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Advanced Placement in
English Literature and Composition

Teaching Unit
Individual Learning Packet

Lord of the Flies

by William Golding

Written by Kay Hampson

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Lord of the Flies

Objectives

By the end of this unit, the student will be able to:

1. point out and discuss how this story operates on three levels:
 - a. as an action/adventure story
 - b. as a psychological novel about people under stress
 - c. as a symbolic novel about the nature of humankind and the role of civilization
2. understand, define, and give examples of the following literary terms:
 - a. simile
 - b. personification
 - c. hyperbole
 - d. metaphor
 - e. foreshadowing
 - f. alliteration
 - g. polysyndeton
 - h. asyndeton
 - i. synecdoche
 - j. archetype
 - k. verisimilitude
 - l. allusion
 - m. dramatic irony
 - n. onomatopoeia
 - o. zeugma
 - p. foil
3. cite examples of biblical motifs;
4. identify to what extent Simon is a Christ-figure;
5. construct an interpretation of the following symbols:
 - a. the conch shell
 - b. the fire
 - c. the island
 - d. the pig's head
 - e. the spectacles
6. state Golding's view of the essential nature of humanity and comment on civilization's function in regard to humankind;

7. classify each of the major characters into an archetype:
 - a. Ralph as the orderly forces of civilization
 - b. Jack as the primal, instinctual mind or militaristic mind
 - c. Simon as a representative of goodness and kindness
 - d. Piggy as scapegoat
8. identify the genre of this novel as
9. follow the nature of the Beast from external to internal as the novel progresses;
10. discuss the structural development of the novel in terms of exposition, rising action, climax, falling action, and resolution; relate them to this story;
11. identify significant incidents and comments that signal the author's theme;
12. compare and contrast Ralph, Jack, and Roger;
13. support major themes with evidence from the text:
 - a. civilization vs. savagery
 - b. loss of innocence
 - c. innate evil in all humans
14. analyze the extent to which the societal microcosm in *Lord of the Flies* reflects life in the larger world;
15. respond to multiple choice questions similar to those that will appear on the Advanced Placement English Literature and Composition Exam;
16. respond to writing prompts similar to those that will appear on the Advanced Placement English Literature and Composition Exam;
17. classify the major characters as either static or dynamic;
18. identify person vs. self as the main conflict of the novel;
19. identify the secondary conflicts of person vs. person and person vs. nature, citing examples of each;
20. interpret what the beast may signify in both a religious and a Freudian reading;
21. discuss Golding's use of *deus ex machina* in the final chapter.

Lord of the Flies

Questions for Essay and Discussion

1. How do the following items function as symbols in this novel: Piggy's glasses, the conch shell, the fire, the pig's head?
2. The Romantics believed that human nature was inherently good but had become corrupted by civilization. The boys in this novel were raised on books like *Robinson Crusoe*, *The Blue Lagoon*, and *Swiss Family Robinson*, in which shipwrecked people make decent lives on their islands. How does this book refute that Romantic notion?
3. Throughout the novel, the nature of the Beast changes for the boys. Trace the boys' perception of the Beast from *Chapter One* through *Chapter Twelve*.
4. Gradually, the boys become less and less civilized and more and more savage. Trace the progression of their devolution.
5. What does it mean to say that *Lord of the Flies* is an allegorical novel?
6. Cite examples from the text to support the idea that Simon is a Christ-figure.
7. Explain Golding's view of humanity as illustrated in *Lord of the Flies*. What circumstances or situations from his background may have influenced his views? With which character does Golding most closely identify? Why? How does Simon fit into Golding's view?
8. Compare and contrast Jack and Ralph; include physical appearance, character qualities, leadership ability, and style.
9. Choose a dynamic character and explain why he is dynamic. Be certain to cite examples from the text to illustrate the changes.
10. Choose a static character and explain why he is static. Be certain to cite examples from the text to show that the character does not change or grow.
11. Interpret *Lord of the Flies* from a Freudian point of view.
12. Chart plot events in the book on Freytag's Pyramid, including: exposition, rising action, climax, falling action, and resolution.

Free- Response (Essay) Items

PRACTICE FREE RESPONSE QUESTION 1:

Read the long paragraph on page 18 beginning, “Signs of life were visible now on the beach,” and ending, “Something was being done.” Write a well-organized essay in which you analyze how Golding introduces the contrast of order and chaos. Be certain to consider physical description and imagery as well as diction in your response.

Avoid plot summary.

PRACTICE FREE RESPONSE QUESTION 2:

Read the passage that begins on page 92 with, “Ralph answered in the cautious voice of one who rehearses a theorem” and ends at the bottom of page 93: “and that’s me.” Write a well-organized essay in which you analyze the views of the three characters present in this scene and what they contribute to the development of the overall meaning of the work.

Avoid plot summary.

PRACTICE FREE RESPONSE QUESTION 3:

Read the passage that begins after the gap on page 200 with, “He staggered to his feet, tensed for more terrors,” and ends at the bottom of page 202. In a well-organized essay, analyze the various ironies present in this scene.

Avoid plot summary.

PRACTICE FREE RESPONSE QUESTION 4:

In many novels and plays, a seemingly-common object becomes pivotal to the plot and takes on the significance of a symbol, thus impacting the meaning of the work. Choose such a symbol from *Lord of the Flies* and write a well-organized essay in which you explain the significance of the item to the plot and how it functions as a symbol in the work.

Avoid plot summary.

PRACTICE FREE RESPONSE QUESTION 5:

Many authors use the literary allusion to introduce new themes and concepts into their work. Identify a literary allusion in *Lord of the Flies* and examine how Golding uses this reference to emphasize his own theme. Do not merely compare and contrast this novel with the work alluded to.

PRACTICE FREE RESPONSE QUESTION 6:

An allegory is a type of story whose surface plot and theme represent a deeper, abstract meaning. Allegorical characters often have no individual personalities but personify moral qualities or other concepts.

Write a well-organized essay in which you analyze the extent to which *Lord of the Flies* is an allegory.

Avoid plot summary.

PRACTICE FREE RESPONSE QUESTION 7:

The essential nature of humankind has been a fundamental philosophical and religious issue since the beginning of recorded history. Write a well-organized essay in which you analyze how this issue plays out in *Lord of the Flies*.

Do not merely summarize the plot.

PRACTICE MULTIPLE CHOICE QUESTIONS 1—8:

Read the passage from Chapter 4, beginning on page 60 with, “Three were playing here now” and ending on page 62, with, “Roger’s arm was conditioned by a civilization that knew nothing of him and was in ruins,” and then answer the following questions.

1. The narrator mentions Henry’s relationship to the boy with the “mulberry-marked face” in order to illustrate
 - (A) the connection of all humanity.
 - (B) Henry’s callousness and cruelty.
 - (C) the essential indifference of Nature.
 - (D) life’s never ending cycle of death and rebirth.
 - (E) the innate savagery of the boys.
2. The sentence, “Henry was a bit of a leader this afternoon, because the other two were... the smallest boys on the island,” supports the idea that
 - (A) there is innate evil in everyone.
 - (B) savagery and civilization are in conflict.
 - (C) the loss of innocence is inevitable.
 - (D) the strong rule the weak.
 - (E) leadership is oppressive.
3. The sentence, “Roger led the way straight through the castles, kicking them over, burying the flowers, scattering the chosen stones,” contains an example of
 - (A) understatement.
 - (B) polysyndeton.
 - (C) asyndeton.
 - (D) oxymoron.
 - (E) chiasmus.
4. Maurice hurries away when Percival begins to cry because Maurice
 - (A) is still controlled by society’s rules.
 - (B) feels sorry for what he has done.
 - (C) needs to catch back up with Roger.
 - (D) is reminded of home.
 - (E) hit him with a thrown stone.
5. The sentence, “He muttered something about a swim and broke into a trot,” contains an example of a
 - (A) metaphor.
 - (B) zeugma.
 - (C) polysyndeton.
 - (D) simile.
 - (E) chiasmus.

6. The conclusion of this passage suggests that
- (A) Roger will hunt with stones from now on.
 - (B) the war has led to the total devastation of society.
 - (C) Henry and Ralph are close friends.
 - (D) the law of outside society is already breaking down.
 - (E) Henry has drawn concentric circles in the sand.
7. Philosophically, this passage emphasizes the
- (A) ancient and never-ending rhythm of life.
 - (B) brutality of Nature.
 - (C) innate goodness of children.
 - (D) ephemeral nature human endeavor.
 - (E) brevity of a child's attention span.
8. This passage can best be described as an example of literary
- (A) Naturalism.
 - (B) Romanticism.
 - (C) Modernism.
 - (D) Post-modernism.
 - (E) Plagiarism.

PRACTICE MULTIPLE CHOICE QUESTIONS 9—12:

Read the passage from Chapter 3, beginning on page 55 with, “But when they reached the shelters...” and ending on page 57, at the end of the chapter. Read carefully before choosing your answers.

9. In the sentence, “Jack nodded, as much for the sake of agreeing as anything, and by tacit consent they left the shelter and went toward the bathing pool.” the word tacit is an
 - (A) adverb meaning “silently.”
 - (B) adverb meaning “inferred from actions.”
 - (C) adverb modifying the noun “consent.”
 - (D) adjective meaning “silent and implied.”
 - (E) adjective meaning “apparent.”
10. The sentence, “They walked along, two continents of experience and feeling, unable to communicate,” foreshadows the
 - (A) inevitability of another war beyond the island.
 - (B) monumental split of the boys into rival tribes.
 - (C) success of Jack’s next hunt.
 - (D) deaths of Simon and Piggy.
 - (E) discovery of the Beast.
11. What phrase indicates Simon’s familiarity with the area?
 - (A) picked his way up the scar
 - (B) feet left prints in soft soil
 - (C) movements were almost furtive
 - (D) walked with an accustomed tread
 - (E) turned off to his right among the trees
12. Golding begins to suggest Simon’s Christ-like nature by having him
 - (A) sleep in a sunny clearing.
 - (B) sneak away while Ralph and Jack are not looking.
 - (C) determine he is alone before crawling into his retreat.
 - (D) walk in bare feet and tattered shorts.
 - (E) pause to pick fruit for the children.
13. The imagery of the last two paragraphs can best be characterized as
 - (A) dark and foreboding.
 - (B) light and airy.
 - (C) hushed and expectant.
 - (D) fluid and sweet.
 - (E) secretive and guilty.

PRACTICE MULTIPLE CHOICE QUESTIONS 14 -18:

Carefully read the passage from Chapter 6, beginning on the middle of page 105 with, “Ralph shuddered,” and ending on the bottom of page 108, before choosing your answers.

14. The pulsing of the waves by the rocks is compared to
 - (A) a large sea animal.
 - (B) the wind in the trees of the forest.
 - (C) strange growths of coral.
 - (D) the water as it rose and sank.
 - (E) the gradual erosion of the neck of rock.
15. The “clutch of rotten eggs” (Pg. 106) suggests the
 - (A) presence of primitive humans.
 - (B) harshness of the rocky terrain.
 - (C) lack of sufficient food on the island.
 - (D) death of a mother bird.
 - (E) the lair of the beast.
16. Ralph’s repetition of the word “smoke” signifies his
 - (A) willingness to allow Jack to be chief.
 - (B) despair at ever being rescued.
 - (C) growing tyranny.
 - (D) envy of Jack and the hunters.
 - (E) anxiety at climbing the rocks.
17. Golding foreshadows the boys’ rebellion against Ralph’s leadership
 - (A) by revealing Jack’s anger when he strikes the rock with his fist.
 - (B) through the argument that Jack and Ralph have over the issue of smoke.
 - (C) by using terms such as “mutinously.”
 - (D) by Ralph’s insistence that he is chief.
 - (E) by describing the blood-colored, rocks.
18. Ralph’s refusal to allow the boys to play on Castle Rock is based on his
 - (A) desire to find and kill the beast.
 - (B) obsession with the necessities of survival.
 - (C) need to reassert his authority as chief.
 - (D) fear of heights.
 - (E) growing dissatisfaction with Jack’s leadership.

