if available.
- Camp away from swamps.
- Sleep under mosquito netting if you have it; otherwise, smear mud on your face.

Scorpions hide beneath stones and the loose bark of dead trees. Always shake out your socks, shoes, and clothing before putting them on. Inspect your bed for pests. A sting from any of them can cause swelling and pain.

Never walk barefoot. Your shoes guard against crawling mites, ticks, and cuts, which can become infected.

In saltwater estuaries, bays, or lagoons, sharks known to attack man may swim close to shore. Many sharks in shallow

water of tropical seas have attacked. Sharks longer than 4 feet are potentially dangerous. Not all sharks show fins above the water. Barracudas have also been known to attack in waters that are murky or clouded.

The Portuguese man-of-war is another warm saltwater hazard. These jellyfish-like creatures have stinging tentacles that may be as long as 50 feet. Their sting is extremely painful and may even disable a swimmer.

The flesh of many species of reef fish contains toxins that are poisonous. Some fish that are considered edible, such as red snapper and barracuda, are poisonous when taken from atolls and reefs.

Do not walk barefooted on coral reefs. Coral, dead or alive, can cut your feet to ribbons. Fine needles of lime or silica from seemingly harmless sponges and sea urchins can get in your skin and fester. The almost invisible stonefish will not move from your path. Its poisonous spines will cause you agony and possible death. Treat as for snakebite.

In tropical waters, use a stick to probe dark holes. Do not use your hands. When walking over muddy or sandy bottoms of rivers and seashores, do not step freely—slide your feet along the bottom to avoid stepping on stingrays or other sharp-spined animals.

Handle the big conches with caution. These snails have razor-sharp trapdoors, which they may suddenly jab out, puncturing your skin as they try to get away.

# HUNTING

## YES or NO?



*The question of whether modern humans should hunt is often debated by hunters and animal rights activists. In this article from **The Science Teacher**, John A. Miller and Irwin Slesnick present both sides of the hunting argument.*

**H**umans have been hunters for about 3 million years. *The Hunting Hypothesis*, by R. Ardrey, describes our ancestors as meat-eating apes who hunted in packs like wolves, using lethal weapons. Over 99 percent of human history was hunting-dependent. Cultures attached a high value to hunting skills because by natural selection, those who were best at hunting were also the most likely to survive....

Modern hunting is embroiled in a major controversy. There are approximately 17,500,000 hunters confronting an indeterminate number of animal rights activists who are attempting to have hunting banned in the United States. The two groups are polarized. Confrontations are occurring in the courts, the state legislatures, the U.S. Congress, and in the field. Those opposed to hunting challenge the rights of people to kill game animals, the funding base, and the use of hunting as a game management tool. However, the core of their concern with hunting is the morality of the sport.

### **Are humans hunters by nature?**

Yes, say pro-hunting sportspeople. Hunting is our heritage and an integral part of our interaction with nature, leading to our enjoyment of the outdoors. Over 17 million Americans seek this type of challenge, and attempt to learn the complex relationships in nature that affect hunting success.

Anti-hunting activists disagree. While humans probably evolved for several hundred thousand generations when hunting skills were necessary for survival, the activists say that the perpetuation of ancestral behaviors isn't justified. Modern humans certainly do not condone warfare, cannibalism, or suppression of women just because the behaviors existed in the past.

### **Is hunting a necessary game management tool?**

Anti-hunting people say no. They deny that hunting is required for wildlife management. Many game animals undergo

*continued*



natural fluctuations in population size without any interference from humans. The hunter is accused of killing the genetically strong rather than the less fit, and thus changing the gene pool of the species.

Hunters disagree. They argue that nature must provide a surplus to ensure survival of the species, and as many as 80 percent die each year. Furthermore, in the case of deer and elk, the habitats in which they live have often changed dramatically. For example, reduction in woodland has resulted in far more deer in the upper mid-West than in the previous century. They deny that hunters exert a reverse-selection pressure, since they normally shoot the first animal they can find, which may often be a genetically inferior one. They also cite experiments at other types of population control, such as in the Everglades, which were not successful. Hunters also argue that it is better for an animal to die from a quick shot than from starvation.

**Do hunters control the refuges?**

National wildlife refuges were originally set up as "inviolable sanctuaries" for all living species. While duck stamp programs do support management programs there, more than 95 percent of the 89 million acres of refuge lands was purchased with tax dollars derived from sources unrelated to hunting. Since Congress opened large areas of our Wildlife Refuge System to hunting in the 1960s, pro-hunting sources claim that improved management of many species of game has been documented.

Yet hunters make up only 3 percent of refuge visitors, and to those opposed to hunting, their control of the uses of refuge

lands is perceived as excessively self-serving and unnecessary.

**Is hunting moral?**

There are many who insist that caring, civilized people should not hunt sentient animals for fun, trophy, or sport because of the trauma, suffering, and death that result and that a society that characterizes wild animals as "game" denies respect for life.

The pro-hunting faction finds the argument that it is immoral to kill wild game, while it is morally acceptable to destroy their habitat in order to raise crops and livestock for slaughter, to be inconsistent. In contrast they say that hunters are thoughtful predators, who feel sadness at taking a life but still accept the natural role that humans have in nature.

**Do anti-hunting persons have the right to deny hunters their right to hunt?**

Most hunters no longer have an economic need to hunt. Quick, clean slaughters by professional butchers now provide healthy meat both economically and efficiently.

Therefore anti-hunting activists feel they have both the right and the duty to pursue legislation to protect wildlife and ecosystems from violence and disruption.

In contrast, the hunter does not believe that one group of citizens has a right in a free society to deny another group their heritage and historical pursuit of happiness when it does not impinge on the freedom of others. They call the activist claims that hunters are interfering with natural ecosystems unsubstantiated, and instead insist that it was the hunters who accepted responsibility to protect wildlife at the beginning of this century and continue to support management today.



# BEELZEBUB:

## Lord of the Flies

*The demon Beelzebub—"Lord of the Flies"—has been a key figure in myth and legend since early Hebrew history. The following entry from **Man, Myth & Magic** describes beliefs people have held about Beelzebub.*

A monk of the abbey of Stablo in the Netherlands confessed in 1595, without undergoing torture, to being a witch. He said that the demonic being worshipped by witches at their sabbaths was Beelzebub. They kissed his footprints and before they began their feast they said grace 'in the name of Beelzebub, our Grand Master, Sovereign

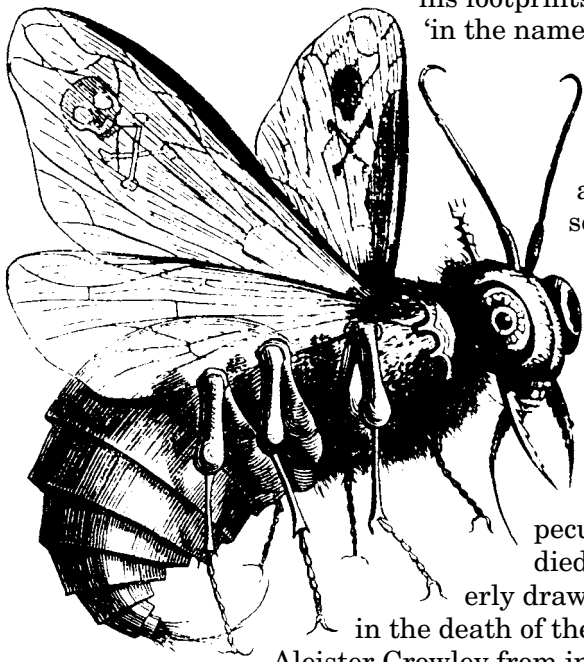
Commander and Lord.' Two French witch hunters of the early 17th century, Pierre de Lancre and Henri Boguet, also said that witches blessed their food in Beelzebub's name, and Boguet added that they called him 'the creator and preserver of all things'; in other words, that they regarded him as their god. . . .

Two 18th century magical textbooks, the *Grimorium Verum* and the *Grand Grimoire*, state that the supreme trinity of evil consists of Lucifer, Beelzebub and Astaroth. When summoned by a magician, Beelzebub appears in the form of a huge fly.

Conjuring up so fearsome a power is considered peculiarly dangerous. S. L. Mathers, a magician who died in 1918, said that unless the magic circle is properly drawn, to summon up Beelzebub would probably result in the death of the magician on the spot. This did not deter his pupil Aleister Crowley from invoking Beelzebub with 49 attendant demons and sending them to attack Mathers. The reactions of Mathers are not recorded.

