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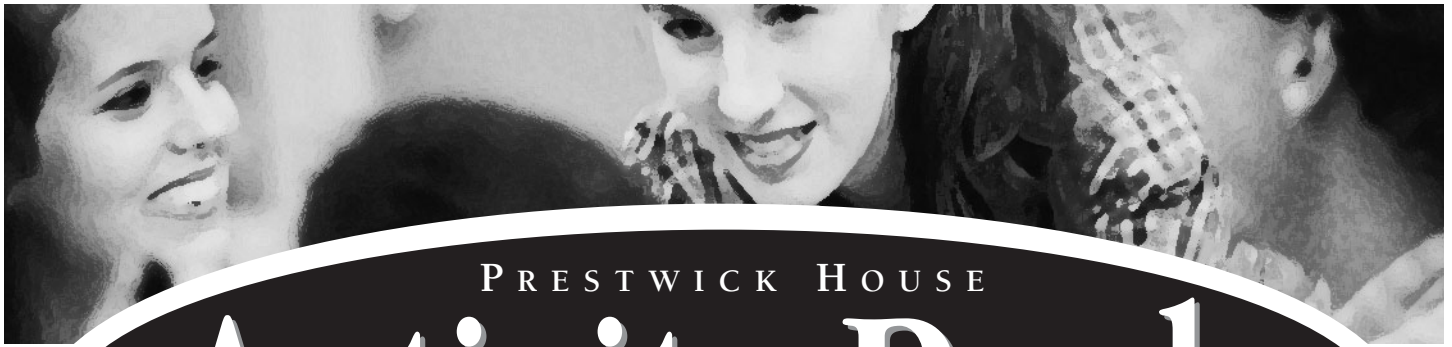
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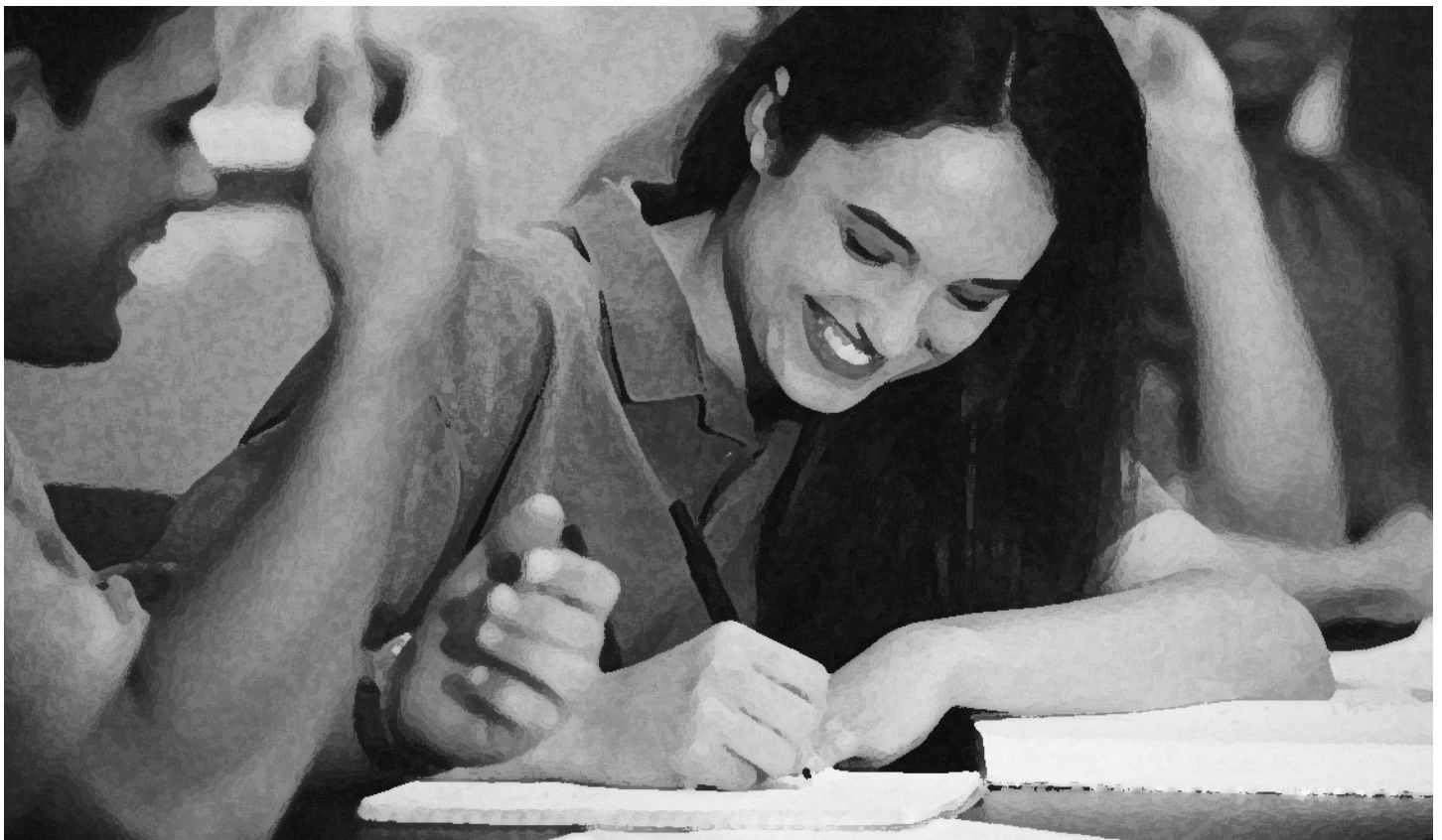