PRACTICE MULTIPLE CHOICE QUESTIONS 19 -20:

Read the passage from Chapter 8, beginning on page 143 at the top, and ending on page 144, before choosing your answers.

19. "Simon answered him in the same silent voice" is an example of
 - (A) hyperbole.
 - (B) oxymoron.
 - (C) onomatopoeia.
 - (D) metaphor.
 - (E) chiasmus.
20. In this conversation, the Beast suggests that Simon already knew that
 - (A) he was just a little boy.
 - (B) there was no one to help him.
 - (C) the Beast was part of him.
 - (D) the pig wasn't the schoolmaster.
 - (E) the others thought he was batty.
21. The climax of this scene occurs when
 - (A) Simon faints.
 - (B) Simon places his head in the pig's mouth and "becomes" the Beast.
 - (C) the schoolmaster reprimands Simon and brings him to his senses.
 - (D) the laughter of the boys relieves the tension.
 - (E) the Lord of the Flies threatens to kill Simon.
22. All of the following are true of this passage *except*
 - (A) Simon speaks aloud to the Beast.
 - (B) Simon has had "spells" like this before.
 - (C) Simon tries to kill the Beast.
 - (D) Simon realizes that he does not fit in with the other boys.
 - (E) Simon confirms his suspicion that the Beast is only psychological.
23. What does this passage reveal about the title of the book?
 - (A) The Lord of the Flies is a figment of the boys' imagination.
 - (B) The title of the book suggests the hunters are more important than the others.
 - (C) The Lord of the Flies is the Beast and the Beast is human nature.
 - (D) The pig is called the Lord of the Flies because it is covered by flies.
 - (E) The title of the book was chosen by Simon.

24. The fact that it is Simon who encounters the Beast suggests that
- (A) Simon is indeed insane.
 - (B) the Beast is Simon's nemesis.
 - (C) Ralph and Jack are polar opposites.
 - (D) Simon has the knowledge that can save them.
 - (E) Simon is pure and can be corrupted.
25. What does Golding mean when he says, "all the other dimly appreciated places echoed with the parody of laughter"?
- (A) The boys' play makes a mockery of the solemnity of the Beast.
 - (B) The boys' play mocks the severity of their situation.
 - (C) The forest is laughing, ridiculing Simon.
 - (D) Jack and his tribe are having their feast.
 - (E) The voices in Simon's head are mocking him.

PRACTICE MULTIPLE CHOICE QUESTIONS 26 – 30:

Read the passage from Chapter 10, beginning on page 162 at the top, and ending on page 164 at, “For a while there was the continual creak and rustle of leaves as they tried for comfort.”

Read carefully before choosing your answers.

26. What had Ralph never before admitted?
 - (A) They cannot make a plane or a boat.
 - (B) The fire is the last connection to home.
 - (C) He is very afraid of the dark.
 - (D) The fire is needed to signal a boat.
 - (E) The fire is a comfort to him.
27. “We might get taken prisoner by the Reds,” is an allusion to whom?
 - (A) Because of the time period, “Reds” refers to Native Americans.
 - (B) Since the larger setting is post-WWII, “Reds” refers to the Communists.
 - (C) “Reds” refers to the Chinese, since they are red-skinned people.
 - (D) “Reds” is the name given to the savages that followed Jack.
 - (E) “Reds” is not an allusion, but an illusion, and, therefore, not about anybody.
28. What is the significance of Ralph’s letting the fire go out?
 - (A) It symbolizes a lack of hope, as the fire is a symbol of hope.
 - (B) It indicates Ralph’s new understanding that they don’t need fire at night.
 - (C) It exposes Ralph’s desire to become part of the group instead of its leader.
 - (D) It signifies Ralph’s acceptance of life on the island.
 - (E) It foreshadows the boys’ deaths.
29. “Piggy took back his glasses and looked at the smoke with pleasure,” is an example of
 - (A) alliteration.
 - (B) a metaphor.
 - (C) a zeugma.
 - (D) an oxymoron.
 - (E) a zeitgeist.
30. The overall tone of this passage can best be described as
 - (A) calm.
 - (B) ponderous.
 - (C) tense.
 - (D) despondent.
 - (E) remorseful.

PRACTICE MULTIPLE CHOICE QUESTIONS 31—35:

Read the passage from Chapter 12, beginning on page 199 at, “The savage peered into the obscurity...,” and ending on page 202.

Read carefully before choosing your answers.

31. The chief irony in this passage is that
- I. The chief advocate for the fire is now threatened by a fire.
 - II. While the fire that was meant to effect their rescue never did, this fire set to destroy Ralph attracts the rescue ship’s attention.
 - III. A naval officer comes to their rescue while himself on a mission of savagery.
- (A) I alone
 - (B) II alone
 - (C) III alone
 - (D) I and II
 - (E) I and III
32. Cite an example of *deus ex machina*.
- (A) the burning bush
 - (B) the naval officer
 - (C) the double-pointed spear
 - (D) the rising ululation
 - (E) the burning shelter
33. The officer’s reference to *The Coral Island* indicates that
- (A) the officer knows precisely what the boys have endured.
 - (B) the officer is clueless as to what has occurred on the island.
 - (C) the boys’ primitive clothing and makeup is theatrical.
 - (D) the boys really were no danger to Ralph.
 - (E) the officer has been searching for the boys since their plane crash.
34. This passage supports the novel’s classification as
- (A) an adventure story.
 - (B) an allegory.
 - (C) a romance.
 - (D) a tragedy.
 - (E) a loss-of-innocence novel.
35. The formal reference to Percival Wemys Madison suggests that
- (A) the boy will be returning home to wealth.
 - (B) the formalities of British society have been restored.
 - (C) the naval officer recognizes the boy.
 - (D) the boy cannot even remember his name.
 - (E) the use of formal names has been rendered futile by the war.

MULTIPLE-CHOICE ANSWERS WITH EXPLANATIONS

1. (A) is too broad a generalization to leap to given the distant nature of the boy's relationship with Henry. (B) is tempting, except that Henry is a little boy, and it is later stated that he would not have known any different if he had been told the boy had flown home. (E) is likewise tempting, but the fire that presumably killed the boy was the result of carelessness and stupidity, not savagery (like the later fire). There is no sense of rebirth (D) in the boy's being missing or a cousin of Henry's. However, since the boy seems to have been killed in the fire, chosen at random, and is now not missed most clearly suggests (C).
2. Clearly, the fact that the other boys' being smaller than Henry is the reason he is their leader supports (D) as the correct answer.
3. The absence of the word "and" from the list makes this an asyndeton (C).
4. (E) happens BEFORE Percival begins to cry. (B) is not correct for, although Maurice feels the unease of wrongdoing, he is not necessarily sorry for it. (A) is the correct answer. Maurice hurries away because of the conflict inside caused by the rules of society he has lived with thus far.
5. (B) is correct. The subject has two verbs, muttered and broke.
6. The fact that the civilization "lay in ruins" makes (B) the only plausible answer.
7. Throughout the novel, nature is, at worst, a neutral entity, thus eliminating (B). (C) is tempting, but is belied by Roger and Maurice's actions. The sandcastles might support (D), but they are certainly not the focus of the entire passage. Likewise, (E) is supported by some actions, but not the full passage. The lazy rhythm of the passage, the attention to the tides and the small remnants of life in the tidal pools and then the long examination of the trees, the coconuts, and the stones on the beach, the "tokens of preposterous time," strongly suggest (A).
8. The attention to detail, the lack of any personification or celebration of nature, and the fact that actions are reported but not judged all point to (A) as the correct answer.
9. Tacit is an adjective, thus eliminating (A) – (C). (E) is a tempting guess, but (D) expresses the definition of the word.
10. The key word in the phrase is "continents," suggesting two masses of land that may at one point have been joined but were separated by what used to be called "continental drift." That, plus the fact that the two boys cannot communicate suggests a coming rift. Thus, (B) is the correct answer.

11. Clearly, the “accustomed tread” (D) points out Simon’s familiarity with the area.
12. (A), (B), (C), and (D) all describe actions performed by Simon in the passage, but there is nothing particularly Christ-like about a boy who sneaks off to a secret place and desires to maintain the secret. (D) might produce a tempting image, but is hardly enough to suggest or sustain a symbolic theme. (E), however, suggests a selfless and life-giving function, and is, therefore, the correct answer.
13. (E) is tempting, for there certainly is secretiveness on Simon’s part, but no evidence of guilt. (A) is eliminated by the fact that, for most of the passage, it is late afternoon and light is one of the predominant images. The weight of the creepers and the oppressiveness of the heat eliminate (B). (C) is also tempting, but there is no sense of expectancy in the quiet of Simon’s retreat. The acres of fruit trees, however, where even the least energetic could find food; the creepers hanging from the trees’ boughs like the rigging of ships; the space being described as a “bowl of heat and light” walled in by “dark aromatic bushes;” and the evening scents spilling out into the air all support (D).
14. The metaphor comparing the waves to “the sleeping leviathan” (A) is explicit on page 105.
15. The presence of primitive humans (A) would be more likely to leave empty egg shells (having eaten the eggs). Clearly, the terrain (B) was not too harsh for the mother bird to nest in the cave, and (C) does not inevitably account for the mother’s not returning to hatch the eggs. (E) also does not explain why the eggs were rotten. Only (D) explains a nest of untouched but unhatched eggs that have gone rotten.
16. The smoke is associated with Ralph’s desire to be rescued, and the hunters’ persistent failure to keep the signal fire burning is the primary cause of the schism on the island. This episode on Castle Rock, and the boys’ forgetting their purpose and wanting to play, triggers Ralph’s desire. Thus, only (B) is a plausible response.
17. The passage ends on the foreboding note that the boys fell “mutinously silent or muttering,” thus suggesting the possibility of a schism developing (C).
18. All of the choices are plausible and suggested to a degree in the passage. (C), however, is the strongest possibility in that the issue of Ralph’s leadership arises only when he becomes aware, yet again, that there is no smoke to signal a rescue ship, and the passage ends with the boys reacting “mutinously.)
19. “Silent voice” is literally an “oxymoron” (B).
20. Only (C) reflects the notion of the beast that Simon voiced earlier.