Beelzebub's reputation as a spirit of evil so powerful that he could be ranked with, or even take precedence of, Satan goes back at least to Jewish popular belief at the time of Christ, when he was regarded as the prince of devils. When Jesus expelled demons from the bodies of the sick, he was accused of doing it with Beelzebub's assistance.

The demon was originally Baal-zebub, god of the Philistine city of Ekron, west of Jerusalem. Ahaziah, King of Israel in the 9th century BC, fell ill and sent messengers to the god asking whether he would recover (2 Kings, chapter 1). The name of the god seems to mean 'lord of flies,' though it is not clear whether he ruled flies or drove them away; or possibly his priests took omens from the flight of flies. But as flies were long believed to be generated in mouldering corpses, the title Lord of the Flies was a suitable one for a great prince of demons, which are creatures of decay and corruption.



# VIEWPOINTS

## on Civilization

*These quotations from various sources express a wide range of opinions about human nature and society.*

Man,<sup>1</sup> when perfected, is the best of animals, but, when separated from law and justice, he is the worst.

—**Aristotle**  
*philosopher*

What a piece of work is a man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals!

—**William Shakespeare**  
*playwright*

We have altogether a con-founded, corrupt, and poisoned nature, both in body and soul; throughout the whole of man is nothing that is good.

—**Martin Luther**  
*theologian*

With children use force, with men reason; such is the natural order of things. The wise man requires no law.

—**Jean-Jacques Rousseau**  
*philosopher*

The condition of man... is a condition of war of everyone against everyone.

—**Thomas Hobbes**  
*philosopher*

Men are not altogether bad or altogether good.

—**Machiavelli**  
*political philosopher*

Man is at bottom a wild and terrible animal. We know him only as what we call civilization has tamed and trained him; hence we are alarmed by the occasional breaking out of his true nature. But whenever the locks and chains of law and order are cast off, and anarchy comes in, he shows himself for what he really is.

—**Arthur Schopenhauer**  
*philosopher*

The only thing one really knows about human nature is that it changes.

—**Oscar Wilde**  
*author*

We are all ready to be savage in some good cause. The difference between a good man and a bad one is the choice of the cause.

—**William James**  
*psychologist*

The tendency to aggression is an innate, independent, instinctual disposition in man... It constitutes the most powerful obstacle to culture... Civilized society is perpetually menaced with disintegration through this primary hostility of man towards one another.

—**Sigmund Freud**  
*psychiatrist*

[The] tendency of men [is] to obey anti-social, sadistic impulses, unless restrained by a culture which makes them sufficiently aware of the nature of the emotion to which they yield.

—**Sir Normal Angell**  
*economist*

It is easier to denature plutonium than to denature the evil spirit of man.

—**Albert Einstein**  
*physicist*

<sup>1</sup>Early philosophers often used *man* to refer to all humans. Use of gender-inclusive language became more common during the mid-20th century.

# GANG VIOLENCE

*Ronald “Ray-Ray” Arnold knows all about gangs and violence. A reformed member of the Los Angeles Grape Street Crips, Arnold is actively trying to end gang violence in his community. In the following interview, conducted on October 11, 1993, with Laura Moran, Arnold talks about his life and the problem of gang violence.*

***How old were you when you joined the Grape Street Crips?***

I was about fifteen when I joined. I’m originally from Missouri, but I became a Californian when I was about twelve.

***How long did you stay in the gang?***

Actually, I’m a gang member now. The difference is, I’m a gang member, but I’m not a gang-banger [or a participant in gang violence] any more. Right now I support positive things, positive action in my neighborhood...I want to make a change in my community.

***Why did you join the gang in the first place? What was the main reason?***

What got me to join the gang [was] one time when I first came here. When I was about thirteen or fourteen, I had got into selling drugs and different entities, and I was in another neighborhood at that time, and I had got shot. I wasn’t gangbanging at the time, but I was hanging with the gang members. And when that happened, they retaliated for me, they took me in...I

had a lot of love from a lot of the people, you know, and I just kind of fell into the gang, you know, I kind of fell in from above. I didn’t have a father in my house, and so it was...like a *family* thing.

***The main thing that gangs get noticed for is their violence. Where does it come from? Is it usually revenge-motivated?***

Basically, that’s what it is. Well, you know, it’s just like when I grew up, all of a sudden I grew up to, I guess you could say, hate myself, you know? The people that looked like me, because I hated myself, I felt like I hated them. Basically that’s what it is, because it’s a black on black thing, right now, it’s a black on black problem. There’s Hispanics gangbanging, there’s some whites gangbanging, but basically it’s a black on black thing that’s going on in the gang life. So you know, I—I—I guess I hated myself at that time. So it wasn’t hard for me to kill or take or rob or hurt anyone that looked like me, you know? ‘Cause I hated myself, when I was in it, so it wasn’t hard.

*continued*

***Is there ever violence between members of the same gang, or is it always directed at outside gangs?***

Oh no. It's all violence. I mean, there's violence among each other, other gangs, different families... I mean, it might not come to killing one another, but it's fist-fights, a lot of physical damage done. It could be over drugs, it could be over a lot of things—disrespect, you know what I'm saying? It could be over power, saying he's the guy that runs the territory, or he thinks he can tell me what to do... I mean, it's different entities that make this kind of thing happen. Basically, you'd have to really be there to understand it. I mean, you'd have to be coming from it to understand, even *why* we do gangbanging. I mean, a lot of people gangbang because of survival. It's not really that we're gang-

banging just to gangbang, I did it because it was part of my survival. I was living out here, you know what I'm saying? I had to fend for my kids, you see. I had kids at an early age. So I had to fend for my kids—selling drugs, robbing, taking, stealing, and killing. You know, I had to do something to pay the rent. To feed my kids—I mean, the economic problem in Los Angeles is real bad, and I could never get a job because I don't have a high school diploma. So it's hard for me to really make it, so I had to get out there in the streets to actually make it. And you know what I was telling you about family? There's family and love... I mean, I found another family out there in the streets, that took me in, and that loved me. And you know, I learned from their ways, I picked them up on my own, not knowing that there's too much negativity out there.



Ronald "Ray-Ray" Arnold talks about his life and the problem of gang violence.

Laura Moran

***What advice would you give to young people who might be considering joining a gang—who might be in a neighborhood, like you were, where there's pressure to join a gang?***

The advice I would give to a young brother is stay strong, stay positive. Go to school, and get your education, you know, so you can come back and help change what's going on. I mean, there's nothing good about gangs—I got gunshot wounds, I have been almost killed, I been in and out of jail, except for the last four years since I changed my life, I been in and out and there hasn't been nothing good about it. I have a young family, and what I do

*continued*

reflects on my kids. So I would tell the world, the younger kids, you know, that it's very dangerous, it's something you would think about three, four, five times before you would get in it. 'Cause it's not for you.

***It sounds like you've really had to go through a lot to change things.***

Well, I did. You know, I have five kids. I'm a young man, I'm just twenty-five years old. And I knew when I got about twenty, twenty-one years old, I knew I wanted to change my life. But it's hard. It's not economic or calm enough [in Los Angeles], and there's no way I could get a job with no high school diploma. I mean, it's hard. And so I had to do something to change, you know? And my kids were going to follow in my foot tracks if I didn't make no change. If I didn't make a change I would be either dead or in the penitentiary for the rest of my life. And I didn't want that 'cause I've been incarcerated, so I *know* what it's like there. And of course nobody wants to do that. I knew I had to make a change to better the life of my kids, and myself. And so they basically—my kids were basically what made me change my life.

***Do you think there are a lot of people in gangs right now who want to change things?***

Oh I know there are. I know there are. I'd say 80 percent, I'd say maybe even 90 percent—I think 90 percent of the people that do gangbanging want to change. But if you don't have nothing, no opportunities, no way to get out... I mean, basically right now it's an economic problem. Gangbanging comes through drugs and dope and different things. I mean, if you can't go get a nice job and support your family, you're gonna do what you got to do to make it. And basically that's the prob-

lem right now. I believe if they come with more jobs, and we can get jobs and things without problems for young people, that a lot of this shit'll slow down and stop. I can't say everybody would stop, 'cause there's always a rotten apple. But I can say 90 percent of the gang members if they could get a nice-paying job that would pay their rent and take care of their kids, they would stop. And I can honestly say that.