PRESTWICK HOUSE

# Activity Pack

## LORD OF THE FLIES

BY WILLIAM GOLDING



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# *Lord of the Flies*

## Activity Pack Teacher's Edition

### Pre-reading

Note: All references come from the Perigee Book edition of *Lord of the Flies*, copyright 1954.

**Objective:** Recognizing that this literary classic is both an important and fascinating work of literature.

### Activity

1. Read the following excerpt from the Press Release for the Noble Prize for Literature, 1983, awarded to William Golding for all of his novels:

William Golding's first novel, *Lord of the Flies*, 1954, rapidly became a world success and has so remained. It has reached readers who can be numbered in tens of millions. In other words, the book was a bestseller, in a way that is usually granted only to adventure stories, light reading and children's books. The same goes for several of his later novels, including *Rites of Passage*, 1980.

The reason is simple. These books are very entertaining and exciting. They can be read with pleasure and profit without the need to make much effort with learning or acumen. But they have also aroused an unusually great interest in professional literary critics, scholars, writers and other interpreters who have sought and found deep strata of ambiguity and complication in Golding's work. In those who use the tools of narration and linguistic art, they have incited to thinking, discovery and creation of their own, in order to explore the world we live in and to settle down in it. In this respect, William Golding can perhaps be compared to another Englishman, Jonathan Swift, who has also become a writer for the learned and the unlearned.

A very few basic experiences and basic conflicts of a deeply general nature underlie all his work as motive power. In one of his essays he describes how, as a young man, he took an optimistic view of existence. He believed that man would be able to perfect himself by improving society and eventually doing away with all social evil. His optimism was akin to that of other utopians, for instance, H.G. Wells.

The second world war changed his outlook. He discovered what one human being is really able to do to another. And it was not a question of head-hunters in New Guinea or primitive tribes in the Amazon region. They were atrocities committed with cold professional skill by well-educated and cultured people—doctors, lawyers, and those with a long tradition of high civilization behind them. They carried out their crimes against their own equals. He writes:

“I must say that anyone who moved through those years without understanding that man produces evil as a bee produces honey, must have been blind or wrong in the head.”

# *Lord of the Flies*

## Activity Pack Student Edition

### Pre-reading

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### Activity

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“I must say that anyone who moved through those years without understanding that man produces evil as a bee produces honey, must have been blind or wrong in the head.”

Golding inveighs against those who think that it is the political or other systems that create evil. Evil springs from the depths of man himself—it is the wickedness in human beings that creates the evil systems, or, that changes what, from the beginning, is, or could be, good into something iniquitous and destructive.

William Golding's novels and stories are, however, not only sombre moralities and dark myths about evil and about treacherous, destructive forces. As already mentioned, they are also colourful tales of adventure which can be read as such, full of narrative joy, inventiveness and excitement. In addition, there are plentiful streaks of humour-biting irony, comedy and drastic jesting. There is a vitality which breaks through what is tragic and misanthropic, frightening in fact. A vitality, a vigour, which is infectious owing to its strength and intractability and to the paradoxical freedom it possesses as against what is related. In this, too Golding reminds us of the predecessors mentioned at the beginning. His fabled world is tragic and pathetic, yet not overwhelming and depressing. There is a life which is mightier than life's conditions.

2. Assume you are the marketing director for a company that sells books to schools. It is your job to advertise a book so that it appeals to the English teacher as both a worthwhile literary work and as an entertaining novel that students might enjoy. Based on the information in this press release, create a one-page advertisement that might appear in a catalogue mailed to the schools. As you create your ad, think about the following:
  - There are many well written passages in this press release which could be thought of as “headlines” summing up some aspects of Golding’s work. For example: “writer for the learned and the unlearned,” “colorful tale of adventure,” or “streaks of humour-biting irony.”
  - Look in the press release for key words, such as “vitality,” “tragic,” and “infectious.” These words will add interest to your advertisement.
  - Be sure that the advertisement speaks to both the needs of the English teacher, who must meet curriculum standards, and to the needs of the students, who want something interesting to read.