21. Simon's "conversation" with the beast and the beast's growing impatience with him (scolding him in the voice of a schoolmaster) reach their high point when Simon actually puts the pig's head on his own head and then faints. This action foreshadows Simon's leaving the forest, wearing the pig's head, and being mistaken for the beast.
22. Simon does recognize that the "beast" is nothing more than a pig's head on a stick, and it is suggested that he places the pig's head on his own in some sort of "identification ritual," but there is no suggestion that Simon attempts to "kill" the beast beyond destroying its myth (C).
23. The pig's head becomes associated with the beast. Covered with flies, the pig's head comes to be called the "Lord of the Flies." Simon, likewise, acknowledges that the beast is a part of them all. The title of the book, therefore, connects the slain pig to the beast and the beast to the savagery of human nature (C).
24. (C) can be immediately eliminated as irrelevant to the issue at hand. (A) is implausible, and (B) unsupportable by the text. (E) is tempting, but the passage makes it clear that the skewered pig's head is not really a demon leading the boys to a spiritual damnation. As a Christ-figure, however, and the only one to realize that the only beast the boys need to fear is in their own minds, Simon has the insight into human nature (D) that could potentially save them all.
25. Constantly in the background of Simon's encounter is the sound of laughter, presumably from the hunters' feast. Their savage celebration, and their constant desire to play in the face of their own danger, suggests (B) as the best answer.
26. To say that they cannot build a plane or boat (A) is hardly an "admission." (D) is not new, and (C) is eliminated by the fact that he wants the fire to stay lit *until dark*. (C) and (E) are both tempting, but (E) is ultimately too vague and general. Therefore, (B) is the most satisfying answer.
27. Given the time period during which the book was written, and the fact of a war taking place in the background of the novel, "Reds" clearly refers to Communists, especially the Soviet Union (C).
28. (E) is eliminated by the fact that Piggy is the only one who will die in the rest of the novel. (B) and (D) connote a positive acceptance of some reality, which is clearly not the case. (A) and (C) are tempting, but Ralph insists right up to the end that he is the chief, so (A) is the best choice.
29. A single subject (Piggy) with two or more verbs (*took* and *looked*) is a zeugma (C).

30. (A) carries too positive a connotation to serve for this scene, which seems to note the loss or passing of something important. (B) is too general, and (C) overstates the sense of loss or ending. (E) is eliminated by the fact that there is no sense of guilty regret. Thus, (D) is the best choice.
31. I and II are both true (III is tempting, but we are not told what exact mission the naval officer is on when he rescues the boys), therefore (D) is the correct answer.
32. A *deus ex machina*, literally the “god in the machine,” is the name of the plot device in which unexpected salvation arrives at the end of the story, and the reader has not been prepared for it. In this case, we have the sudden arrival of a navy cruiser and the officer who saves Ralph’s life at the last minute (B).
33. As was stated at the beginning of the novel, stories like *The Coral Island* and *Swiss Family Robinson* featured civilized families who managed to maintain their civility while shipwrecked on their islands. The boys, however, have witnessed the emergence of savagery and the sacrifice of civilized values. The officer, not understanding this, (B) thinks he is witnessing one of those idyllic stories being played out.
34. In the strictest, literary sense, romance (C) and tragedy (D) are not plausible. All of the other choices are clear possibilities, but this passage specifies that Ralph cried for the “loss of innocence,” which makes (E) the best choice.
35. The narrator states that Percival Wemys Madison, in trying to identify himself, “sought in his head for an incantation that had faded clean away,” indicating that he could not remember the name by which he was known in the world prior to the island (D).

Lord of the Flies

Advanced Placement in English Literature and Composition Teaching Unit

Study Guide Teacher's Copy

CHAPTER ONE

The Sound of the Shell

1. How do the boys end up on the island?

They are involved in some type of plane accident, although some of the details are unclear.

2. Who is “the voice” referred to on page 7? What does the voice represent?

Piggy is “the voice,” and comes to represent the voice of reason.

3. How does the reaction of the fair-haired boy differ from the fat boy's at the realization that there are no adults around?

The fat boy is startled by the thought that no adults are around and suggests perhaps the pilot is alive. He wants to make a list of the other survivors and have a meeting. In short, he wants to get things organized. The fair-haired boy seems delighted and even excited at the prospect that no adults are around. He seems not to be concerned with anything but play.

4. The language in the description of Ralph may foreshadow what?

Golding's choice of vocabulary: black shoes, kicked...fiercely, ripped off, skull-like coconuts, sliding over the skin, and snake-like clasp sets an evil tone. It seems to foreshadow a shady character.

5. How old is Ralph?

Ralph is twelve years and a few months old.

6. What is the purpose of the polysyndeton on page 12? How does it compare to an asyndeton? Cite an example.

The polysyndeton, although structurally the opposite of the asyndeton, accomplishes the same rhetorical effect: that of a feeling of multiplicity or energetic enumeration. One example of a polysyndeton is, "...a great platform of pink granitite thrust up uncompromisingly through forest and terrace and sand and lagoon to make a raised jetty..."

7. On the bottom of page 8, Piggy says, "It wasn't half dangerous..." Again on page 13, he says twice, "You can't half swim." What does Piggy mean by "half"?

When Piggy speaks using "not" and "half," it has the effect of a double negative. For example "It wasn't half dangerous" highlights the fact that it really was dangerous.

8. Describe Piggy.

Piggy is fat, wears glasses, and has asthma. He seems a bit brighter and a little more mature than Ralph, but is something of a wimp.

9. What rhetorical device does Golding use, on page 15, in his description of light and breezes?

Golding uses personification. The breezes "crept," and the palm fronds moved by the breeze seemed "to whisper" while the light "slid over their bodies or moved like bright, winged things in the shade."

10. What gives the conch value?

Piggy's declaration gives the conch its value. He recognized its power to summon the group.

11. In what sense do Ralph and Piggy complement one another while dealing with the conch?

Piggy has the idea and knows how to blow it, but only Ralph has the physical strength to do the job.

12. What is the meaning of the word "dumb" in the statement "boys were making their way toward the platform through the hot, dumb sand?"

Dumb here communicates an idea of senseless and unfeeling as well as uncommunicative.

13. Why did the boys gather as Ralph blew the conch?

They gather where Ralph is blowing the shell because it is the first evidence of authority since the apparent plane crash. The conch shell, because of its similarity to the megaphones used by the men who apparently evacuated the boys from their school, has become a symbol of authority.

14. Describe Sam and Eric.

They are identical twins, so identical that they comprise essentially a single person.

15. Reread the description of the choir leader, on page 20. Discuss Golding's use of color and imagery, and what it may foreshadow.

Golding describes the choir leader in dark, severe terms. He says the boy is skeleton-like, tall, thin, bony, crumpled, and ugly. Golding tops off the description with red hair, a black, flowing cape, and a disposition given to anger. The red and black colors are used to represent evil. The description summons images of a devil, and probably foreshadows the boy's malevolent character.

16. What about Jack Merridew indicates that he is used to commanding?

He refuses to allow his choir to rest or to remove their uniforms. He shows no sympathy for a fainted Simon. In addition to keeping the choir in order, he turns to Piggy and says, "You're talking too much...Shut up, Fatty." (Pg. 21)

17. Why is Ralph chosen over Piggy and Jack to be leader?

Although all intelligence thus far has come from Piggy, and the most obvious leader is the evil-looking Jack, Ralph is chosen, not only because of his size and attractive appearance, but also because he is in possession of the conch.

18. What is the first issue of business?

Ralph decides that they must discern whether they are on an island and sets off on an expedition with Jack and Simon. Much to Piggy's dismay, he is left behind.

19. What "unknown force" has arranged the rocks?

Gravity is the unknown force. Because of Golding's scientific background, he makes frequent reference to nature and forces, enough so that some consider nature a motif.

20. What is the first act of willful destruction? What is the boys' reaction?

The three boys on the expedition roll the large boulder down the hill watching it destroy everything in its path. They feel triumphant and spend almost five minutes admiring their act.

21. Ralph, after the three explorers reach the top, makes the statement, "This belongs to us." What is the significance of this statement?

This statement reinforces Ralph's authority. It is similar to European explorers' claiming their discoveries in the names of their kings and queens.

22. Describe the island and explain the significance of its shape.

The island is roughly boat-shaped with beautiful cliffs of pink rock and dense with trees. The island represents a boat. All the boys are on an adventure, and all are in the same boat, but where is this boat heading?

23. Describe Jack's emotional state at the end of page 31.

Jack is terrified after the pig runs off and realizes that he is standing, frozen, knife still in the air. He is humiliated that he could not kill the pig. The whole idea of blood-letting was too much for him. He has not yet lost his innocence, but vows that next time he will slice the pig open.

24. What is the most notable symbol of chapter one and what does it represent?

The conch is the most notable symbol and represents power and authority.

25. What is the general goal of the group of boys throughout chapter one?

They mostly stick to the learned behaviors of society and attempt to recreate the structures of society by electing a leader and dividing up the labor.

CHAPTER TWO

Fire on the Mountain

1. In the first paragraph of Chapter Two, Golding writes, "The choir, noticeably less of a group, had discarded their cloaks." What does this statement convey?

Even though only one day has passed, there is notable breakdown in the learned roles of society.

2. What do the anaphora add to the asyndeton, on page 32? Cite the example.

“We saw no houses, no smoke, no footprints, no boats, no people.” Used here, the asyndeton drives home the fact that the list of what is not on the island is endless. The anaphora adds punch or climax, that NO THING having to do with society can be spotted. Not only is the list endless, it is emphatically void of anything.

3. What decisions are made at the meeting held the first evening?

The boys decide they will need hunters, make rules, and make a fire. They also establish that whoever has the conch has the authority to be the speaker.

4. What allusion is made on page 34? Why is it referenced?

An allusion is made to Treasure Island, an adventure story in which a young boy finds himself in a pirate-treasure adventure. While the story is suspenseful, it is also fairly apparent that the boy is never in real danger.

5. The little boy with the mulberry-colored birthmark comes forward to speak of what? What element does he introduce? How does he describe it? How does the descriptive phrase, “the small boy twisted further into himself” hint at a theme? (Pg. 35)

The six-year-old hints at the presence of a “beastie” on the island. If this were the Garden of Eden, it could be said that the boy introduces a consideration of evil. He describes a “snake-thing,” vaguely reminiscent of the serpent in the Garden of Eden. The boy “twists” into himself, like a snake, subtly indicating, for the first time, Golding’s belief that the beast is within all of us.

6. Why does Ralph repeat the statement, “There isn’t a beastie” five times?

Ralph repeats himself, not only to convince the boy and the others, but also to convince himself.

7. Golding writes, “The shameful knowledge grew in them and they did not know how to begin confession.” (Pg. 40) What is the shameful knowledge? How is confession made?

After gathering all the wood and leaves, the leaders of the group realize that they have no idea how they will start the fire. Ralph was the first to speak, asking Jack to light the fire, and then, asking the group if anyone had any matches. Jack comes up with the idea of using Piggy’s spectacles as lenses to ignite the leaves.

8. On page 41, what rhetorical device is used in the paragraph beginning, “Life became a race...”?

In this paragraph, there are examples of alliteration: “flag of flame flying,” “...soft, cindery sound and sent...sparks.”

9. “The sun in the west was a drop of burning gold that slid nearer and nearer the sill of the world. All at once they were aware of the evening as the end of light and warmth.” (Pg. 43) The first statement is what type of rhetorical device? What did the group realize?

“The sun in the west was a drop of burning gold” is an example of a metaphor. As the sun is setting, the boys realize that a cold, dark night lies ahead.

10. In what ways is Piggy the voice of reason?

He chastises the group for acting like “a crowd of kids.” (Pg. 44) He wants them to think and plan, rather than doing things poorly. He points out that they are burning up what was to be the firewood for the distress signal. In addition, the fire that is out of control may burn up all their fruit and meat and ruin any firewood. The meeting seems to be disintegrating and Piggy, conch in hand, demands to be heard.

11. How does Jack and Ralph’s relationship develop during the building of the fire?

While building the fire, Ralph and Jack combine their efforts and work together. At some level they seem to have become comrades.

12. Does Piggy’s place in this society seem to be any different from his place in England? Why is it hard for the boys to hear Piggy?