***Do you see change actually starting to happen?***

Oh yes. We got younger brothers such as myself, Chopper, and Hi-T [two other reformed gang members traveling and speaking with Ray-Ray] that are trying to make a change. You know, I own two shoe

stores now. It's called the Playground in Los Angeles. South Central, right down the street from where the riots took place. We wanted to be in the inner cities where the problems were

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***If I didn't make a change I would be either dead or in the penitentiary for the rest of my life.***

---

caused. In the back of my store we have a playground, a basketball court, such things like after school programs. After school programs have games—basketball, volleyball...and we have a concession stand which the kids run, and we teach them about running a business, you know, spending their money with maturity, and different things like that. Then we sit down and have rap sessions on gangs, drugs, and different things. They listen to what we say, because we're the ones they look up to. It's not a Michael Jordan, or a Magic Johnson. [Kids] see them, and they want to be like them, but they're not in the inner cities, in the community. So [I'm] actually the role model that they trust....And I'm the one that's got to change so they can get better. Then they can become a Michael Jordan or a whoever, if I change and show them positive ways to get out, you know what I'm saying? Then they can do it, too.

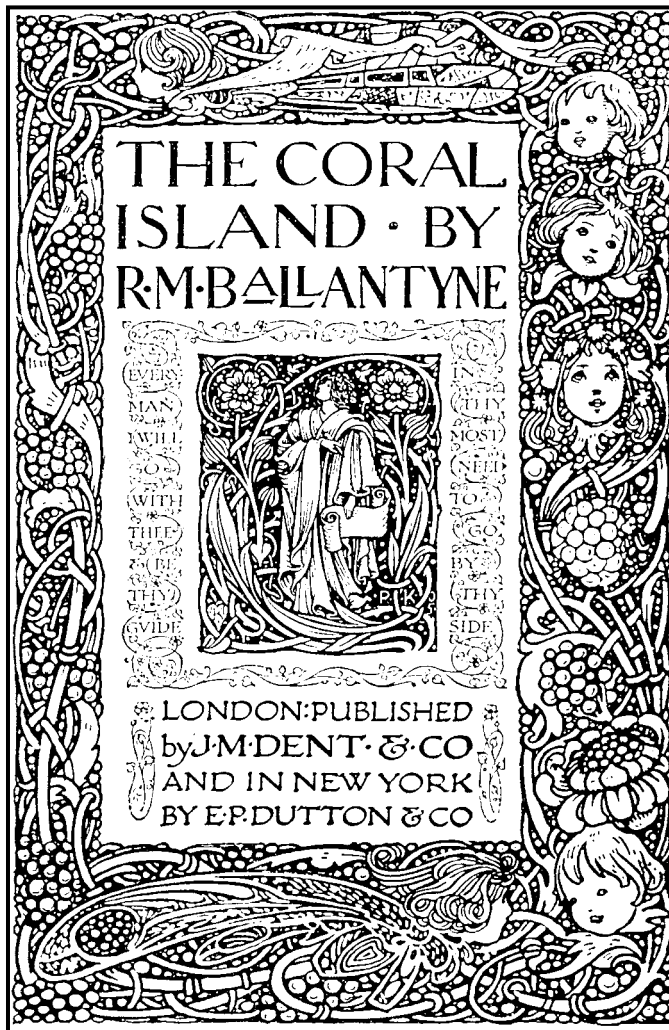
# The Coral Island

*The Coral Island*, written in 1857 by Robert Michael Ballantyne, is the adventure story that inspired **Lord of the Flies**. The situation is very similar—three British boys are stranded on an island. The boys in **The Coral Island** even have the same names—Ralph, Jack, and a third character named Peterkin. Peterkin, Golding explained, “is Simon. . . Simon called Peter, you see.”<sup>1</sup> The boys

have a fun, adventurous time on the island and are eventually rescued by a missionary.

Golding read **The Coral Island** as a child and loved it. But after his experiences in World War II, he found the story’s happy ending unrealistic. Golding believed “that people are not like that; they would not behave like that if they were God-fearing English gentlemen, and they went to an island.” He decided to write his own story about boys in that situation—and created **Lord of the Flies**.

The following selection from **The Coral Island** takes place when the boys first discover they are stranded.



Original cover of *The Coral Island*

There was a long silence after Jack ceased speaking, and I have no doubt that each [of us] was revolving in his mind our extraordinary position. For my part I cannot say that my reflections were very agreeable. I knew that we were on an island, for Jack had said so, but whether it was inhabited or not I did not know. If it

should be inhabited, I felt certain, from all I had heard of South Sea Islanders, that we should be roasted alive and eaten. If it should turn out to be uninhabited, I fancied that we should be starved to death. “Oh!” thought I, “if the ship had only stuck on the rocks we might have done pretty well, for we could have obtained provisions from her, and tools to enable us to build a shelter, but now—alas! alas! we are lost!”

<sup>1</sup>In the Bible, Christ gives his apostle Simon the new name Peter.

*continued*



These last words I uttered aloud in my distress.

"Lost? Ralph?" exclaimed Jack, while a smile overspread his hearty countenance. "Saved, you should have said. Your cogitations seem to have taken a wrong road, and led you to a wrong conclusion."

"Do you know what conclusion *I* have come to?" said Peterkin. "I have made up my mind that it's capital,—first rate,—the best thing that ever happened to us, and the most splendid prospect that ever lay before three jolly young tars. We've got an island all to ourselves. We'll take possession in the name of the king; we'll go and enter the service of its black inhabitants. Of course we'll rise, naturally, to the top of affairs. White men always do in savage countries. You shall be king, Jack; Ralph, prime minister, and I shall be—"

"The court jester," interrupted Jack.

"No," retorted Peterkin, "I have no title at all. I shall merely accept a highly responsible situation under government, for you see, Jack, I'm fond of having an enormous salary and nothing to do."

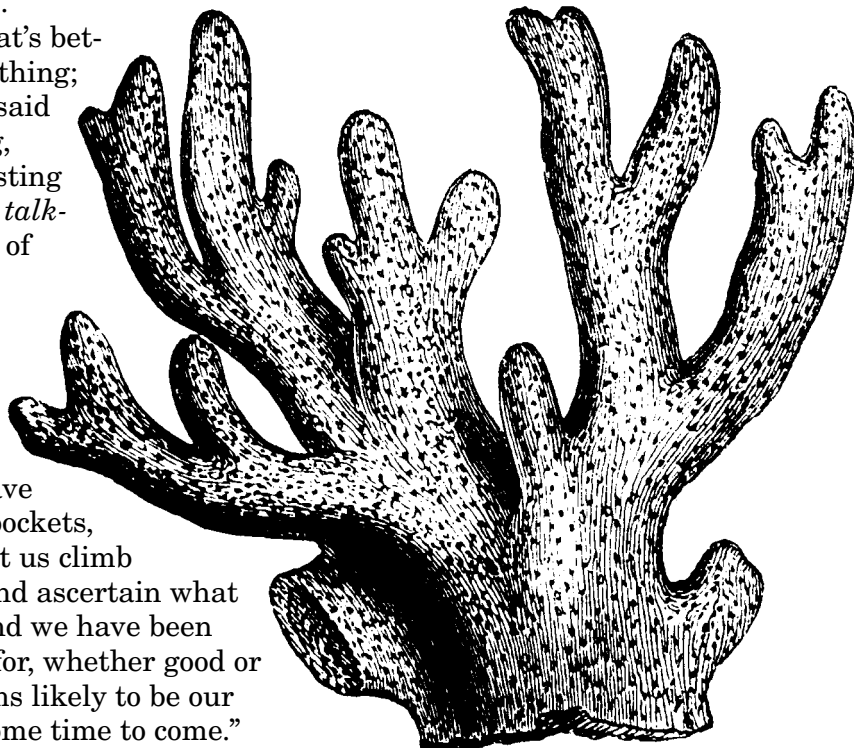
"But suppose there are no natives?"

"Then we'll build a charming villa, and plant a lovely garden round it, stuck all full of the most splendiferous tropical flowers, and we'll farm the land, plant, sow, reap, eat, sleep, and be merry."

"But to be serious," said Jack, assuming a grave expression of countenance, which I observed always had the effect of checking Peterkin's disposition to make fun of everything, "we are really in rather an uncomfortable position. If this is a desert island, we shall have to live very much like the wild beasts, for we have not a tool of any kind, not even a knife."

"Yes, we have *that*," said Peterkin, fumbling in his trousers pocket, from which he drew forth a small penknife with only one blade, and that was broken.

"Well, that's better than nothing; but come," said Jack, rising, "we are wasting our time in *talk-ing* instead of *doing*. You seem well enough to walk now, Ralph, let us see what we have got in our pockets, and then let us climb some hill and ascertain what sort of island we have been cast upon, for, whether good or bad, it seems likely to be our home for some time to come."