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## Pre-reading

**Objective:** Understanding and writing about the socio-historical forces present in the lives of children during World War II.

### Activity

1. If you have access to the Internet, explore the web to find information about what life was like for English children from 1939 to 1945. One example of the kind of information available is that during this time period, most of the windows in English homes were covered with tape. Exploding bombs shattered windows even from a long way off; the tape was necessary so that the glass would not shatter and harm children.
2. Read the attached article titled *The Bristol Evacuees* by David Garmston, in which he discusses the wartime practice during World War II of shipping city children to the country in the hope that they would be safe from the bombing raids.
3. Look at the attached pictures from this era.
4. After reviewing all of this material, you should have a sense of the “mood of the times.” Consider how it must have felt to be a child growing up in a world at war. What dreams might a child raised in this era have? Would his or her outlook on mankind be a positive, hopeful one?

Write a brief two or three stanza poem expressing the mood of the times from the perspective of a ten-year-old child living in the 1940's. Your poem certainly does not need to rhyme. It might begin as follows:

Lines of brown tape  
Obscure my view.  
What will be my future?  
I wish I knew.

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## **The Bristol Evacuees**

by David Garmston

### **Sad parting**

Ray Chaffey's father kissed him goodbye and gave him his final instructions. No matter what happened he must look after his little sister and not be separated from her. Sixty years on from that emotional parting at a railway station in Bristol, Ray has been remembering the war when he was sent away as an evacuee. He was only eight years old and did not want to go. He would rather the family stayed together, even died together, than face a future with strangers.

Ray and his sister joined hundreds on the train that was taking them into the safety of the countryside. He remembers they were both wearing new Burberry raincoats. At Ilfracombe, they were taken to a hall and the locals arrived to pick which children would stay with them. "I was hoping that a nice looking lady walking through the hall would choose us but she walked right past. Soon there were children getting up from the floor and walking off with complete strangers." The room steadily emptied while Ray and his sister patiently waited for someone to take them. Eventually a woman announced that she would take the little blonde girl.

However, eight year old Ray knew his duty. "I stood up and said to her: 'You'll have to take both of us.' " The woman told him not to be silly. However, Ray insisted and held onto his sister for grim death. Finally the woman gave up. Later that afternoon, a 13 year old girl picked them out and took them home to a two up two down cottage occupied by a married couple and their five children. The exhausted evacuees shared beds with the other brothers and sisters. They were safe, but far from home and far from happy.

Ray Chaffey is now 68 but the memories of those war time years are as sharp as ever. It is clear that thousands of children who were evacuated in the war are still living with the psychological consequences of a traumatic parting. At the start of the war, Bristol had been regarded as relatively safe. However the blitz began in earnest on the night of November 24th 1940 when the Luftwaffe attacked targets across the city. The damage was dreadful. The enemy rained down explosives and incendiary bombs and then dumped barrels of oil onto the flames. The inferno could be seen for forty miles and the medieval city centre was destroyed.

### **Places of safety**

Two months earlier, there had been a daytime raid on the aircraft works on the outskirts of Bristol. The factory was near the large new public housing estates in Filton and Horfield. They were home to thousands of children and they were effectively in the front line. In those days, there was no talk of 'smart bombs' and 'collateral damage.' The only way to avoid seeing children killed was to move them. Other cities had already evacuated youngsters to safety and now it was decided that Bristol was also no place for children.

The plans swung into action. Speed, safety and efficiency were the requirements. Perhaps, the nightly explosions of falling bombs had de-sensitised the authorities about the feelings of children. Everybody believed that they were working in the children's best interests but many of the children thought that they were being abandoned. It seems incredible now that four year olds were sent off to stay with strangers for what could be years at a time. The trauma has never been properly assessed but it is now becoming clear that some of these young lives have been blighted.

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A reunion was held for the Bristol evacuees which was attended by a few dozen people. The event was aired on local BBC television and the dam of emotion burst. Dozens wrote in recounting their experiences. Often the letters ran to twenty or more pages as people poured out their hearts about events which had happened some sixty years ago.

Old soldiers have told their stories. Fighter pilots and sailors and infantrymen have been filmed and written about. The Second World War has been better documented than any other conflict in history, but the children's story has been largely missed. Some adults have kept their emotions locked away for decades. Rita Cryers, for instance, has just told her family after sixty years of silence. "I pushed it right to the back of my mind and let everything else take over. I have never talked about it." Rita is now in her late sixties but as a shy little girl, she was sent to the Forest of Dean. It is an event which still haunts her. Recently she returned to the village of Bream where she was evacuated with her brother, Brian.