No, Piggy seems to fill exactly the same place in society. Although he represents the voice of reason and has some good ideas, the others cannot hear him because he is whiney and weak. If someone who is stronger, such as Ralph, says the same thing, the others are able to hear and respond. The boys’ savage instincts lead them to value strength and charisma over intelligence.

13. What part of society does Piggy symbolically represent?

Piggy represents the scientific, intellectual aspects of society as even his glasses— a stereotypical symbol of rationality and intellect—enable the boys to light fires.

14. Cite the simile on page 46 describing the “littluns” and interpret it.

“...little ones running around like insects” is the simile. Piggy is trying to tell Ralph and Jack why he has not numbered the kids, and refers to the kids as insects. This simile is a play on the title. Ralph and Jack, lords of the little ones, returned, scattering them like flies before they could be numbered.

15. On what ominous note does Chapter Two end?

Chapter two ends with the suspicion that the boy with the mulberry colored birthmark is missing. The simile on page 46, “The crowd was as silent as death,” seems to foreshadow that he was likely killed, perhaps by the fire.

CHAPTER THREE

Huts on the Beach

1. How does Golding indicate the passage of time?

The second paragraph of Chapter Three says, “His sandy hair, considerably longer and lighter than it had been,” indicating that enough time had passed for his hair to grow and to be bleached by the sun.

2. The term “insects” in the first sentence on page 49 is ambiguous. What two meanings can be applied?

“Insects” in this case can mean literal bugs that would be found in the forest, or they could refer to the little boys who were labeled “insects” in Chapter Two.

3. How does Golding create a feeling of verisimilitude in the description of Jack’s hunting adventure?

Golding uses many sensory details and longer sentence structure, even some alliteration, to draw the reader in. Jack smells the air to assess it for information. His tongue crosses over dry cracked lips. The woods are silent until Jack stirs up “a nest of sticks.” The silence is shattered, and echoes are “set ringing by a harsh cry that seemed to come out of the abyss of ages.” The reader can see the beautiful flowers, and hear Jack’s heart beating. The heat rising from the droppings feel warm. (Pg. 49)

4. In addition to the huts on the beach being a shelter from the weather, in what symbolic way does Ralph think that the shelters are important?

Ralph understands that the huts will give everyone a sense of home and purpose, and will help, especially the little ones, not to be quite so fearful at night.

5. What is causing the friction between Ralph and Jack?

Ralph understands the importance of building shelters to help keep them safe until rescue. He also understands that maintaining a fire is one of the ways to facilitate their rescue. Jack is only concerned with hunting. All thoughts are consumed by it. Jack comments, "Rescue? Yes, of course! All the same, I'd like to catch a pig first—" (Pg. 53)

6. When Jack is hunting or talking about hunting, what kind of look does he have? What does this signify?

A mad look comes into Jack's eyes. It indicates he is far more savage than any of the other boys. He is nearly naked, walking about with a spear, creeping through the woods studying all the signs in the forest, long after all the others have returned to the water to play.

7. What effect does Simon's comment, "As if it wasn't a good island" have on Ralph? On the reader?

Ralph and Jack are astonished that Simon spoke. Golding inserts the statement to foreshadow danger, and to create some doubt in the reader's mind that all is well.

8. What is Jack's response to Simon's statement?

After considering the statement and even trying to brush it away, Jack admits that he, too, sometimes feels that while he is hunting in the woods, he is being hunted. It is one of the few times that the reader can sense that Jack is sympathetic toward anyone.

9. What has Ralph come to realize about society on the island?

Ralph has learned that "people don't help much." (Pg. 54)

10. What is Golding's purpose in introducing the scene of the little ones playing in the sand and in the pool?

This scene establishes the innocence of children and sets the stage, as the story develops, to contrast the loss of innocence.

11. What literary device is used in the statement “They walked along, two continents of experience and feeling, unable to communicate”? (Pg. 55)

An hyperbole is used to convey the vast differences between the two boys. As surely as two continents are vastly different—different cultures, different animals, different everything—so are these two boys. Yet, the theory that used to be known as “continental drift” asserts that those bodies that are now two separate continents were once attached and were separated by tremendous geological forces.

12. How does the narrator describe the relationship between Ralph and Jack? What does he mean?

“They looked at each other, baffled, in love and hate.” (Pg. 55) Basically, Ralph and Jack are not so very different, and, under different circumstances, might actually be friends.

13. How does Golding convey to the reader that Simon is not unfamiliar with the terrain?

Golding uses phrases such as “walked into the forest with an air of purpose,” as if to indicate Simon had some business there, or “walked with an accustomed tread.” (Pgs. 55–56) The path he followed without trouble was “just perceptible,” and he had to worm his way into the little cabin of leaves.

14. How is Simon different from Ralph and Jack?

Simon is much more a loner and more sensitive to others than either Ralph or Jack. Simon seems to have a basic goodness and kindness about him and seems connected with nature. Simon stands in contrast to the other boys as he helps with the building of the huts and helps the littluns get fruit from the higher places.

15. What societal archetypes do Ralph, Jack, and Simon seem to represent?

Ralph seems to represent the orderly forces of civilization, adult authority; Jack seems to represent the more primal, instinctual urges or the militaristic mind; and Simon, who stands on an entirely different plane from the other boys, seems to represent the spiritual side of goodness and kindness, and a connectedness with nature.

16. In what ways does the author create a Christ-likeness about Simon?

Simon, dark haired, dark skinned, and barefoot, leaves the multitudes behind to head to the mountain alone. His physical appearance, as well as his kindness and goodness, adds to the motif of Biblical parallels.

17. One of the foundations of a civilization is a unified language. How is that aspect of society developed in the microcosm on the island?

The younger boys are now referred to as “littluns” collectively. Sam and Eric do not exist separately but are now referred to as “Samneric.” The development of an island language has begun.

18. What does the simile, “the creepers dropped their ropes, like the rigging of foundered ship” add?

Comparing the vines on the island with the rigging of a ship furthers the idea that the island is merely a boat on which the boys must continue their journey together.

19. In Chapter Three, the personal conflict between Ralph and Jack mirrors the thematic conflict of the novel. What is the thematic conflict?

The thematic conflict is between civilization and savagery. At this point, civilization is still winning, but, because of the verbal arguments, the stage is set for future violent developments.

20. From what point of view is “Lord of the Flies” told?

The narrator speaks in the third-person omniscient viewpoint. Primarily, the story is told from Ralph’s point of view, but, in certain episodes, Simon or Jack is the focus.

CHAPTER FOUR

Painted Faces and Long Hair

1. Describe the rhythm of life on the island.

Morning brings bright skies, sweet air, and hope. As noon approaches, the sun is no longer pleasant, but angry overhead. All the boys run to the shade, some lying there, others sleeping. As afternoon begins, many strange sights fill their eyes. Piggy informs them that it must be mirages. The late afternoon brings a menacing coolness that soon will give way to dark. Restless, frightened boys return to their shelters to sleep.

2. What consumes the time of most of the littluns?

The littluns spend their time eating of the abundant fruit, which, because of the varying stages of ripeness, produce stomachaches and chronic diarrhea. They play in the sand and on the water’s edge.

3. What caused Maurice to cease his destruction of the littluns' castle and continue on to the water?

Maurice, although there is no adult to chastise him, "still felt the unease of wrongdoing." (Pg. 60) Maurice is still adhering to the bounds society has set for him.

4. Find and interpret the simile that describes what Henry is fascinated with.

"Like a myriad of tiny teeth in a saw, the transparencies come scavenging over the beach." This simile can be interpreted on two levels. The obvious being the transparencies' power over smaller insects, as well as Henry's power over the transparencies giving him the illusion of mastery. At a deeper level, the simile demonstrates the continuing struggle of civilization versus savagery.

5. What incident shows that Roger is still affected and still held by the learned rules of society?

After sneaking down the beach following Henry, Roger seems to be looking to make trouble as he checks to make sure no one else is around. He gets the idea to throw rocks at Henry, but he is careful not to hit the little boy—held by invisible yet strong bonds to his old life.

6. On Page 62, what is the "darker shadow"?

The "darker shadow" that creeps under Roger's skin is symbolic of the innate human evil that resides in all of us. As the novel develops, the idea of the "beastie" being outside of them gives way to the idea that the true beast lies within, under their own skin.

7. Why does Jack paint his face? How does the paint transform him?

Jack realizes that his problem in hunting pigs is that they can see him, so he gets some colored clay and some charcoal with which to paint his face. When he sees himself in a reflection, he sees that he is no longer himself, but a stranger. The mask becomes "a thing on its own, behind which Jack hid, liberated from shame and self-consciousness." (Pg. 64) Since shame, fear of retribution, and self-consciousness are primary inhibitors of inappropriate behavior, a loss of these qualities means that Jack may treat others harshly when he is concealed. The disguise is savage and primitive. It doubly removes Jack, not only from his acts, but also from the constraints of civilization.

8. Cite the synecdoche on page 64.

"The mask compelled them." The mask stands for Jack.

9. What symbolic meaning does the fire have?

Symbolically, the fire represents the boys' connection to civilization.

10. Contrast Ralph's and Jack's reactions to missing their first chance of rescue.

Ralph flies into a rage, indicating that he is still interested in the good of the whole group and tied to the outside civilization. Jack is in a state of bloody exaltation. For him, the need to be rescued is much less immediate.

11. What two worlds does the narrator say that Jack and Ralph depict?

Jack represents "the brilliant world of hunting, tactics, fierce exhilaration, skill;" Ralph represents "the world of longing and baffled commonsense." (Pg. 71) This means that Jack, by acclimating himself to the island, is beginning to represent a more primal order, while Ralph still represents the rational human of the twenty-first century. Neither is completely right or completely wrong, but each is losing the ability to understand the other's point of view.

12. Explain Jack's change towards Piggy.

Earlier, Jack was unkind to Piggy and mercilessly harassed him. Now, however, hiding behind the mask, Jack is no longer inhibited by the rules of society, or shame, and he becomes brutal—striking Piggy, not once, but twice.

13. Explain the significance of the statement, "By the time the pile [of firewood] was built, they were on different sides of a high barrier." (Pg. 73)

The boys' failure to understand each other's points of view creates a wall—a high barrier—between them that cannot be easily crossed. They now stand, as earlier suggested, continents apart. The severing of their relationship is complete.

14. Identify the protagonist and the antagonist.

Ralph is the protagonist and the antagonist is Jack.

15. The extent to which the stronger boys bully those that are weaker is an indication of what?

It is an indication of the extent to which the island civilization has disintegrated.

CHAPTER FIVE

Beast From the Water

1. Identify the major conflict of the novel.

The major conflict of the novel is person vs. self: the conflicting human instincts that exist in each of the boys—the instinct to work toward civilization and the instinct to descend towards savagery.

2. What are the secondary conflicts?

The secondary conflicts are person vs. person, epitomized in the relationship of Ralph and Jack, and person vs. nature: the boys' trying to exist on the desert island, finding food, building shelters, etc.

3. What theme is Golding developing in the opening paragraph of Chapter Five?

The theme of the loss of innocence is developed in this chapter. Pacing by the water, Ralph walks toward the strip remembering the enthusiastic exploration and the fun in the sun almost as though it was part of another life. Then he turns, walking toward the platform, overcome by the weight of responsibility.

4. Which of the characters thus far may be considered to be an antihero?

Piggy is cowardly, weak, inept, and unlucky.