Robinson Crusoe and his pets

Library of Congress

# The Real Robinson Crusoe

*Daniel Defoe's novel **Robinson Crusoe** is based on the true story of sailor Alexander Selkirk. On a voyage to South America, Selkirk argued with his captain. As a result, the captain left him stranded on a small island off the coast of Chile. For over four years, Selkirk remained there alone. In 1709, Captain Woodes Rogers found Selkirk and rescued him. The account below is from Captain Rogers' journal.*

**I**mmediately our Pinnace<sup>1</sup> return'd from the shore, and brought abundance of Craw-fish, with a man cloth'd in Goat-Skins, who look'd wilder than the first Owners of them. He had been on the Island four Years and four Months. . . 'Twas he that made the Fire last night when he saw our Ships, which he judg'd to be *English*. . .

He had with him his Clothes and Bedding, with a Fire-lock, some Powder, Bullets, and Tobacco, a Hatchet, a Knife,

a Kettle, a Bible, some practical Pieces, and his Mathematical Instruments and Books. He diverted and provided for himself as well as he could; but for the first eight months had much ado to bear up against Melancholy,<sup>2</sup> and the terror of being left alone in such a desolate place. He built two Hutts with Piemento Trees, cover'd them with long Grass, and lin'd them with the Skins of Goats, which he kill'd with his gun as he wanted, so long as his Powder lasted, which was but a

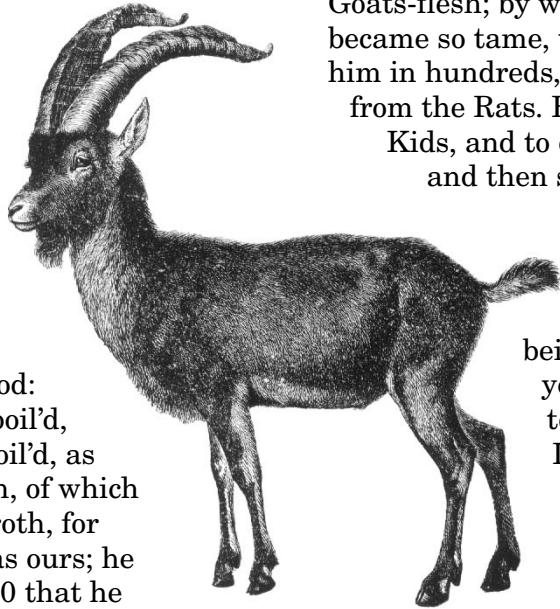
<sup>1</sup> *pinnace*: small boat

<sup>2</sup> *Melancholy*: depression

*continued*

pound; and that being near spent, he got fire by rubbing two sticks of Piemento Wood together upon his knee. In the lesser Hutt, at some distance from the other, he dress'd his Victuals, and in the larger he slept, and employ'd himself in reading, singing Psalms, and praying; so that he said he was a better Christian while in this Solitude than ever he was before, or than, he was afraid, he should ever be again. At first he never eat any thing till Hunger constrain'd him, partly for grief and partly for want of Bread and Salt; nor did he go to bed till he could watch no longer: the Piemento Wood, which burnt very clear, serv'd him both for Firing and Candle, and refresh'd him with its fragrant Smell.

He might have had Fish enough, but could not eat 'em for want of Salt, because they occasion'd a Looseness; except Crawfish, which are there as large as our Lobsters, and very good: These he sometimes boil'd, and at other times broil'd, as he did his Goats Flesh, of which he made very good Broth, for they are not so rank as ours; he kept an Account of 500 that he kill'd while there, and caught as many more, which he mark'd on the Ear and let go. When his Powder fail'd, he took them by speed of foot; for his way of living and continual Exercise of walking and running, clear'd him of all gross Humours,<sup>3</sup> so that he ran with wonderful Swiftmess thro the Woods and up the Rocks and Hills, as we perceiv'd when we employ'd him to catch Goats for us. We had a Bull-Dog, which we sent with several of our nimblest Runners, to help him in catching Goats; but he distanc'd and tir'd both the Dog and the Men, catch'd the Goats, and brought 'em to us on his



back. . . .

He soon wore out all his Shoes and Clothes by running thro the Woods; and at last being forc'd to shift without them, his Feet became so hard, that he run every where without Annoyance: and it was some time before he could wear Shoes after we found him; for not being us'd to any so long, his Feet swell'd when he came first to wear 'em again. . . .

. . . He was at first much pester'd with Cats and Rats, that had bred in great numbers from some of each Species which had got ashore from Ships that put in there to wood and water. The Rats gnaw'd his Feet and Clothes while asleep, which oblig'd him to cherish the Cats with his Goats-flesh; by which many of them became so tame, that they would lie about him in hundreds, and soon deliver'd him from the Rats. He likewise tam'd some Kids, and to divert himself would now and then sing and dance with

them and his Cats: so that by the Care of Providence and Vigour of his Youth, being now but about 30 years old, he came at last to conquer all the Inconveniences of his Solitude, and to be very easy. When his Clothes wore out, he made himself a Coat and Cap of Goat-Skins. . .

At his first coming on board us, he had so much forgot his Language for want of Use, that we could scarce understand him, for he seem'd to speak his words by halves. . . .

. . . By this one may see that Solitude and Retirement from the World is not such an unsufferable State of Life as most Men imagine, especially when People are fairly call'd or thrown into it unavoidably,

<sup>3</sup>In medieval philosophy, humours were fluids that influenced one's health and temperament. as

this Man was. . .

# Defoe's Robinson Crusoe

*Some scholars believe that Daniel Defoe actually met Alexander Selkirk, the “real” Robinson Crusoe. Selkirk may even have given Defoe the journals he wrote on the island. True or not, Crusoe’s experiences are very similar to Selkirk’s. **Robinson Crusoe** is a first-person account of an individual struggling to survive alone on an island. Unlike Selkirk, though, Crusoe remains on the island for 28 years.*

*Soon after he is stranded, Crusoe makes this list to help him evaluate his situation.*



Free Library of Philadelphia

Frontispiece, 1774 edition

## EVIL

I am cast upon a horrible desolate island, void of all hope of recovery.

I am singled out and separated, as it were, from all the world to be miserable.

I am divided from mankind, a solitaire, one banished from human society.

I have no clothes to cover me.

I am without any defense or means to resist any violence of man or beast.

I have no soul to speak to, or relieve me.

## GOOD

But I am alive, and not drowned, as all my ship's company was.

But I am singled out too from all the ship's crew to be spared from death; and He that miraculously saved me from death can deliver me from this condition.

But I am not starved and perishing on a barren place, affording no sustenance.

But I am in a hot climate, where if I had clothes, I could hardly wear them.

But I am cast on an island, where I see no wild beasts to hurt me, as I saw on the coast of Africa. And what if I had been shipwrecked there?

But God wonderfully sent the ship in near enough to the shore, that I have gotten out so many necessary things as will either supply my wants, or enable me to supply myself even as long as I live.

# Alive!

## The Andes Survivors



Survivors try to keep warm in the fuselage of their wrecked plane.

Bettmann

*After life-threatening ordeals, survivors often have trouble readjusting to normal life. On October 12, 1972, a small plane crashed in the middle of Chile's snowy Andes Mountains. The plane was carrying 45 people, including 15 members of an amateur rugby team and 25 of their friends and relatives. Ten weeks later, the 16 young men who survived the wreck were rescued. This selection, taken from their account of their experience as told to Piers Paul Read, describes some of the survivors' problems.*

**I**t was not easy to adapt to the reality. Their experience had been long and terrible; its effect had gone deep into both their conscious and unconscious minds and their behavior reflected this shock. Many of the boys were brusque and irritable with their parents, brothers and sisters. They would flare up at the least frustration of their smallest whim. They were often moody and silent or would talk compulsively about the accident. Above all, they would eat. No sooner was a dish set on the table than they would attack it, and when a meal was over they would stuff themselves with sweets and chocolates so that Canessa, for example, became bloated in the space of only a few weeks.

*continued*

Their parents felt helpless in the face of this behavior. Some had been warned by the psychiatrists in Santiago who had briefly examined some of their sons that [the survivors] might face some difficulty in readapting to normal life and that there was little they could do to help....