Rita stopped at the house where she was billeted. "I must have been traumatised. I feel very upset because when I saw it for the first time I was a very small child and it seemed so threatening and scary. I felt cold and very lonely." Rita feels better now that she has been back to lay to rest some of those old ghosts. But she is by no means alone in having been affected all her life. Betty Taylor went to the same village. "I just feel it was not good for me, and I think the reason I get panic attacks is due to being evacuated. The family I stayed with were warm and kind, but I would never have sent my children away."

### **Different cultures**

The children from the city not only had to cope with a new family but a different culture. For these city children, the way of life in the countryside seemed primitive. Betty Taylor remembers going into her new home for the first time. "Having come from a modern house it was like going back in time. The toilet was halfway up the garden. There was no running water. The house was sunless. I was just so homesick, you can't describe that feeling. Mum kept saying to us that she didn't send us away because she did not want us. But each time she came to visit it got worse because I thought she was going to take us home and she didn't." Of course, some children fared better than others. Some talk of rosy cheeks and country air, and fresh food and plump eiderdown ducks and lifelong friends. They were the fortunate ones who swapped a loving home for loving foster parents.

June Fryer had a contrasting experience when she was evacuated from Bristol with her two sisters to Cornwall. Her elder sister Margaret was separated from them, but she stuck with seven year old Gladys. "Eventually, we were taken by a childless couple. It turned out they were the harbourmaster and his wife. They had a luxurious bungalow overlooking the harbour. When we got there they bathed us and we had a huge bedroom, just for the two of us.

"To us it was pure luxury because when we were at home we had to be five in one bedroom. When we got up, we had two boiled eggs with soldiers for our breakfast." However, those happy days were short lived. A mine killed the harbourmaster and his wife when they were out on a boat. The girls had to be rehoused and were split up. The elder sister Margaret was so unhappy that she ran away. Their father was alerted and he came and took them all home to take their chances in the blitz. Many others drifted back to Bristol which remained a key target, in the early part of the war, because of the railways, the docks and, crucially, the aircraft factories.

### **Bad memories**

Somehow the locals lived with the bombs, encouraged by a visit by the King and the Prime Minister. Friends in the United States, who had heard of the terrible bombing, sent food, clothing

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and money. Tony Hills remembers the sunny day of 25 September, 1940, which was to seal his fate for the duration of the war. He was catching bees in a jam jar when the German bombers appeared over his Bristol home and his mother grabbed him and ran to the Anderson shelter. "I was to learn that 57 Heinkell bombers dropped 100 tons of bombs in 15 seconds on Filton Aerodrome, killing 60 workers when the works shelters received a direct hit." His mother decided that he must go and he left the city on 19 February, 1941. "There were lots of squeezes and tears running down mother's cheeks."

Tony went to Clovelly and was well looked after but never felt loved. He returned to Bristol in the October of 1942, at the age of eight, when the worst of the blitz was over. It was as middle age approached that the flashbacks started. "Sometime after I reached the age of 40 I started to have regular dreams about the farm where I stayed. So real, it was as if I was still there." Ten years ago he went back to Clovelly to be reunited with the family he had stayed with. It helped him to come to terms with what had happened to him. Until then he had only been able to write about his experiences.

He bashed out his thoughts on an old typewriter. Page after page of memories and feelings rushed out. It was a healing experience and Tony is anxious to help others who have been tormented by the separation from their families. He has organised the reunions and now there is talk of a support group so that the feelings that have been pent up for a lifetime can be released. However, Tony is also sympathetic to many of the host families who took them in. "It must have been a very trying time for the local people in whose homes we were thrust. It must be realised that in those war years everybody had to experience some discomfort. I think our discomfort was little compared to some children in the war, some of whom never survived." By the time the conflict ended in 1945, all the children went home as Bristol and the rest of the country celebrated.

Until their evacuation, most of the youngsters had not travelled more than a few miles. Now they returned and some were wise beyond their years. The evacuation of thousands of children from cities all over the country is unique in British history. Sixty years on, it is worth remembering their part in the war and their share of the suffering.