5. Contrast this meeting with other meetings. What is its purpose?

This meeting is held later in the day than the previous meetings, so the lighting is very different. It is a meeting called not for fun or jokes but, "to put things straight." (Pg. 79) It is the first meeting that ends badly, with fear of the beast at an all-time high and Ralph and Jack almost openly hostile to one another.

6. How do the topics at this meeting reflect the theme?

The topics discussed at the meeting all had to do with the breakdown of their island civilization in some way or another. Items fundamental to a civilization, such as shelters, sewers, and supper, further develop the theme of civilization vs. savagery.

7. What theme does the discussion of fear on page 82 introduce?

The almost conflicting ideas that there is nothing on the island to fear but that fear has become ubiquitous begins to introduce the theme of the primal, irrational aspects of human nature that are emerging.

8. How do Ralph's and Jack's reactions to the littluns' fear indicate their divergent personalities.

Ralph, the authority-figure and representative of reason, tries to reason the fear out of the littluns, while Jack simply tries to bully it out of them.

9. Since *Lord of the Flies* is allegorical in nature, interpret what the beast may signify in a religious reading, and in a Freudian reading.

In a religious reading, the beast brings to mind the manifestation of evil, that which stands in opposition to the good. In a Freudian reading the beast represents the Id, the instinctual images and desires of the human unconscious mind.

10. What does Piggy represent in his speech at the assembly?

Piggy, half blind, stands for rules, intelligence, science, and order, which, like Piggy, are all in tatters.

11. Piggy says there isn't a beast, but there is one thing to fear. What is it? What might this foreshadow?

Piggy says, "I know there isn't no beast...I know there isn't no fear...unless we get frightened of people." Since these thoughts are included in the discussion of the beast, Golding may be drawing the connection that the beast one should fear is inside [of people].

12. What memories does Percival stir in Ralph?

As the scared Percival is pushed forward to speak, Ralph is struggling with the memory of the boy with the birthmark, unseen since the fire.

13. What additional fears does Percival's speech evoke?

The rest of the littluns begin to cry with Percival. Then he reveals that "the beast comes out of the sea." (Pg. 88) This is a moment that will haunt the boys. The sea itself surrounds them, is mysterious, prevents their rescue, and holds too much unknown for them to deal with intelligently. If a terror comes from the water, it must be powerful.

14. Interpret the statement: "Simon became inarticulate in his effort to express mankind's essential illness." (Pg. 89)

Mankind's essential illness is, in Freudian terms, the Id—the uninhibited subconscious desires that must be met. In Christian terms, it is Original Sin, the sinful nature with which everyone is born as a result of Adam and Eve's disobedience in the Garden of Eden. Simon, one that is often associated with a Christ-figure in this novel, is trying to communicate that the beast is not a force outside of themselves, but a part of their own natures.

15. What is the final straw in Ralph and Jack's relationship?

Jack snaps when Piggy is trying to talk and leaves ranting and raving. He makes the statement, "Who cares? [about the rules]." Jack takes the final step towards savagery by denouncing the only "order" there is left.

16. What prevents Ralph from blowing the conch to bring the meeting back to order?

Ralph realizes that the conch, representing civilization and order, is losing its power and knows that if he blows the conch and the boys do not respond, all order will be lost. It is better to save what semblance of authority, what illusion of civilization is left.

17. Why are Piggy and Simon adamant about Ralph's not giving up leadership?

Piggy is frightened of Jack and is concerned about what Jack is capable of. Simon doesn't elaborate, but suggests that whatever traits Ralph possesses to balance Jack's growing savagery must stay in the position of authority.

18. In the midst of the final conversation in Chapter Five, someone says, "Keep the fire going." Interpret the remark. (Pg. 94)

The fire is the symbol of hope; it is the connection that remains to the outside world. These three boys realize that in order to be rescued, in order to live, in order to hope, the fire must be kept going.

19. Find an example of irony dealing with adults, on page 94.

One of the three boys says, "[The adults] wouldn't quarrel." This statement is a perfect example of dramatic irony. The adults on the planet are engaged in a nuclear war; the children are merely, at this point, arguing among themselves.

CHAPTER SIX

Beast from Air

1. What purpose does the second paragraph of Chapter Six serve?

It reminds the reader of the larger setting surrounding the island.

2. How does the larger setting reinforce the theme of the novel?

The larger setting reinforces the theme of civilization vs. savagery as it, too, is gripped in similar conflict. Twice, mention has been made of the use of an atomic bomb, and the fighting, as evidenced by the aircraft in the distance, is still going on.

3. What is the beast from the air?

A parachute, bearing a figure that hangs with dangling limbs, is the beast from the air.

4. Why do the planes not see the fire on the island?

The planes do not see the fire on the island because (1) the fire, tended by Samneric, has gone out; and (2) the planes are engaged in their own combat in the world beyond the island.

5. After relighting the fire, what frightens Samneric? How do they respond?

As they are warming themselves by the newly lit fire, Eric calls Sam's attention to something moving. They can hear the "popping noise of fabric blown open." They scramble down the mountain as fast as they can, to the shelters, and quickly relay the story of the beast to Ralph and Piggy. (Pg. 98)

6. Why does Jack sneer and ask Ralph if he is frightened (Pg. 100)? How does Ralph respond?

Jack intends to make Ralph appear afraid and finally usurp Ralph's authority. Instead, Ralph turns the situation around by answering honestly, "Course, I'm frightened. Who wouldn't be?" This episode, and the conversation that ensues, sways the assembly of boys back to supporting Ralph and doing what it takes to get rescued.

7. What is Simon's function here?

Simon reasons out the inconsistencies of the beast: it leaves no tracks, is slow, and must be inherent in the nature of man, rather than being an external beast.

8. Who composes the group that will hunt for the beast?

The group is comprised of the "bigguns:" specifically, Ralph, Jack, Roger, and Simon.

9. How does the sea look from Ralph's vantage point? What does this association contribute to this episode?

The sea, appearing as a "sleeping leviathan," moves in and out with each breath. (Pg. 105) Because they are hunting for a "beast" that allegedly comes from the sea, it is appropriate that the sea itself should be described in terms as if it were the beast.

10. Interpret the following: “A strange thing happened in [Ralph’s] head. Something flittered there in front of his mind like a bat’s wing, obscuring his idea.” (Pg. 107)

Somehow, and for some reason, Ralph can no longer focus on the need for a signal fire and smoke in order to be rescued. He knows something is important, but the idea is vague and “flittering.” It takes Piggy always to restore Ralph’s focus.

11. What does the use of the adverb, mutinously, foreshadow?

Mutinous literally means, deposed to or engaged in open rebellion against authority. Use of this word foreshadows, that—on this boat-shaped island—most of the boys will abandon their “captain,” Ralph, and join the pirate, Jack.

CHAPTER SEVEN

Shadows and Tall Trees

1. What is significant about Ralph’s concern with his appearance as the chapter begins?

He thinks he looks sloppy, and it bothers him to realize that he is becoming accustomed to the dirt. This passage confirms his desire to return to a civilized state. In the other boys, however, Ralph sees the same signs of decay and with a heavy heart realizes, “that he did not mind;” it was “normal.” (Pg. 110)

2. How does the view of the horizon differ on this side of the island?

Instead of the filmy enchantments of mirage, the horizon is hard, clipped blue.

3. How does the change in this view affect Ralph’s thoughts?

On the other side of the island, “swathed at midday with mirage, defended by the shield of the quiet lagoon, one might dream of rescue,” but, on this side, “the brute obtuseness of the ocean” makes rescue seem impossible.

4. Cite the anaphora from page 111, and explain what it adds.

“...but here, faced by the brute obtuseness of the ocean, the miles of division, one was clamped down, one was helpless, one was condemned, one was...” This anaphora, following the thoughts of the vastness of the ocean and the hopelessness of rescue, makes the improbability of rescue seem even larger.

5. At this point, what contrast is presented by Ralph's daydream?

The daydream serves to contrast the warmth and security of what was, with his present predicament: the innocence of his past confronts the ugliness of his present.

6. What is significant about Ralph's response to his encounter with the boar?

The fact that Ralph is so pleased with himself after his minor excursion into hunting shows that he, too, partakes of the dark nature that is represented by Jack.

7. What emotions does Robert experience in the game? How about Ralph?

Robert is afraid as Jack holds him by the hair, brandishing a knife. He is sniveling at the end of the game, nursing a hurt body. Ralph is overcome with the "desire to squeeze and hurt." (Pg. 115)

8. What literary purpose does the hunt serve?

Golding uses the hunt to highlight the theme of innate evil. No matter how strong the instinct toward civilization may be, there is an innate drive towards savagery—even in someone like Ralph.

9. Why is it especially horrific and savage when Robert says, "You want a real pig... because you've got to kill him," and Jack replies, "Use a littlun"?

Although said as a joke at which everyone laughs, the idea is very primitive, reminiscent of a human sacrifice. One can imagine the boys killing a littlun at some point, either deliberately or driven by a mob mentality. After all, the lust to hurt and kill was stirred up even in Ralph, the best and most responsible of them.

10. How does Golding convey the shift of leadership that is slowly taking place?

Page 107 says, "Ralph was content to follow Jack along it [the pig run]," and again, on page 116, "Once more Jack led them along."

11. How does Golding change the mood of the story on page 116?

Golding changes the sentence and paragraph structure from short comments and dialog to lengthier descriptions that almost mimic Ralph's dreamlike state.

12. How does Golding show that Ralph is still civilized?

First, Ralph's ability to tell time is based on social convention. Secondly, Ralph is considering the good of others; he considers Piggy and the boys on the beach, and knows that he needs to get back to protect the smaller and weaker ones.

13. What does the hunting party do after Simon's departure?

They decide to break through the forest vines in search of a pig-trail that they think lies just inside the edge of the woods and leads to the mountain.

14. Now that Ralph is leading again, what is Jack's response?

Jack becomes antagonistic toward Ralph, answering curtly and stirring up trouble.

15. What causes Jack to move to the back of the line to brood?

Ralph's question, "Why do you hate me?" exposes Jack's true motive, "as though something indecent had been said." (Pg. 118)

16. After reaching the mountain, Jack and Ralph argue again. What is the row about? Why does Jack start another argument?

When the boys arrive at the mountain, Ralph decides they will rest on "the platform and climb tomorrow." Jack, sensing that he can stir up trouble, challenges the leader's decision, and, after all others decline wanting to climb, says, "I'm going up the mountain" as a challenge to seize leadership again.

17. What do the boys find on the mountain? How do they respond?

They find "something like a great-ape...sitting asleep with its head between its knees." They assume that this is the beast, and they run away, terrified.

18. Why do you suppose the author lets the reader know at the outset that it is a pilot and his parachute, not a beast that the boys find? Would there not have been greater suspense if the reader knew no more than the boys?

This is where the allegory eclipses the adventure story. Keeping the reader in suspense about what the boys encounter would possibly be more suspenseful, but Golding's point is there is no beast.

CHAPTER EIGHT

Gift for the Darkness

1. Describe how the meeting ends.

Jack, after trying to incite a mutiny, finds that no one will support him in his effort to oust Ralph. He sets the conch down, as humiliating tears flow down his cheeks.

2. What reminds the reader that the story is about young boys?

On page 127, Jack says, "I'm not going to play any longer. Not with you."

3. "The circle shivered with dread" is an example of what rhetorical device?

Since "the circle" represents the group of boys, this is an example of synecdoche.