Inciarte, Mangino, and Methol felt certain that they were the beneficiaries of a miracle. Delgado considered that to have lived through the accident, the avalanche, and the weeks which followed could be ascribed to the hand of God, but that the expedition was more a manifestation of human courage. Canessa, Zerbino, Páez, Sabella, and Harley all felt that God had played a fundamental role in their survival; that He had been there, present, on the mountain. On the other hand, Fernández, Fito and Eduardo Strauch, and Vizintín were more inclined to believe in all modesty that their survival and escape could be ascribed to their own efforts. Certainly, prayer had assisted them—it had been a bond which held them together and a safeguard against despair—but if they had relied on prayer alone they would still be up on the mountain. Perhaps the greatest value of the grace of God had been to preserve their sanity.

The two most skeptical about the role God had played in their rescue were Parrado himself and Pedro Algorta. Parrado had good reason, for like many of them he could see no human logic in the selection of the living from the dead. If God had helped them to live, then He had allowed the others to die; and if God was good, how could He possibly have permitted his mother to die, and Panchito and Susana to suffer so terribly before their death? Perhaps God had wanted them in heaven, but how could his mother and sister be happy there while he and his father continued to suffer on earth?

They all agreed, however, that their ordeal on the mountain had changed their attitude toward life. Suffering and privation had taught them how frivolous their lives had been. Money had become meaningless. No one up there would have sold one cigarette for the five thousand dollars which they had amassed in the suitcase. Each day that passed had peeled off layer upon layer of superficiality until they were left only with what they truly cared for: their families, their *novias*, their faith in God and their homeland. They now despised the world of fashionable clothes, nightclubs, flirtatious girls, and idle living. They determined to

take their work more seriously, to be more devout in their religious observances, and to dedicate more time to their families.

Nor did they intend to keep what they had learned to themselves.



Rescued!

Bettmann

# Poetic Perspectives

## The Next War

You young friskies who to-day  
Jump and fight in Father's hay  
With bows and arrows and wooden spears,  
Playing at Royal Welch Fusiliers,  
Happy though these hours you spend,  
Have they warned you how games end?  
Boys, from the first time you prod  
And thrust with spears of curtain-rod,  
From the first time you tear and slash  
Your long-bows from the garden ash,  
Or fit your shaft with a blue jay feather,  
Binding the split tops together,  
From that same hour by fate you're bound  
As champions of this stony ground,  
Loyal and true in everything,  
To serve your Army and your King,  
Prepared to starve and sweat and die  
Under some fierce foreign sky,  
If only to keep safe those joys  
That belong to British boys,  
To keep young Prussians from the soft  
Scented hay of father's loft,  
And stop young Slavs from cutting bows  
And bendy spears from Welsh hedgerows.

Another War soon gets begun,  
A dirtier, a more glorious one;  
Then, boys, you'll have to play, all in;  
It's the cruellest team will win.  
So hold your nose against the stink  
And never stop too long to think.  
Wars don't change except in name;  
The next one must go just the same,  
And new foul tricks unguessed before  
Will win and justify this War.  
Kaisers and Czars will strut the stage  
Once more with pomp and greed and rage;  
Courtly ministers will stop  
At home and fight to the last drop;  
By the million men will die  
In some new horrible agony;  
And children here will thrust and poke,  
Shoot and die, and laugh at the joke,  
With boys and arrows and wooden spears,  
Playing at Royal Welch Fusiliers.

—Robert Graves

1895–1985

# Voices from Other Works

*The following excerpts are from literature with conflicts similar to the conflicts in **Lord of the Flies**.*

What had jolted Randy from sleep—he would not learn all the facts for a very long time after—were two nuclear explosions, both in the megaton range, the warheads of missiles lobbed in by submarines. The first obliterated the SAC base at Homestead, and incidentally sank and returned to the sea a considerable area of Florida's tip. Ground Zero of the second missile was Miami's International Airport, not far from the heart of the city. . . . Gazing at the glow to the south, Randy was witnessing, from a distance of almost two hundred miles, the incineration of a million people.

—Pat Frank  
*Alas, Babylon*

In my second term [at boarding school] the trouble began. A number of things naturally made for my unpopularity. Besides being a scholar and not outstandingly good at games, I was always short of pocket-money. Since I could not conform to the social custom of treating my contemporaries to tuck [or snacks] at the school shop, I could not accept their treating. My clothes, though conforming outwardly to the school pattern, were ready-made and not of the best-quality cloth that all the other boys wore . . . . Also, I talked too much for their liking.

—Robert Graves  
*Good-bye to All That*

We waited and waited for Fleete's reappearance, and ordered dinner in the meantime. We could hear him moving about his own room, but there was no light there. Presently from the room came the long-drawn howl of a wolf.

People write and talk lightly of blood running cold and hair standing up and things of that kind. Both sensations are too horrible

to be trifled with. My heart stopped as though a knife had been driven through it, and Strickland turned as white as the tablecloth.

—Rudyard Kipling  
"The Mark of the Beast"

The moment Lisa entered the room, Charlie began to argue in his own defense. "We need food, and I can't find any by myself. I've looked for days. There just isn't any. The gang promised me that we would have food if I joined. I didn't have any choice."

"No choice, Charlie?" Lisa challenged him. "No choice but to steal from Todd and me so you can eat? Do you think I believe that?"

—O.T. Nelson  
*The Girl Who Owned a City*

[Young children on the planet Venus have never seen the sun. It shines only once every seven years. But Margot is from Earth. She remembers sunshine. Now she waits with her classmates for that one day of sun.]

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

They all blinked at him and then, understanding, laughed and shook their heads. "Nothing, nothing!"

"Oh, but," Margot whispered, her eyes helpless. "But this is the day, the scientists predict, they say, they *know*, the sun. . . ."

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

—Ray Bradbury  
"All Summer in a Day"



# Suggested Reading and Viewing List

*If you enjoyed reading **Lord of the Flies**, you may want to explore other works about human nature. The following list offers some suggestions for further reading and viewing.*

## Novels

**Alas, Babylon** by Pat Frank. Citizens of a small Florida community face the challenges of survival after a nuclear attack destroys most of the United States. Lippincott, 1959. [RL 7 IL 7-10]

**The Bombers' Moon** by Betty Vander Els. When the Japanese invade China in 1942, Ruth and Simeon, two children of missionaries, are sent away to an emergency school and then to India to escape the war. Farrar, Straus & Giroux, 1984. [RL 5 IL 5-10]

**Candide** by Voltaire. The adventures of Candide and Dr. Pangloss as they travel in search of the "best of all possible worlds." Bantam, 1978. [RL 6.5 IL 9+]

**Castaway** by Lucy Irvine. The true story of two people deserted on a South Sea Island. Dell, 1982. [RL 8 IL 9+]

**The Cay** by Theodore Taylor. An exciting adventure of two survivors of a shipwreck washed ashore on a desolate island. Avon, 1988. [RL 5 IL 4-10]

**Dinotopia** by James Gurney. Come visit the world of Dinotopia, where intelligent dinosaurs have created their own society. Turner Publishing, 1992. [RL 7 IL 7-9]

**The Girl Who Owned a City** by O.T. Nelson. Lisa, Todd, and their friends are the survivors of a plague that has swept across the earth, killing everyone over the age of twelve. Dell, 1975. [RL 5 IL 5-10]

**Good-bye, Mr. Chips** by James Hilton. Story of the delightful schoolmaster who captivated an English public school. Bantam, 1962. [RL 7 IL 7-12]

**Gulliver's Travels** by Jonathan Swift. The classic story of a sailor named Gulliver and his travels through enchanted lands. World Publishing, 1947. [RL 8 IL 7+]

**Heart of Darkness** by Joseph Conrad. A trip up the Congo takes a civilized Londoner to the heart of darkest Africa—and the darkest regions of the human soul. Bantam, 1982. [RL 6 IL 7+]

**John Dollar** by Marianne Wiggins. In this feminist version of *Lord of the Flies*, seven young girls are stranded on an uninhabited island with one adult, who is paralyzed. Warning: adult situations and controversial material. Harper & Row, 1990. [RL 8 IL 9+]

**The Machine Gunners** by Robert Westall. After an air raid in England, some children hide a fallen German machine gun from adults who are searching for it. Knopf, 1976. [RL 6 IL 5-9]

**Robinson Crusoe** by Daniel Defoe. The famous account of a sailor stranded for years on an island and his ingenious plans for survival. Signet, 1962. [RL 7 IL 7+]

**A Sinless Season** by Damon Galgut. Three juvenile delinquents are sent to Bleda Reformatory to become "gentlemen," but their rehabilitation is far from successful. The author was only nineteen years old when this novel was published. Penguin, 1982. [RL 7 IL 7+]

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## **Nonfiction**

***Adrift: Seventy-six Days Lost at Sea*** by Steve Callahan. This is the true story of the only man to survive more than a month alone at sea on an inflatable raft. Ballantine, 1986. [RL 7 IL 7+]

***And No Birds Sang*** by Farley Mowat. The harrowing story of Mowat's transformation from a patriotic boy to a hardened, weary soldier in World War II. Bantam, 1989. [RL 8 IL 9+]

***Good-bye to All That*** by Robert Graves. This autobiography of the British poet and writer examines his early years as a public schoolboy and his career in the army. Doubleday, 1989. [RL 11 IL 10+]

***Looking the Tiger in the Eye*** by Carl B. Feldbaum and Ronald J. Bee. An authoritative and highly readable history of the nuclear era that is also a grass-roots guide for ordinary citizens who wish to become involved in nuclear issues. Random House, 1990. [RL 9 IL 10+]

***Such, Such Were the Joys*** by George Orwell. Orwell's story of his youth, including his years at a British boarding school. Harcourt Brace, 1953. [RL 10 IL 8+]

## **Short Works**

**"All Summer in a Day"** by Ray Bradbury. A homesick little girl on the planet Venus waits for the sun, which only shines once every seven years.