*Note to teacher: This article came directly from the Internet and has been reproduced as it appeared, with minor alterations.*

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Children in outside wreckage of bombed-out home in London, 1940



Commanding General, 6<sup>th</sup> Marine Division, Okinawa

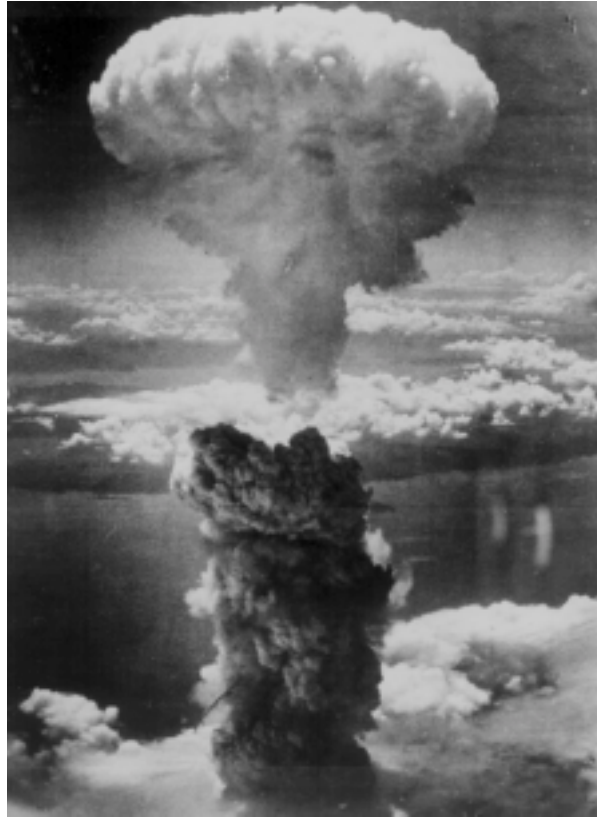


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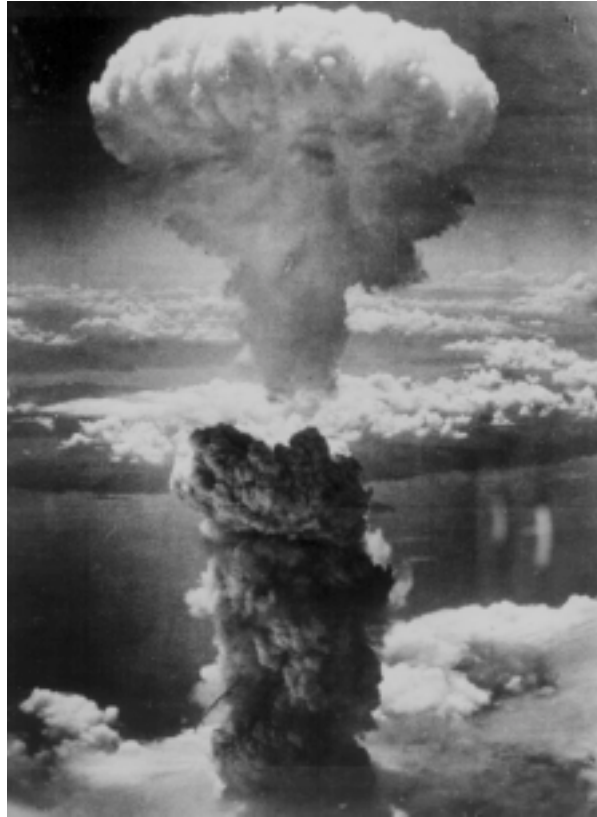




Atom bomb detonated over the Japanese city of Nagasaki



Slave laborers in Buchenwald concentration camp, Germany



Atom bomb detonated over the Japanese city of Nagasaki



Slave laborers in Buchenwald concentration camp, Germany

## Chapter 1

### Setting

#### Activity

Read the description below. On a piece of paper, draw your concept of what the island looks like.

They had guessed before that this was an island: clambering among the pink rocks, with the sea on either side, and the crystal heights of air, they had known by some instinct that the sea lay on every side. But there seemed something more fitting in leaving the last word till they stood on the top, and could see a circular horizon of water.

Ralph turned to the others.

“This belongs to us.”

It was roughly boat-shaped: humped near this end with behind them the jumbled descent to the shore. On either side rocks, cliffs, treetops and a steep slope: forward there, the length of the boat, a tamer descent, tree-clad, with hints of pink: and then the jungly flat of the island, dense green, but drawn at the end to a pink tail. There, where the island petered out in water, was another island; a rock, almost detached, standing like a fort, facing them across the green with one bold, pink bastion.

The boys surveyed all this, then looked out to sea. They were high up and the afternoon had advanced; the view was not robbed of sharpness by mirage.

“That’s a reef. A coral reef. I’ve seen pictures like that.”

The reef enclosed more than one side of the island, lying perhaps a mile out and parallel to what they now thought of as their beach. The coral was scribbled in the sea as though a giant had bent down to reproduce the shape of the island in a flowing chalk line but tired before he had finished. Inside was peacock water, rocks and weeds showing as in an aquarium; outside was the dark blue of the sea. The tide was running so that long streaks of foam tailed away from the reef and for a moment they felt that the boat was moving steadily astern.

Jack pointed down.

“That’s where we landed.”