4. What does Piggy's suggestion to move the fire to the beach accomplish in the boys? How does Piggy feel?

It is a very simple thought, but one that brings hope and purpose back to the group. Piggy feels "so full of pride in his contribution to the good of society." (Pg. 29)

5. How is Piggy's participation in the group different than in the past?

Piggy helps to fetch wood and focuses the sun through his lens to light the new fire.

6. After lighting the fire, Ralph discovers that few biguns are left. Where are they?

When Piggy says, "I expect they've gone. I expect they won't play either," he is repeating the statement Jack made when he left, connecting the missing biguns with Jack. Piggy also says he saw kids "stealing off...same way he [Jack] went..." (Pg. 131)

7. What is worrying Ralph?

Ralph worries that perhaps Simon is climbing the mountain alone.

8. Who are the first to follow Jack? Why?

The boys from the choir are the first to follow Jack. He was their leader back in England, and they are used to following his lead. Familiarity offers some security to them.

9. What is Jack's plan after naming himself "Chief"? What is his plan regarding the beast?

His plan is to hunt—the same plan he has had all along. Jack says, "forget the beast," but just in case the beast is real, we will leave him an offering. (Pg. 133)

10. How does the hunt add to the development of the theme?

The hunt furthers the development of the theme by showing just how far the savagery is going. The hunters do not only hunt a pig, but they hunt a mother pig. They are willing to hurt the babies, and, eventually, they kill the mother. Roger, who is now unrestrained by society's rules, is sadistic, running his spear "Right up her ass!" (Pg. 135)

11. Where does the hunt end? How do you know?

The hunt ends near the place where Simon is lying. Golding uses the adjectives used earlier when describing that spot, “open space where bright flowers grew and butterflies danced.” (Pg. 135)

12. What do the boys do with the pig? Why?

The boys slice the head off the pig. Jack has Roger “sharpen a stick at both ends.” They jam the stick into the ground and leave the skewered head of the sow as an offering to the beast. (Pg. 136)

13. Interpret the title of the chapter, “Gift for the Darkness,” in two ways.

Literally, the boys leave the head of the sow as a gift for the beast, to appease something they do not understand. Spiritually, the head is a sacrifice to their own primitive natures that are growing increasingly cruel and dangerous.

14. Interpret the statement, “The half-shut eyes were dim with the infinite cynicism of adult life.” (Pg. 137)

The “half-shut eyes” are the lifeless eyes of the severed sow’s head. Killing a mother pig still nursing her piglets—and the brutality with which the boys killed her—marks a new low in the hunters’ devolution. After Jack’s insistence that he was not going to “play” any longer, there is no innocence left in his character. There is no faith, only fearful superstition. The dead pig is the image of adult cynicism.

15. “Run away, said the head silently...” is an example of what literary term? (Pg. 137)

If one is saying something, then one is not silent. This is an example of an oxymoron.

16. The pig’s head, being surrounded by flies, has become the Lord of the Flies. “Lord of the Flies” is an English translation of the name Beelzebub, a common name for either Satan or one of his chief demons. What is the connection between the beast and this skewered sow’s head?

One might conclude that Golding is saying that within each of us is an ignorance and an inherent evil that constitutes the beast. The beast equals fear, the unknown, and the savagery inside. Civilization, culture, social convention are all thin veneers covering an inner brutality. And religion seems only to be a fearful and irrational response to this fear.

17. What truth has Simon realized that no one else seems to comprehend?

Simon comprehends the truth that the beast is inside each one of us.

18. Simon is the only character who does not feel morality as an artificial imposition of society. For whom might he be a foil?

Simon is a foil for the group as a whole to varying degrees, but certainly a foil for Jack and Roger, as Simon, by contrast, points up the qualities and characteristics of the others.

19. The act of placing the sow's head near the forest glade filled with butterflies and flowers highlights what theme?

The sow's head placed near the forest glade highlights the theme of the loss of innocence. This glade is a symbol of innocence and the sadistic murdering of the pig desecrates it. The bloody offering is a powerful symbol of innate human evil disrupting childhood.

20. How does the Lord of the Flies foreshadow Simon's death?

The Lord of the Flies warns Simon that all of the others will "do" him.

21. "The Island was getting worse and worse" is an example of what literary device? Interpret the statement. (Pg. 139)

It is an example of a synecdoche. It is not the island that is changing but what the island represents—the people on the island, who are getting worse and worse.

22. How is the decline of Jack and his followers' to savagery physically displayed?

They burst on the scene as "demonic figures with faces of white, red and green," and Jack is "stark naked save for the paint." These are the images stereotypically associated with savages. (Pg. 140)

23. When Jack and the savages surprise Ralph, Piggy, and the others, Ralph runs to the fire, and Piggy runs to the conch. Interpret the symbolism.

Ralph runs to the fire to protect the only connection to the outside, their only hope of signaling for rescue. Piggy runs to protect the only symbol of authority, their only hope of retaining some law and order.

24. Give interpretations of Simon's confrontation with the Lord of the Flies from an archetypal standpoint.

Simon has been established as the Christ-figure, the self-giving mystic who understands the true nature of evil without succumbing to it. The Lord of the Flies is that inner evil expressing itself. Simon is still able to recognize that the Evil One is nothing more than a "pig's head on a stick." (p 143) Thus, Simon is an archetype of good in confrontation with Beelzebub, the archetype of evil.

25. Assign chapter eight a place on Freytag's pyramid.

Chapter Eight, particularly when Simon encounters the Lord of the Flies, converses with him, and discerns that the beast is within, is the climax of the story.

26. How does Simon complicate the philosophical statement that the novel makes about human beings?

Simon represents a separate alternative, something other than civilization or savagery. He does not exhibit innate evil, but seems both natural and good.

CHAPTER NINE

A View to a Death

1. What has happened physically to Simon?

He has had one of his fainting spells and a bloody nose.

2. After reading the first two paragraphs, explain what the title of the chapter may foreshadow.

The description of the weather in the first paragraph is fraught with elements that foreshadow the coming conflict: the built-up clouds, rising hot air, the expectation of an "explosion," the change of bright sunlight into colorless glare, all point to a pending outbreak of violence. The title of the chapter, "A View to a Death," clearly foreshadows that death on the island is inevitable. Simon, bloody and lying face down, as well as the sow's head and pile of guts, contribute to the sense of inevitability.

3. What does Simon's vision teach him? When is the vision fulfilled?

The vision teaches Simon that the beast exists in all human beings. The vision is ironically fulfilled when Simon is himself identified with the beast and is destroyed.

4. What Biblical parallels may be drawn from Simon's walk?

Simon, bloodied and staggering, with the light gone from his eyes, walks with determination to the mountain and finds the dead man caught in the parachute. He falls before the dead man, vomiting, and frees the body—the beast. Knowing now that the beast is harmless, he must tell the other boys. Christ, bloodied and staggering, walked with determination to the hill of Golgotha. His goal was to render harmless the devil—the beast.

5. What does “parody” mean in the statement, “The tangle of lines showed him the mechanics of this parody; he examined the white nasal bones, the teeth, the colors of corruption.” (Pg. 146)

Simon discovers that that which had terrified the boys as the beast is nothing more than a dead human, brought into a mockery of life by the wind and the rigging of his parachute and harness. The boys’ superstitious terror is mocked (parodied) by the simple mechanics of wind and fabric and cord.

6. What is the significance of the boys’ apparently inappropriate laughter in the last paragraph of page 148?

The laughing here is portrayed as more manic and savage than humorous or joyful. The description of Jack sitting “like an idol,” surrounded by offerings of cooked flesh, adds a frenetic, religious zeal to the atmosphere.

7. What does the dance signify?

As demented as the dance is, the boys on the island “move as a single organism;” there is order, though evil, and there is civilization, though savage.

8. What two statements or phrases seem to foreshadow that there will be trouble before the night ends?

Piggy’s comment, “Come away. There’s going to be trouble,” and, “the center of the ring yawned emptily.”

9. Simon arrives at the beach in the middle of the storms raging both in the boys and in the skies. What happens to him? What does it symbolize?

Simon crawls out of the woods, bloodied and exhausted and somewhat unrecognizable in the dark. The group, already worked into a frenzy, perceive him as the beast and bludgeon him to death. Simon’s death may symbolize that savagery has overtaken civilization; that goodness is gone and evil reigns.

10. What becomes of the dead parachutist?

Just after witnessing the savages in action, he rises up and the parachute carries him over the trees, scaring the boys on his way to the ocean. All signs of civilization have left the island.

11. Who are the “moonbeam-bodied creatures with fiery eyes”? (Pg. 154)

The moonbeam-bodied creature is the term that Golding uses to refer to the water bubbles. This personification makes the water come alive as it slowly lifts Simon and carries him to his watery grave.

12. Describe the similarities in the way the chapter begins and ends.

The chapter begins with a detailed description of cloud activity and ends with a dissertation on gravity. Golding's background is in science, and there are many occasions where scientific references challenge any temptation to romanticize nature or natural law.

CHAPTER TEN

The Shell and the Glasses

1. Contrast the seats of authority. How do the seats support the theme?

Ralph's seat is a polished seat next to which the white conch gleams. Jack's seat is a log, painted and garlanded, as is Jack. One seat reflects civilization; one seat reflects savagery.

2. How does Golding highlight the transition from civilization to savagery?

The boys are now referred to as savages, and Jack is now called the chief.

3. What is the difference in the way the two camps deal with the Simon's murder?

At Ralph's camp, only Ralph actually admits to participation and suggests that they "murdered" Simon. The word "murder," a term associated with the rational system of law and a civilized moral code, seems out of place in this context. After Sam and Eric arrive, it is generally agreed upon that they won't talk about it, that they did not really participate, and then, finally, that they all left early. There is visible remorse.

At Jack's camp, there is no acknowledgement that they murdered a boy, a friend, Simon. Instead, they say the beast, "disguised," crawled out of the woods, but was not killed because "how could we kill the beast"? He'll probably be back. There is no sign of remorse. (Pg. 160)

4. What double function does the fire on the beach now have?

First, it will "send a beckoning column of smoke," and secondly, it will "be a hearth now and a comfort till they [sleep]." (Pg. 162)

5. What in this chapter signifies the end of hope?

On page 164, when Ralph agrees, "Let the fire go then, for tonight."

6. This is not the first time that Piggy's aunt is mentioned. What does this introduce to the story?

The mentioning of Piggy's aunt throughout the story introduces the mother's voice, the woman's voice. In fact, Piggy is the female voice on the island throughout the story.

7. In the raid, why are Piggy's glasses taken, but not the shell?

The conch is only a symbol of authority and has power only when the society agrees that it does. For Jack, the shell is, now, only a shell. The glasses, however, give him real power because he is the only one with the ability to start a fire. "He was a chief now, in truth." (Pg. 168)

CHAPTER ELEVEN

Castle Rock

1. Contrast Jack's and Ralph's attitudes toward their appearance.

Hiding behind paint, Jack is a contented, dirty mess, but Ralph longs for combed hair and a clean face.

2. What is the significance of Piggy's holding the conch when the boys go to claim back the glasses?

To the boys, the conch is still a symbol of law and authority. It is their persistent belief in this symbol that separates them from the lawless savages of Castle Rock.

3. On page 171, Sam says that Jack will be painted. What is Sam implying?

Sam understands that when Jack has paint on his face, the Jack they knew at school is gone and a ruthless, savage replaces him.

4. Ralph insists his tribe wash so they can be like they used to be, but is reminded by the others that they bathe every day. What theme is supported?

The fact that Ralph still feels it is important to make a presentable appearance at the meeting with the savages shows that civilization has not been completely eradicated from the island.