**"The Beast in the Jungle"** by Henry James. A man must decide if the beast is hiding in the forest or within his own soul.

**"The Birthmark"** by Nathaniel Hawthorne. A brilliant scientist is obsessed with his wife's only imperfection.

**"The Lottery"** by Shirley Jackson. Members of a small village participate in a yearly drawing that has deadly consequences.

**"The Mark of the Beast"** by Rudyard Kipling. Two men attempt to help their insane friend, who believes he's been possessed by a wolf.

**"The Veldt"** by Ray Bradbury. Two spoiled children spend all their free time in a computerized playroom that simulates the African jungle—until their parents turn the room off.

## **Videos/Films**

***Lord of the Flies***. Directed by Harry Hook, this 1990 version of the film stars Balthazar Getty and is widely available for rental. Rated "R" for violent content. (VHS, color, 90 min.)

***A Separate Peace***. The 1972 version of John Knowles' widely acclaimed novel about the relationship between two boys at a prep school and the violence that fractures their friendship. (VHS, color, 104 min.)

***The Wave***. This Emmy Award-winning film re-creates a classroom experiment in which a high school teacher and his students become involved in lessons in obedience and community. Embassy. (VHS, color, 46 min.)

***World War II—The Dark Years in Europe: Witness to History***. This haunting chronicle covers the early years of World War II, when Germany seemed unbeatable. Included is footage of the Allied evacuation at Dunkirk and battles between the British Royal Air Force and the German Luftwaffe. (VHS, b&w, 15 min.)

# Using Latitudes in Your Classroom

*The following discussion topics and activities are suggestions for incorporating pieces from **Latitudes** into your curriculum. Most suggestions can be adapted for independent, small group, or whole class activities. In addition, the list includes activities that can be done before, during, and after reading the novel. The variety of choices allows you to modify and use those activities that will make **Lord of the Flies** meaningful to your students.*

## About the Author

1. Golding doesn't think of himself as a poet, although he published *Poems* while in college. Ask students to discuss why most authors write either poetry or fiction, but seldom both.
2. After students have read the novel, invite them to discuss how *Lord of the Flies* illustrates Golding's feelings about war.
3. William Golding used his knowledge of his public school experiences in *Lord of the Flies*. Help students identify elements of their lives that might inspire them to write.

## Critics' Comments

1. Suggest that students compare and contrast the critics' comments. They could look for points of agreement or disagreement among the reviewers.
2. Invite students to think about the five-word review by *The New Yorker*. Does a story about children have an obligation to be "pleasant"? Remind students to consider the time period when the novel was published. Discuss whether "pleasantness" is still expected today.
3. Once students have read the novel, suggest they write their rebuttal to or their agreement with one of the reviews. Students might also choose to write an original review of their own.

## Voices from the Novel

1. Challenge students to write a short paragraph explaining why they think these quotes have been selected as meaningful.
2. In groups, students might share their comments on selected passages from the novel.
3. Students might make and display posters incorporating their favorite quotations from the novel.

## A Time in History

1. Encourage students to think about what life might be like during wartime. They might draw on things they have read, news footage they have seen about current wars or conflicts, or stories they have heard from parents or grandparents.

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2. Help students compare events in England during World War II to events in America during the same time period. They might construct a parallel timeline.
3. Invite students to speculate about why Golding makes only general references to the evacuation and the war.
4. Encourage students to find out more about events on the timeline they are not familiar with. They might share their findings in short presentations.

## The Geographical Picture

1. Introduce students to the terms *utopia*, or ideal society, and *dystopia*, or anti-utopia. Writers often place their utopias and dystopias in imaginary settings. Invite students to speculate about why Golding chose an imaginary, but somewhat realistic, location for *Lord of the Flies*.
2. With students, plot the locations of some of the major events of the novel.
3. Remind students that the map shown is an *artist's* conception of the island—not the author's. Suggest that students construct their own maps of the island after carefully reading the novel's descriptions. Are there sections that can be interpreted in more than one way visually?
4. As students read the novel, ask them to diagram the way British culture influenced the boys in the novel. They might draw a series of boxes, one inside the other. The innermost box would be labeled *family influences*; the next three boxes *beliefs*, *government*, and *economy*; and the outermost box *education*. Then discuss with students how the island's isolation and limited resources altered the way the boys interacted.
5. Even today, small islands exist that have never been charted. Students may wish to locate and research an island that could have been the island in Golding's novel. They could then present their information about the island to the class.

## Symbolism in *Lord of the Flies*

1. Before students read the novel, encourage them to compile a list of symbols that have commonly accepted meanings and symbols that are uniquely meaningful to them. As they read *Lord of the Flies*, encourage them to note how Golding uses both types of symbols. You might ask them to add other symbols they discover to the reproducible of "Symbolism in *Lord of the Flies*."
2. Ask students to consider why Golding chose the symbols he did. Consider whether other symbols could have been substituted for the ones he chose.
3. Invite students to select a specific symbol and record significant quotes from the text that relate to it. Challenge students to think of other social situations or literary works that relate to their particular symbol.

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4. Characters can also be symbolic. Suggest that students trace the development of Simon as a martyr or Christ-figure. Have them look closely at the way the other characters view Simon. Also, suggest they examine his confrontation with the Lord of the Flies.

### **Golding and the War**

1. Abraham Lincoln once said, “Human nature can be modified to some extent but human nature cannot be changed.” Ask students to debate Golding’s probable reaction to this statement.
2. Encourage students to examine “The Next War” (page 44). How does Graves’ view of human nature compare with Golding’s?
3. Jean-Jacques Rousseau, a French philosopher of the 1800s, had a very different opinion of human nature than Golding did. Rousseau rejected the doctrine of original sin, believing that “nothing can be more gentle than [man] in his primitive state.” Help students contrast the ideas of Rousseau and Golding. Ask them to debate which view is the most convincing.
4. When *Lord of the Flies* was published in America, it challenged J. D. Salinger’s *Catcher in the Rye* as the most popular book taught on college campuses. In Salinger’s book, the children are honest and good, while the adults are corrupt. Ask students to discuss why Salinger and Golding could have such different views of human nature. Which view do students find more realistic?

### **We Shall Fight on the Beaches...**

1. Ask students to examine the last few lines of the speech. How might these lines help explain the evacuation of British children?
2. Explore with students how Britain’s geographic situation influenced its strategy and morale during World War II.
3. Interested students may wish to investigate the British/French alliance and how Churchill reacted to the surrender of France.
4. Churchill’s speaking ability helped him rally the fighting spirit of the British nation. Several leaders in the novel also depend on oral communication. Invite students to identify these situations and compare the speakers’ styles to Churchill’s.

### **An Evacuee Remembers/Passing Time Aboard Ship**

1. Discuss with students the loss of self-identity experienced by the child in *The Evacuees* when he leaves his home. Ask students to consider what their own sense of self is tied to: home? family? friends? activities?
2. This child evacuee is the same age as many of the “littluns” on the island. Ask students to compare this child to Golding’s Percival Wemys Madison (see Chapters 5 and 12).
3. Deciding to send their children to safer places overseas was difficult for parents. Divide students into pairs and have them role-play each side of the argument, bringing up the pros and cons of evacuation.

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- Interested students may wish to research the experiences of other evacuated and displaced groups of people. Groups investigated might include Japanese Americans interned during World War II, Jewish evacuees from Germany, Cambodians fleeing the Khmer Rouge, or Cubans leaving during Castro's regime.