Beyond falls and cliffs there was a gash visible in the trees; there were the splintered trunks and then the drag, leaving only a fringe of palm between the scar and the sea. There, too, jutting into the lagoon, was the platform, with insect-like figures moving near it. (Pgs. 28 – 29)

1. Look for the general shape of the island.
2. Place the mountain they’re standing on where you feel it is.
3. Include the rock, almost detached, that looks like a fortress.
4. Visualize the beach and the platform where they gathered, the lagoon, and the coral reef a mile offshore.
5. Indicate the scar made by the plane’s crash.

## Chapter 1

### Setting

#### Activity

Read the description below. On a piece of paper, draw your concept of what the island looks like.

They had guessed before that this was an island: clambering among the pink rocks, with the sea on either side, and the crystal heights of air, they had known by some instinct that the sea lay on every side. But there seemed something more fitting in leaving the last word till they stood on the top, and could see a circular horizon of water.

Ralph turned to the others.

“This belongs to us.”

It was roughly boat-shaped: humped near this end with behind them the jumbled descent to the shore. On either side rocks, cliffs, treetops and a steep slope: forward there, the length of the boat, a tamer descent, tree-clad, with hints of pink: and then the jungly flat of the island, dense green, but drawn at the end to a pink tail. There, where the island petered out in water, was another island; a rock, almost detached, standing like a fort, facing them across the green with one bold, pink bastion.

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5. Indicate the scar made by the plane’s crash.

**Probing Deeper:**

The plane that crashed with the schoolboys on board represents civilization, with its technical achievements and the power to destroy and kill. The island is an untouched paradise set off from the larger world. In this way, it becomes a “microcosm” of what the larger world is and once was. Considering this, what does the scar across island symbolize? Write a short paragraph to respond.

*Answers will vary, but students should see the scar as a symbol of the destructive nature of man marring the beauty and innocence of the island. Man has brought evil into paradise.*

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## Chapters 1 and 2

### Allegory

**Objective:** Recognizing the allegorical elements in *Lord of the Flies*.

#### Activity

Most critics recognize *Lord of the Flies* as an allegory dealing with the nature of humans and political systems. The overall theme of the book is the conflict between living by society's rules (morality, order, law, culture) and man's natural, inborn instinct toward violence (selfishness, amorality, anarchy, bloodlust, and desire for power). Since this story is an allegory, the characters in the story generally represent abstract ideas or moral qualities.

Complete the chart below by assigning a character in the story to a corresponding position or role in society. The first one is done for you as an example. As you read further, add more abstract ideas and quotations for the characters. Some characters you will not meet until later, so do not lose the page.

#### Characters Who Represent Abstract Ideas

Abstract Idea	Character	Quotation from the Story Supporting Your Choice
Leadership	Ralph	This toy of voting was almost as pleasing as the conch. Jack started to protest but the clamour changed from the general wish for a chief to an election by acclaim of Ralph himself. (Pg. 22)
Militarism	Jack	Piggy asked no names. He was intimidated by this uniformed superiority and the off-hand authority in Merridew's voice. (Pgs. 20 - 21)
Reason/Intelligence/ Maturity/Need for Authority and Control/Adult Wisdom	Piggy	"The first thing we ought to have made was shelters down there by the beach. It wasn't half cold down there in the night. But the first time Ralph says 'fire' you goes howling and screaming up this here mountain like a pack of kids." (Pg. 45)

## Chapters 1 and 2

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Militarism

Reason/Intelligence/  
Maturity/Need for Authority  
and Control/Adult Wisdom



## Chapters 1 and 2

### Symbolism

**Objective:** Recognizing important symbols in the story.

#### Activity

Two important symbols are introduced early in this novel: the conch shell and Piggy's glasses. In the **Symbolism in Chapters 1 and 2** pages that follow, find the quotations from the text which mention these items, and then write a statement discussing what abstract idea, symbol, or concept you believe each represents. Add to the chart when you encounter other instances of symbolism that refer to Piggy, his glasses, or the conch.

*At this early point in the story, the students should recognize the shell as a symbol of authority (those who hold it have the right to speak) and of order (it is used to call the first assembly). As such, the shell is a symbol of what the boys left behind before they crashed.*

*It is difficult to separate the glasses as a symbol from the character of Piggy, who seems to symbolize intelligence and logic. Piggy clearly understands the truth of the boys' situation on the island better than the other children. Some students may suggest that Piggy's glasses/intelligence represent "truth." Certainly, Piggy and his glasses represent the power of the intellect in society. However, many other aspects of symbolism are connected to the conch and to Piggy and his glasses. These are apparent later in the novel.*

*Conch – tradition, civilization, beauty, and the fragility of these things when confronted with the evil in human nature.*

*Glasses – salvation, desire for power, security, civilization, and Piggy himself.*

## **Chapters 1 and 2**

### **Symbolism**

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## Symbolism in Chapters 1 and 2

---

### The Conch Shell

---

“S’right. It’s a shell! I seen one like that before. On someone’s back wall. A conch he called it. He used to blow it and then his mum could come. It’s ever so valuable—” (Pg. 15)

Ralph grasped the idea and hit the shell with air from his diaphragm. Immediately the thing sounded. A deep, harsh note boomed under the palms, spread through intricacies of the forest and echoed back from the pink granite of the mountain. Clouds of birds rose from the treetops, and something squealed and ran in the undergrowth. (Pg. 17)

The conch was silent, a gleaming tusk; Ralph’s face was dark with breathlessness and the air over the island was full of bird-clamor and echoes ringing.