5. In the middle of page 173, the twins see Ralph "as though they were seeing him for the first time." What does the statement imply?

The statement implies that the twins are seeing a side of Ralph that they had not noticed before, most probably his apparent weakness in the face of Jack's apparent strength.

6. Interpret the statement: "Freed by the paint, they had tied their hair back."

Ralph, Sam, Eric, and Piggy had discussed tying their hair back prior to coming to Jack's camp. However, because of society's rules, they decided not to, since it would make them look like girls. The savages, no longer bound by social convention and hidden behind their paint, had their hair tied back.

7. What actions show that the tribe has not completely abandoned the established society of the island?

There are times when the conch can still quiet the crowd. Also, when Jack gives the order to tie up Sam and Eric, the tribe does not, at first, respond.

8. Find and interpret the metaphor on page 180.

"Jack had backed right against the tribe and they were a solid mass of menacing that bristled with spears." Now, united in the excitement of the moment, the tribe stands behind Jack as a unified mass of menacing, ready for a fight.

9. The word "zup" is an example of what literary term? (Pg. 180)

"Zup" is an example of a word that represents a sound, an onomatopoeia.

10. The death of Piggy and the destruction of the conch signify what?

Piggy's death represents the death of intellect and reason. The destruction of the conch represents the death of lawful authority.

11. Contrast Roger with Jack.

Although both boys are evil, Roger is evil for evil's sake. Earlier in the book, Roger was the one throwing the rocks at the younger boys but not hitting them because of the conditioning of society. Now, under Jack's irresponsible authority, he can unleash his innate cruelty. Roger is truly a sadist. Jack still needs paint to hide behind and, although evil, is not sadistic.

12. Trace the progression of Roger's savagery in this chapter.

Roger begins by throwing a stone at Samneric but aims to miss. With this act, "some source of power began to pulse in Roger's body." (Pg. 175) He then throws rocks at Piggy and Ralph. In an instant, he purposely dislodges the large rock that kills Piggy and, finally, he throws a spear at Ralph.

13. Describe the changes in the depiction of the conch.

The conch begins as the continued symbol of authority. It then has one of Piggy's tears on it as it reverentially handled and carefully carried. At Castle Rock, the conch, white and magical, is a "talisman, the fragile, shinning beauty." Shattered by the rock, it "exploded into a thousand white fragments and ceased to exist." (Pg. 168-181)

14. How is Piggy portrayed at the moment of his death?

Piggy is compared to his alter ego, the pig: "Piggy's arms and legs twitched a bit, like a pig's after it has been killed." (Pg. 181)

15. What becomes of Sam, Eric, and Ralph?

Sam and Eric are captured and forced to join the tribe. Ralph escapes by running into the woods.

CHAPTER TWELVE

Cry of the Hunters

1. Explain the following observation: "But really, thought Ralph, this was not Bill. This was a savage whose image refused to blend with that ancient picture of a boy in shorts and shirt." What does Ralph mean? (Pg. 183)

Ralph knows Bill. They passed each other in the halls in school, and this is not that Bill. So who is this Bill? This Bill is a boy who has unleashed the beast within and does not know how to gain control of it.

2. Complete the thought "Feast today, and then tomorrow..." (Pg. 184) What does it suggest?

The line is very similar to The Gospel According to Luke 12: 19-20:

- 12:19: And I will say to my soul, Soul, you have many goods laid up for many years; take your ease, eat, drink, and be merry.*
- 12:20: But God said to him, You fool, this night your soul shall be required of you: then who shall own those things, which you have prepared?*

It has often been paraphrased as, "Eat, drink, and be merry, for tomorrow we die."

Ralph thinks this thought knowing that the next day he will be hunted like an animal by the savages, and probably killed.

3. Cite and interpret the simile on page 185.

“The skull gleamed as white as ever the conch had done.” The comparison is made between the Lord of the Flies and the conch. The conch, once the symbol of power and authority, is replaced by the new symbol of power and authority, the Lord of the Flies.

4. What does Ralph attribute his being an outcast to?

“Cos, I had some sense.” (Pg. 186) Ralph was outcast because he represented the voice of lawful authority. Piggy represented reason and rational thought and was destroyed. Simon represented innate, untainted goodness, and he was mistaken for the beast and destroyed.

5. Ralph decides to go back to Jack’s camp and finds that it is Samneric’s turn to guard the entrance. What does he find out from them?

Ralph learns that the next day the tribe will hunt for him, starting at one end of the island and moving towards the other.

6. What is the significance of the stick sharpened at both ends that Roger has planned for Ralph?

The pig’s head was skewered on a stick that was sharpened at both ends. One end was stuck into the ground and the pig’s head was impaled on the other. Clearly, Roger is suggesting that they are going to cut off Ralph’s head—possibly as another offering for the beast.

7. How does the tribe find Ralph in the thicket? What do they do to flush him out?

The tribe finds Ralph quickly since they extracted the information the night before from Samneric. They try to flush Ralph out by dropping large rocks on him, and then by starting a fire in the underbrush.

8. What is ironic about the fire the tribe creates to flush out Ralph?

It has been Ralph all along insisting on the need for a fire, and yet he could not get the group to keep a firing going. This fire, created by the tribe for his harm, will actually be used for his good and will be the fire that attracts a passing boat.

9. Find the metaphor and alliteration on page 200.

“He...became fear: hopeless fear on flying feet rushing through the forest.”

10. In Chapter Twelve, what plot event serves as essentially a *deus ex machina*?

The naval officer is a deus ex machina, an improbable character that suddenly appears to resolve a situation. And for Ralph, he comes just in the nick of time.

11. What is significant about the fact that Percival cannot even remember his name?

Percival's forgetfulness signifies the extent to which savagery has replaced all knowledge of civilization.

12. Why does the officer allude to Coral Island?

The Coral Island was a 19th-century novel about a group of British schoolboys shipwrecked on a deserted island. The key difference is that the boys in The Coral Island establish an idyllic society. The officer shows his naivete by assuming the boys on this island are at all like the boys in the children's story.

13. Why does Ralph weep?

"Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy." (Pg. 202)

14. In the microcosm on the island, what does each of these boys represent: Ralph, Piggy, Jack, Roger, and Simon?

- a. Ralph represents civilization with its lawful, democratic processes.*
- b. Piggy represents reason and rational thought.*
- c. Jack represents the savage beneath the surface, which, given the proper conditions, surfaces and manifests itself.*
- d. Roger represents the utter inhumanity to which humans can stoop when there are no civilizing checks to restrain them.*
- e. Simon, of all the characters, represents the spiritual side of human nature. He hears the Lord of the Flies speak and is the first to realize that the beast is within each of us, but because of his nervousness he cannot articulate this understanding. In the end, when he tries to tell the others, he is killed.*

15. What is ironic about the rescue of the boys?

It is ironic that the rift between Ralph and Jack began over the issue of keeping the rescue fire burning, and the fire that finally effects their rescue was set to destroy Ralph. It is likewise ironic that it was a fire set by Jack's followers—who no longer cared about being rescued—that led to their rescue.

Lord of the Flies

Advanced Placement in English Literature and Composition Teaching Unit

Study Guide Student Copy

CHAPTER ONE

The Sound of the Shell

1. How do the boys end up on the island?
2. Who is “the voice” referred to on page 7? What does the voice represent?
3. How does the reaction of the fair-haired boy differ from the fat boy’s at the realization that there are no adults around?
4. The language in the description of Ralph may foreshadow what?
5. How old is Ralph?

6. What is the purpose of the polysyndeton on page 12? How does it compare to an asyndeton? Cite an example.
7. On the bottom of page 8, Piggy says, "It wasn't half dangerous..." Again on page 13, he says twice, "You can't half swim." What does Piggy mean by "half"?
8. Describe Piggy.
9. What rhetorical device does Golding use, on page 15, in his description of light and breezes?
10. What gives the conch value?
11. In what sense do Ralph and Piggy complement one another while dealing with the conch?

12. What is the meaning of the word “dumb” in the statement “boys were making their way toward the platform through the hot, dumb sand?”
13. Why did the boys gather as Ralph blew the conch?
14. Describe Sam and Eric.
15. Reread the description of the choir leader, on page 20. Discuss Golding’s use of color and imagery, and what it may foreshadow.
16. What about Jack Merridew indicates that he is used to commanding?
17. Why is Ralph chosen over Piggy and Jack to be leader?
18. What is the first issue of business?

19. What “unknown force” has arranged the rocks?
20. What is the first act of willful destruction? What is the boys’ reaction?
21. Ralph, after the three explorers reach the top, makes the statement, “This belongs to us.” What is the significance of this statement?
22. Describe the island and explain the significance of its shape.
23. Describe Jack’s emotional state at the end of page 31.
24. What is the most notable symbol of chapter one and what does it represent?
25. What is the general goal of the group of boys throughout chapter one?

CHAPTER TWO

Fire on the Mountain

1. In the first paragraph of Chapter Two, Golding writes, “The choir, noticeably less of a group, had discarded their cloaks.” What does this statement convey?
2. What do the anaphora add to the asyndeton, on page 32? Cite the example.
3. What decisions are made at the meeting held the first evening?
4. What allusion is made on page 34? Why is it referenced?
5. The little boy with the mulberry-colored birthmark comes forward to speak of what? What element does he introduce? How does he describe it? How does the descriptive phrase, “the small boy twisted further into himself” hint at a theme? (Pg. 35)
6. Why does Ralph repeat the statement, “There isn’t a beastie” five times?
7. Golding writes, “The shameful knowledge grew in them and they did not know how to begin confession.” (Pg. 40) What is the shameful knowledge? How is confession made?

8. On page 41, what rhetorical device is used in the paragraph beginning, “Life became a race...”?
9. “The sun in the west was a drop of burning gold that slid nearer and nearer the sill of the world. All at once they were aware of the evening as the end of light and warmth.” (Pg. 43) The first statement is what type of rhetorical device? What did the group realize?
10. In what ways is Piggy the voice of reason?
11. How does Jack and Ralph’s relationship develop during the building of the fire?
12. Does Piggy’s place in this society seem to be any different from his place in England? Why is it hard for the boys to hear Piggy?
13. What part of society does Piggy symbolically represent?
14. Cite the simile on page 46 describing the “littluns” and interpret it.
15. On what ominous note does Chapter Two end?

CHAPTER THREE

Huts on the Beach

1. How does Golding indicate the passage of time?
2. The term “insects” in the first sentence on page 49 is ambiguous. What two meanings can be applied?
3. How does Golding create a feeling of verisimilitude in the description of Jack’s hunting adventure?
4. In addition to the huts on the beach being a shelter from the weather, in what symbolic way does Ralph think that the shelters are important?
5. What is causing the friction between Ralph and Jack?
6. When Jack is hunting or talking about hunting, what kind of look does he have? What does this signify?

7. What effect does Simon's comment, "As if it wasn't a good island" have on Ralph? On the reader?
8. What is Jack's response to Simon's statement?
9. What has Ralph come to realize about society on the island?
10. What is Golding's purpose in introducing the scene of the little ones playing in the sand and in the pool?
11. What literary device is used in the statement "They walked along, two continents of experience and feeling, unable to communicate"? (Pg. 55)
12. How does the narrator describe the relationship between Ralph and Jack? What does he mean?
13. How does Golding convey to the reader that Simon is not unfamiliar with the terrain?