### At a British Public School

- After students read this selection, invite them to discuss whether any of Orwell's insights apply to their school. You may wish to remind students that Orwell attended a boarding school.
- Ask students to look again at the last two paragraphs of the piece. In Orwell's world, the strong always win. Is this universally true? Suggest that students pick a character from *Lord of the Flies* and decide how that character would answer the question.
- Orwell provides a list of the things that "matter" in school: money, strength, beauty, charm, athleticism, and "guts." Ask students to make a similar list of things that "matter" on the island. Then decide which of the boys have these qualities.
- Invite students to trace the way each violation of the boys' public school training increases the level of violence on the island. The actions of Roger, beginning in chapter 4, are especially significant.

### Eton's Handbook of Rules/The British Gentleman

- After they have read "The British Gentleman," help students to identify and list the traits of the ideal British gentleman. With them, construct a chart to determine whether the novel's main characters exhibit these traits. You may find that some characters display these traits early in the novel, but not throughout. If this occurs, discuss possible reasons for these character changes with your class.

Traits of a British gentleman	Ralph	Piggy	Jack	Roger
obedient to the "rules of the game"				
solid moral convictions				
not pushy or aggressive				
a good loser				
not capable of murder or revenge				

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2. After students read Eton's list of rules, invite them to discuss their reactions and feelings. Do the rules seem too strict? Do some seem like rules that parents should make rather than teachers? With students, construct a similar chart showing rules that apply to their own school. (You may wish to remind students that Eton was a boarding school, not a day school.)
3. Ask students whether there is an "ideal American." Challenge them to work together to create a list of "ideal" American traits that the whole class can agree on. Do these traits differ for men and women?
4. No definition of a British lady is provided. However, certain codes and standards shaped the way women were expected to behave. Ask students to write a brief piece paralleling the "British gentleman," defining what the British lady might be like.
5. Invite students to find and interpret references to the ideal of the gentleman in *Lord of the Flies*. Chapters 2 and 8-12 are especially pertinent.

### **Schoolboys and the War**

1. Invite students to speculate about what a visitor might notice about their school. Identify things or people that might influence a visitor's first impression of the school.
2. Encourage students to observe the photograph.
  - What is their initial impression of the situation?
  - How would they describe the schoolboys?
  - How does this compare with other school photos they've seen?
  - How would they describe what is happening in the photograph?
  - What details in the photo support their interpretations?
3. Encourage students to set up and take a photograph that expresses the character of their class or school.

### **Survival Skills/Dangers in the Tropics**

1. Invite students to list the main characters in *Lord of the Flies*. Then suggest they make a chart to determine whether each character has the personal qualities recommended in the *U.S. Army Survival Manual*.
2. Encourage students to discuss whether greater knowledge of practical survival tips would have changed the novel's outcome.
3. The *U.S. Army Survival Manual* uses gender-specific language. All the pronouns are masculine ("he," "his," and "him"), and phrases like "sharks known to attack man" are used. Suggest that students consider why the manual uses gender-specific language. Is this use of language justified?
4. Golding addresses very few of the environmental dangers of the tropics. Invite students to discuss possible reasons for this. Help them evaluate the realism of Golding's picture of the tropics.
5. Interested students may wish to compare the environmental hazards faced by Alexander Selkirk and Robinson Crusoe (see pages 39-41) with those of Golding's characters.

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6. Challenge students to think of the environmental hazards of other environments such as the desert, the Arctic, the jungle, and the city.

### **Hunting: Yes or No?**

1. Divide the class into groups arguing for and against hunting; then hold a round-table style debate.
2. Ask students to examine the role of hunting in *Lord of the Flies*. For example, does hunting make the boys become violent? Encourage students to support their ideas with evidence from the text.
3. Suggest that students graph Jack's and Ralph's arguments about hunting. They might contrast what each leader saw as the boys' most important needs, plot the boys' descent into savagery, or create a mind map or web.
4. Explore with students what Ralph and Jack might have done to resolve their conflict about hunting.
5. Interested students who hunt or who know hunters may wish to interview hunters. Interview questions might explore hunters' methods, what they do with the animals they kill, what makes a "good" hunter, why people hunt, and how hunters respond to critics.

### **Beelzebub: Lord of the Flies**

1. Ask students to discuss why Golding chose the title *Lord of the Flies*.
2. Introduce students to the concept of *allegory*. Help students make a list of the ways that *Lord of the Flies* is an allegory for the biblical story of the Garden of Eden.
3. Encourage students to examine Simon's conversation with the Lord of the Flies (Chapter 8). What does the Lord of the Flies' statement about being "part of you" mean? Ask students to discuss Golding's intended message.
4. Invite students to argue for or against this statement: Corruption is inevitable.

### **Viewpoints on Civilization**

1. After reading these statements, encourage students to discuss their reactions, feelings, and questions. Ask students to decide which statement comes closest to expressing their own feelings about human nature/civilization. The class may wish to vote to determine which statement is supported by the greatest number of students.
2. Suggest that students consider why almost all of the quoted speakers use the noun "man" instead of "human" or "person." Did the speakers intentionally exclude "woman" and "woman's" nature? Or is the use of the word "man" only a convention of the time period?
3. Help students trace the boys' efforts to form a community on the island. They might pool their answers to the following questions. How did the boys establish a community on the island? What were the rules of this community? What brought about the collapse of this community? In what ways is this small community typical of the larger world?
4. Students might debate how civilization affects human behavior. Do

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civilization's rules keep us "good"? Or would humans have less to tempt them to bad behavior without civilization?

## Gang Violence

1. Challenge students to examine Arnold's explanation of why gang violence occurs. Compare the reasons he gives to the reasons for the violence in *Lord of the Flies*.
2. Arnold explains that he took part in gang activity "because it was part of my survival." Ask students to consider what would have happened to the members of Jack's tribe if they had refused to become involved in group violence. For example, did participation become a question of survival for Samneric?
3. Arnold mentions the "family" feeling of the gang. This "us" and "them" way of thinking often provides a strong impetus for young people to join gangs. Suggest that students consider whether these kinds of feelings might have influenced the split between the two groups of boys in *Lord of the Flies*. Encourage them to support their opinions with evidence from the text. (Chapters 3, 8, and 9 are especially relevant.)
4. Gangs are known for wearing "colors"—styles and colors of dress that mark them as part of a specific gang. Ask students to compare the face paint Jack's tribe wears and gang "colors." Discuss other ways we show our affiliation with a group.

## The Coral Island

1. As the introduction points out, the names and the situation of the boys in *The Coral Island* are almost identical to those in Golding's novel. Ask students to consider whether *Lord of the Flies* is a close copy of *The Coral Island* or an original creative work. Some questions to discuss include
  - If R. M. Ballantyne were alive, would Golding owe him anything for the use of his story?
  - To what extent can "borrowing" ideas, names, or scenarios be considered fair?
  - What defines an original work?Students may wish to look at the 1993 Supreme Court case in which the rap group 2 Live Crew debated the right of artists to create parodies of previously published materials.
2. Ask students to make a chart comparing the language of the boys in *The Coral Island* to the language of Golding's boys. Then compare the columns. Which group of boys uses more realistic-sounding language? Which group sounds more intelligent? Which group sounds more like adults? What general comments do students have about Golding's use of language?
3. In this excerpt, Peterkin says, "Of course we'll rise, naturally, to the top of affairs. White men always do in savage countries." Ask students for their reactions to this statement. You might remind students that when the novel was written, England had colonies all over the world.
4. Two references to Coral Island are made in *Lord of the Flies*, one in

*continued*



- chapter 2 and one in the final chapter. Invite students to speculate about why Golding made these allusions to *The Coral Island*.
5. Encourage students to speculate about why all of the characters in *Lord of the Flies* and *The Coral Island* are male. Invite them to consider how the plot of *Lord of the Flies* would have changed if the characters were all female or if they were of mixed gender.

### **The Real Robinson Crusoe/ Defoe's Robinson Crusoe**

1. Before students read these selections, ask them what they know about the character of Robinson Crusoe. Then ask them to consider why his name has become so well known.
2. Explore with students what makes a “survivor.” You might ask them to bring information to class about people who have survived cancer, natural disaster, or wilderness ordeals.
3. Discuss with students whether *Lord of the Flies* is primarily an adventure story about survival. Comparing the novel to one or both of the pieces about Crusoe may help students form and support their opinions.
4. Invite students to discuss the realism of *Robinson Crusoe*. They might find it helpful to know that a man stranded on Ascension Island in May 1725 was unable to catch the island's wild goats. He survived less than five months.
5. After Selkirk returned to England, 19th-century biographer Walter Wilson reports that “[Selkirk's] recluse habits induced him to shun the haunts of men, and he constructed a cave in [his parents'] garden, where he sought repose in solitude. . . .” Encourage students to speculate about how the boys' experiences affected their later lives.