“I bet you can hear that for miles.”

Ralph found his breath and blew a series of short blasts.

Piggy exclaimed: “There’s one!”

A child had appeared among the palms, about a hundred yards along the beach. (Pg. 17)

But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch. The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart. (Pg. 22)

“That’s what this shell’s called. I’ll give the conch to the next person to speak. He can hold it when he’s speaking.” (Pg. 33)

#### **Statement of what the conch shell represents in the story:**

*Answers may vary.*

*Example: mystery, power, authority, worth*

## Symbolism in Chapters 1 and 2

---

### The Conch Shell

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**Statement of what the conch shell represents in the story:**

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### **Piggy's Glasses**

---

"That's right. Can't catch my breath. I was the only boy in our school what had asthma," said the fat boy with a touch of pride. "And I've been wearing specs since I was three." (Pg. 9)

Piggy took off his glasses and blinked at the assembly while he wiped them on his shirt.

"You're hindering Ralph. You're not letting him get to the most important thing."

He paused effectively.

"Who knows we're here? Eh?"

"They knew at the airport."

"The man with a trumpet-thing--"

My dad.

"Piggy put on his glasses."

"Nobody knows where we are," said Piggy. He was paler than before and breathless. "Perhaps they knew where we was going to; and perhaps not. But they don't know where we are 'cos we never got there." (Pg. 33 - 34)

Jack pointed suddenly.

"His specs-use them as burning glasses!"

Piggy was surrounded before he could back away.

"Here - let me go!" His voice rose to a shriek of terror as Jack snatched the glasses off his face.

"Mind out! Give 'em back! I can hardly see! You'll break the conch!" (Pg. 40)

### **Statement of what Piggy's glasses represent in the story:**

*Answers may vary.*

*Example: security, comfort, utility, Piggy's helplessness, ownership, civilization*

---

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**Statement of what Piggy's glasses represent in the story:**

## **Chapters 1, 2, and Ongoing Characterization**

**Objective:** Comparing the personal qualities of Jack and Ralph.

### **Activity I**

1. In the chart below, decide which of the qualities listed you associate with Ralph, Jack, both boys, or neither boy. Then, write down any one supporting portion from *Lord of the Flies* that you used to reach this conclusion. Use this chart and add to it throughout your reading. The first one is done for you as an example.

*Answers will vary.*

Qualities of Leadership		
Quality	Jack and/or Ralph	Supporting Text
Physical attractiveness	Ralph	You could see now that he might make a boxer, as far as width and heaviness of shoulders went, but there was a mildness about his mouth and eyes that proclaimed no devil. (Pg. 10)
violent nature		
mature		
authoritative		
controlling		
fair		
intimidating		
muscular		
arrogant		
peaceful		
direct		
understanding		
good listener		
adventurous		

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adventurous		



2. Review the following list of important qualities many democratic leaders possess. Decide who possesses each quality listed, Jack or Ralph. Then, note the supporting incident from the text. The first one is done for you as an example.

### Qualities of a Leader

Quality of Leadership	Boy	Supporting Incident
Good Communicator	Ralph	At the beginning of Chapter 2, Ralph is able to clearly sum up for the boys that they are on an uninhabited island and entirely on their own.
Understanding of Others' Feelings/Concerns	<i>Ralph</i>	<i>Ralph understands he hurt Piggy when he told the others about Piggy's name. Ralph recognizes that Jack's pride is hurt when Ralph is elected leader.</i>
Willingness to Share Power	<i>Ralph</i>	<i>Immediately after being elected leader, Ralph gives Jack power over the choir.</i>
Positive Outlook	<i>Ralph/Jack</i>	<i>Ralph is positive they will soon be rescued. Jack is sure they can survive on the island until then.</i>
Brave	<i>Ralph/Jack</i>	<i>Both boys bravely go to the top of the mountain.</i>
Listens to Others' Ideas	<i>Ralph</i>	<i>Ralph listens to Piggy's ideas concerning the conch shell and to Jack's ideas about hunting.</i>
Calms the Fears of Others	<i>Ralph</i>	<i>Ralph kindly explains to the little ones that there cannot be a "snake thing" or a "beastie" on such a small island.</i>

### Activity II

Select a person who, in your opinion, exhibits great leadership. Compose a list of the qualities of leadership that you admire in this person. You can choose someone from your life, television, politics, history, literature, etc.