14. How is Simon different from Ralph and Jack?
15. What societal archetypes do Ralph, Jack, and Simon seem to represent?
16. In what ways does the author create a Christ-likeness about Simon?
17. One of the foundations of a civilization is a unified language. How is that aspect of society developed in the microcosm on the island?
18. What does the simile, “the creepers dropped their ropes, like the rigging of foundered ship” add?
19. In Chapter Three, the personal conflict between Ralph and Jack mirrors the thematic conflict of the novel. What is the thematic conflict?
20. From what point of view is “Lord of the Flies” told?

CHAPTER FOUR

Painted Faces and Long Hair

1. Describe the rhythm of life on the island.
2. What consumes the time of most of the littluns?
3. What caused Maurice to cease his destruction of the littluns' castle and continue on to the water?
4. Find and interpret the simile that describes what Henry is fascinated with.
5. What incident shows that Roger is still affected and still held by the learned rules of society?
6. On Page 62, what is the "darker shadow"?

7. Why does Jack paint his face? How does the paint transform him?
8. Cite the synecdoche on page 64.
9. What symbolic meaning does the fire have?
10. Contrast Ralph's and Jack's reactions to missing their first chance of rescue.
11. What two worlds does the narrator say that Jack and Ralph depict?
12. Explain Jack's change towards Piggy.
13. Explain the significance of the statement, "By the time the pile [of firewood] was built, they were on different sides of a high barrier." (Pg. 73)
14. Identify the protagonist and the antagonist.
15. The extent to which the stronger boys bully those that are weaker is an indication of what?

CHAPTER FIVE

Beast From the Water

1. Identify the major conflict of the novel.
2. What are the secondary conflicts?
3. What theme is Golding developing in the opening paragraph of Chapter Five?
4. Which of the characters thus far may be considered to be an antihero?
5. Contrast this meeting with other meetings. What is its purpose?
6. How do the topics at this meeting reflect the theme?
7. What theme does the discussion of fear on page 82 introduce?

8. How do Ralph's and Jack's reactions to the littluns' fear indicate their divergent personalities.
9. Since *Lord of the Flies* is allegorical in nature, interpret what the beast may signify in a religious reading, and in a Freudian reading.
10. What does Piggy represent in his speech at the assembly?
11. Piggy says there isn't a beast, but there is one thing to fear. What is it? What might this foreshadow?
12. What memories does Percival stir in Ralph?
13. What additional fears does Percival's speech evoke?
14. Interpret the statement: "Simon became inarticulate in his effort to express mankind's essential illness." (Pg. 89)

15. What is the final straw in Ralph and Jack's relationship?
16. What prevents Ralph from blowing the conch to bring the meeting back to order?
17. Why are Piggy and Simon adamant about Ralph's not giving up leadership?
18. In the midst of the final conversation in Chapter Five, someone says, "Keep the fire going." Interpret the remark. (Pg. 94)
19. Find an example of irony dealing with adults, on page 94.

CHAPTER SIX

Beast from Air

1. What purpose does the second paragraph of Chapter Six serve?
2. How does the larger setting reinforce the theme of the novel?
3. What is the beast from the air?
4. Why do the planes not see the fire on the island?
5. After relighting the fire, what frightens Samneric? How do they respond?
6. Why does Jack sneer and ask Ralph if he is frightened (Pg. 100)? How does Ralph respond?

7. What is Simon's function here?
8. Who composes the group that will hunt for the beast?
9. How does the sea look from Ralph's vantage point? What does this association contribute to this episode?
10. Interpret the following: "A strange thing happened in [Ralph's] head. Something flittered there in front of his mind like a bat's wing, obscuring his idea." (Pg. 107)
11. What does the use of the adverb, mutinously, foreshadow?

CHAPTER SEVEN

Shadows and Tall Trees

1. What is significant about Ralph's concern with his appearance as the chapter begins?
2. How does the view of the horizon differ on this side of the island?
3. How does the change in this view affect Ralph's thoughts?
4. Cite the anaphora from page 111, and explain what it adds.
5. At this point, what contrast is presented by Ralph's daydream?
6. What is significant about Ralph's response to his encounter with the boar?

7. What emotions does Robert experience in the game? How about Ralph?
8. What literary purpose does the hunt serve?
9. Why is it especially horrific and savage when Robert says, “You want a real pig... because you’ve got to kill him,” and Jack replies, “Use a littlun”?
10. How does Golding convey the shift of leadership that is slowly taking place?
11. How does Golding change the mood of the story on page 116?
12. How does Golding show that Ralph is still civilized?

13. What does the hunting party do after Simon's departure?
14. Now that Ralph is leading again, what is Jack's response?
15. What causes Jack to move to the back of the line to brood?
16. After reaching the mountain, Jack and Ralph argue again. What is the row about? Why does Jack start another argument?
17. What do the boys find on the mountain? How do they respond?
18. Why do you suppose the author lets the reader know at the outset that it is a pilot and his parachute, not a beast that the boys find? Would there not have been greater suspense if the reader knew no more than the boys?

CHAPTER EIGHT

Gift for the Darkness

1. Describe how the meeting ends.
2. What reminds the reader that the story is about young boys?
3. “The circle shivered with dread” is an example of what rhetorical device?
4. What does Piggy’s suggestion to move the fire to the beach accomplish in the boys? How does Piggy feel?
5. How is Piggy’s participation in the group different than in the past?
6. After lighting the fire, Ralph discovers that few biguns are left. Where are they?

7. What is worrying Ralph?
8. Who are the first to follow Jack? Why?
9. What is Jack's plan after naming himself "Chief"? What is his plan regarding the beast?
10. How does the hunt add to the development of the theme?
11. Where does the hunt end? How do you know?
12. What do the boys do with the pig? Why?
13. Interpret the title of the chapter, "Gift for the Darkness," in two ways.

14. Interpret the statement, “The half-shut eyes were dim with the infinite cynicism of adult life.” (Pg. 137)
15. “Run away, said the head silently...” is an example of what literary term? (Pg. 137)
16. The pig’s head, being surrounded by flies, has become the Lord of the Flies. “Lord of the Flies” is an English translation of the name Beelzebub, a common name for either Satan or one of his chief demons. What is the connection between the beast and this skewered sow’s head?
17. What truth has Simon realized that no one else seems to comprehend?
18. Simon is the only character who does not feel morality as an artificial imposition of society. For whom might he be a foil?
19. The act of placing the sow’s head near the forest glade filled with butterflies and flowers highlights what theme?

20. How does the Lord of the Flies foreshadow Simon's death?
21. "The Island was getting worse and worse" is an example of what literary device? Interpret the statement. (Pg. 139)
22. How is the decline of Jack and his followers' to savagery physically displayed?
23. When Jack and the savages surprise Ralph, Piggy, and the others, Ralph runs to the fire, and Piggy runs to the conch. Interpret the symbolism.
24. Give interpretations of Simon's confrontation with the Lord of the Flies from an archetypal standpoint.
25. Assign chapter eight a place on Freytag's pyramid.
26. How does Simon complicate the philosophical statement that the novel makes about human beings?

CHAPTER NINE

A View to a Death

1. What has happened physically to Simon?
2. After reading the first two paragraphs, explain what the title of the chapter may foreshadow.
3. What does Simon's vision teach him? When is the vision fulfilled?
4. What Biblical parallels may be drawn from Simon's walk?
5. What does "parody" mean in the statement, "The tangle of lines showed him the mechanics of this parody; he examined the white nasal bones, the teeth, the colors of corruption." (Pg. 146)
6. What is the significance of the boys' apparently inappropriate laughter in the last paragraph of page 148?

7. What does the dance signify?
8. What two statements or phrases seem to foreshadow that there will be trouble before the night ends?
9. Simon arrives at the beach in the middle of the storms raging both in the boys and in the skies. What happens to him? What does it symbolize?
10. What becomes of the dead parachutist?
11. Who are the “moonbeam-bodied creatures with fiery eyes”? (Pg. 154)
12. Describe the similarities in the way the chapter begins and ends.

CHAPTER TEN

The Shell and the Glasses

1. Contrast the seats of authority. How do the seats support the theme?
2. How does Golding highlight the transition from civilization to savagery?
3. What is the difference in the way the two camps deal with the Simon's murder?
4. What double function does the fire on the beach now have?
5. What in this chapter signifies the end of hope?
6. This is not the first time that Piggy's aunt is mentioned. What does this introduce to the story?
7. In the raid, why are Piggy's glasses taken, but not the shell?

CHAPTER ELEVEN

Castle Rock

1. Contrast Jack's and Ralph's attitudes toward their appearance.
2. What is the significance of Piggy's holding the conch when the boys go to claim back the glasses?
3. On page 171, Sam says that Jack will be painted. What is Sam implying?
4. Ralph insists his tribe wash so they can be like they used to be, but is reminded by the others that they bathe every day. What theme is supported?
5. In the middle of page 173, the twins see Ralph "as though they were seeing him for the first time." What does the statement imply?
6. Interpret the statement: "Freed by the paint, they had tied their hair back."
7. What actions show that the tribe has not completely abandoned the established society of the island?

8. Find and interpret the metaphor on page 180.
9. The word “zup” is an example of what literary term? (Pg. 180)
10. The death of Piggy and the destruction of the conch signify what?
11. Contrast Roger with Jack.
12. Trace the progression of Roger’s savagery in this chapter.
13. Describe the changes in the depiction of the conch.
14. How is Piggy portrayed at the moment of his death?
15. What becomes of Sam, Eric, and Ralph?

CHAPTER TWELVE

Cry of the Hunters

1. Explain the following observation: “But really, thought Ralph, this was not Bill. This was a savage whose image refused to blend with that ancient picture of a boy in shorts and shirt.” What does Ralph mean? (Pg. 183)
2. Complete the thought “Feast today, and then tomorrow...” (Pg. 184) What does it suggest?
3. Cite and interpret the simile on page 185.
4. What does Ralph attribute his being an outcast to?
5. Ralph decides to go back to Jack’s camp and finds that it is Samneric’s turn to guard the entrance. What does he find out from them?
6. What is the significance of the stick sharpened at both ends that Roger has planned for Ralph?
7. How does the tribe find Ralph in the thicket? What do they do to flush him out?

8. What is ironic about the fire the tribe creates to flush out Ralph?
9. Find the metaphor and alliteration on page 200.
10. In Chapter Twelve, what plot event serves as essentially a *deus ex machina*?
11. What is significant about the fact that Percival cannot even remember his name?
12. Why does the officer allude to Coral Island?
13. Why does Ralph weep?
14. In the microcosm on the island, what does each of these boys represent: Ralph, Piggy, Jack, Roger, and Simon?
15. What is ironic about the rescue of the boys?

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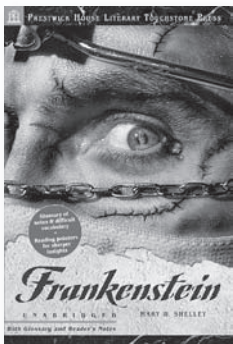
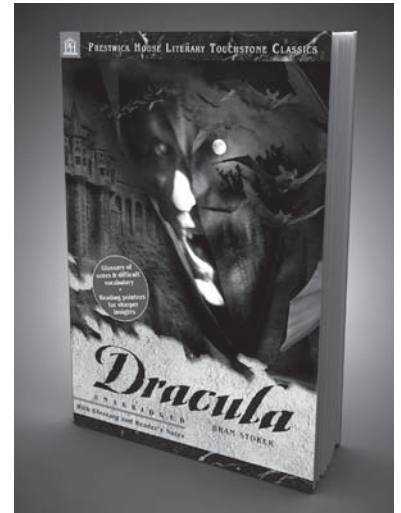
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