### **Alive! The Andes Survivors**

1. Before students read this selection, encourage them to speculate about how a person might change after surviving a life-threatening ordeal.
2. As students read this piece, ask them to note how their experience on the mountain changed the survivors.
3. Invite students to imagine the way the boys on the island react to their rescuers. You might have students describe the way one particular character in the novel might react. They could also write a synopsis of what might happen after all the boys are aboard the cruiser.

### **Poetic Perspectives**

1. Compare this poem to “Golding and the War” (page 18). Ask students to list and discuss similarities among the beliefs that Golding and Graves evidence in their writing.
2. Invite students to compare the themes in this poem to the themes in the novel.
3. Interested students might research famous poets of World Wars I

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- and II, such as Wilfred Owen, Rupert Brooke, and Siegfried Sassoon.
4. Invite students to write or recite their own poetic response to one of the issues raised by *Lord of the Flies*.

### **Voices from Other Works**

1. With students, identify common themes or conflicts among the quotations.
2. Encourage students to identify and write about the connections they see between *Lord of the Flies* and these related works.
3. Invite students to read one of the quoted works and share their reactions with the class.

# Student Projects

*The suggestions below will help you extend your learning about civilization and social interaction. The categories give choices for reading, writing, speaking, and visual activities. You are also encouraged to design your own project.*

## The Historian's Study

1. Research the reasons for the decline of an earlier civilization, such as the Roman Empire or the Incas before Columbus. Compare these reasons with the reasons for the uncivilized behavior in *Lord of the Flies*.
2. Investigate the history of hunting. You might focus on weapons or rituals from one particular time period.
3. Explore the significance of mask-making and face painting in a tribal society.
4. Find out more about famous thinkers on human nature. You might present a comparison/contrast of several famous opinions. Or you might investigate a thinker such as
  - Jean-Jacques Rousseau
  - Thomas Hobbes
  - Sigmund Freud
  - Erik Erikson
5. Find out more about Great Britain in World War II. You might investigate
  - the Battle of Britain
  - the role of the Royal Air Force
  - the London Blitz
  - the evacuation of children
6. During the 1800s and early 1900s, the British Empire had so many colonies throughout the world that it was nicknamed “the Empire where the sun never set.” But by the end of World War II, England had lost control of most of its colonies. Investigate British colonialism. Possible topics include
  - the “white man’s burden”
  - motivations behind imperialism
  - the legacy of colonialism in India, Australia, China, or South Africa
7. Find out more about British public schools. You might research one particular school, such as Eton, or read autobiographical accounts of public school experiences, such as those by Graham Greene, Winston Churchill, Richard Adams, and C. S. Lewis.
8. The ship *City of Benares* was carrying evacuated children when it was torpedoed and sunk on September 17, 1940. Only 40 of its 300 passengers and crew survived. Find out more about the sinking of the *City of Benares*. (The rescue of passenger Jack Keeley is described in *Reader’s Digest*, January 1941.)
9. Find out about attempts to form ideal communities or utopias. You might research
  - Shaker communities
  - Brook Farm
  - New Harmony
  - the Oneida Community
  - Hutterite Bruderhofs
  - the Amish

*continued*

## Student Projects *continued*

10. Conduct a survey about how people see the future of our planet and why they are hopeful or pessimistic about the future. You might also ask whether the people you survey agree or disagree with selected quotations from the novel. Then tally your results and share them with your classmates.
11. Choose a current conflict and present parallels between that conflict and *Lord of the Flies*.

## The Artist's Studio

1. Imagine that you have been selected to illustrate a new cover for *Lord of the Flies*. You may wish to use a scene from the novel or a collection of relevant symbols.
2. Draw an editorial cartoon that expresses your feelings about a topic related to the novel such as war, displacement, or violence.
3. Draw your own map of the island. Show specific places where events took place, such as the rock where Piggy was killed.
4. Create a collage showing the differences between the boys' two worlds. Use original artwork and/or images from magazines or newspapers.
5. Design a movie set for a new film version of *Lord of the Flies*.
6. Draw a portrait of the Beast. You might want to reread references to the Beast in Chapters 5 and 8.
7. Create two portraits of one of the main characters in the book—one as he would have looked in civilization, and one as he would have looked on the island.
8. Jack and his tribe paint their faces when they hunt. Design several patterns they might have used or make a mask they might have worn.
9. Ralph has trouble building sleeping shelters. Create plans for a shelter, using materials that the boys would have been able to find.
10. Find a work of art that explores some of the themes raised by *Lord of the Flies*, such as Picasso's *Guernica*. Bring a copy of the work to class and explain the relationships between the art work and the novel.
11. Create a setting for your own utopia or dystopia.

## The Writer's Workshop

1. Write a short story about what you believe will happen to the boys when they return home to England. You may wish to focus on a favorite character. You might also write a short biography of one of the characters 20 years later. How will his experience on the island affect his career choice? family decisions? religion? politics? beliefs and values?
2. Write a poem that describes your feelings about a theme in this book. You might want to answer a question raised by one of the characters, such as Piggy's question in Chapter 8: "What makes things break up like they do?"
3. Imagine that you have been stranded alone on a deserted island. Create a journal explaining how you manage to survive.
4. Write a newspaper report about what happened on the island. Suppose that you are only able to interview *one* of the boys. After you have written the article, compare it to other students' articles written from the perspectives of different boys.

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5. Rewrite the end of the novel as if the boys had not been rescued. What will happen to Ralph? What other changes will occur as the boys remain on the island? Will the boys descend further into savagery?
6. The boys' parents will naturally want to know what happened to their sons on the island. In play form, write a dialogue between one of the boys and his mother or father in which he describes some of the things that happened before he was rescued.
7. Not all the boys will be returning home. Write a letter to Piggy's aunt from Ralph in which you explain how and why Piggy died.
8. The boys' slang is hard to understand for someone not familiar with it. Create a dictionary of some slang terms you use that might be difficult for a stranger to understand.
9. The boys are stranded on an uninhabited island. What if natives had already been living there? Write a short story about this possibility.
10. Write a persuasive piece expressing your own beliefs about human nature. Use specific examples from modern life to explain your ideas.
11. Write a short scene in which one of the characters from the novel encounters one of the dangers castaways face in the tropics.

### **The Speaker's Platform**

1. Imagine you are Ralph, and Simon's parents have asked you to deliver a eulogy at Simon's funeral. Write and present your memorial.
2. Choose a scene from the novel to present as Readers' Theater.
3. Present a debate between two famous people who have opposing views about human nature. You might use philosophers such as Rousseau and Hobbes or authors like Golding and Salinger.
4. Hold a mock trial in which Jack is tried for murder. Have a student act as defense attorney to argue on his behalf, and another as prosecutor to argue against him. A jury composed of your classmates can decide the verdict, and another student can be the judge.
5. Prepare a lesson on survival techniques for a group planning to explore a tropical island.
6. Suppose a special interest group is encouraging Congress to pass a bill prohibiting all hunting in the United States. Present a speech in which you argue either for or against this bill.
7. Role-play a dilemma faced by the characters in *Lord of the Flies*. (A *dilemma* is a difficult problem in which all possible solutions have both advantages and disadvantages.) For example, members of the choir must choose whether to support Ralph or Jack. Select another dilemma from the book to role-play with several of your classmates. Or choose a modern-day problem that is similar to one in the book. You might portray several solutions to the dilemma or have your audience choose one solution for you to act out.
8. With classmates, put together a talk show during which you interview several of the boys 20 years after their experience on the island.

**Sample selections from  
*Lord of the Flies* LATITUDES**

**About the Novel**

Story Synopsis  
About the Author  
Critics' Comments  
Glossary  
A Time in History  
The Geographical Picture  
Symbolism in *Lord of the Flies*

**The Civilized World**

Golding and the War  
An Evacuee Remembers  
At a British Public School  
Eton's Handbook of Rules  
The British Gentleman

**The Island World**

Survival Skills  
Dangers in the Tropics  
Hunting: Yes or No?  
Beelzebub: Lord of the Flies  
Viewpoints on Civilization  
Gang Violence

**Comparative Works**

*The Coral Island*  
The Real Robinson Crusoe  
*Alive!* The Andes Survivors  
Poetic Perspectives  
Suggested Reading and Viewing List

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