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Willingness to Share Power

Positive Outlook

Brave

Listens to Others' Ideas

Calms the Fears of Others

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## Chapter 2

### Style

**Objective:** Understanding the concept of style and recognizing the elements that characterize it.

### Style

#### I. Diction

- A. Type of language
  - 1. Standard English – formal
  - 2. Standard English – informal
  - 3. Dialect
- B. Vocabulary – level of difficulty
  - 1. Concrete words—words that have specific meanings; refers to things that are usually familiar and easily recognized. The more concrete the writing is, the easier it is to comprehend.
  - 2. Abstract words— the use of words to evoke sensory impressions; refer to concepts; a large number of abstract words usually results in a higher level of difficulty and unfamiliarity.
- C. Imagery
  - 1. Use of connotations
  - 2. Use of descriptive nouns and verbs
  - 3. Figurative language
    - a. Metaphors
    - b. Similes
    - c. Personification
    - d. Etc.
- D. Tone—the writer’s attitude toward subjects or readers

#### II. Sentences

- A. Length (Number of words in sentences)
- B. Types of sentences
  - 1. Simple
  - 2. Complex
  - 3. Compound
  - 4. Compound-complex
- C. Form
  - 1. Dialogue
  - 2. Narrative
- D. Parallel construction
  - 1. Phrases
  - 2. Clauses
- E. Repetition
  - 1. Words
  - 2. Phrases
  - 3. Clauses

#### III. Rhetorical devices (literary terms)

- A. Usually makes writing more poetic
- B. Usually increases difficulty
  - 1. Pun
  - 2. Alliteration
  - 3. Synecdoche
  - 4. Etc.

## Chapter 2

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##### C. Imagery

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#### III. Rhetorical devices (literary terms)

A. Usually makes writing more poetic

B. Usually increases difficulty

1. Pun
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4. Etc.

## Activity I

Read the following excerpt from the beginning of Chapter Five and note on the Style Chart the elements of style you recognize in Golding's writing.

Life becomes a race with the fire and the boys scattered through the upper forest. To keep a clean flag of flame flying on the mountain was the immediate end and no one looked further. Even the smallest boys, unless fruit claimed them, brought little pieces of wood and threw them in. The air moved a little faster and became a light wind, so that leeward and windward side were clearly differentiated. On one side the air was cool, but on the other the fire thrust out a savage arm of heat that crinkled hair on the instant. Boys who felt the evening wind on their damp faces paused to enjoy the freshness of it and then found they were exhausted. They flung themselves down in the shadows that lay among the shattered rocks. The beard of flame diminished quickly; then the pile fell inwards with a soft, cindery sound, and sent a great tree of sparks upwards that leaned away and drifted downwind. The boys lay, panting like dogs. (Pg. 76)

### Style Chart

---

**Type of language**     *formal*

**Vocabulary Level**     *easy*

**Imagery**     *personification: "the fire thrust out a savage arm of heat"*  
*simile: "panting like dogs"*  
*metaphor: "Life became a race with the fire"*

**Tone**     *serious, rapid, exhausting*

#### Sentences

**Length**     *compound, simple, compound-complex*

**Dialogue/Narrative**     *This excerpt is all narrative and description.*

**Rhetorical devices**     *alliteration: "a clean flag of flame flying"*  
*"soft cindery sound"*

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### Style Chart

Type of language

Vocabulary Level

Imagery

Tone

Sentences

Length

Dialogue/Narrative

Rhetorical devices

## Activity II

1. Find another passage without dialogue that has a different tone. Use any chapter.

*Example:*

*He gave a wild whoop and leapt down to the pale sand. At once the platform was full of noise and excitement, scramblings, screams and laughter. The assembly shredded away and became a discursive and random scatter from the psalm to the water and away along the beach, beyond night-sight. Ralph found his cheek touching the conch and took it from Piggy. (Pg. 92)*

State the tone of the passage you have selected. \_\_\_\_\_ *Chaotic*

2. Complete the **Style Chart** for this passage, indicating the ways the passage you select differs from the passage used to complete the **Style Chart** in Activity I.

### Style Chart

---

**Type of language**    *formal*

**Vocabulary Level**    *more difficult: "night-sight," "discursive"*

**Imagery**    *descriptive nouns and verbs*

**Tone**    *fearful, chaotic, sad*

#### Sentences

**Length**    *compound, simple*

**Dialogue/Narrative**    *This excerpt is all narrative.*

**Rhetorical devices**    *personification: "the assembly shredded away..."*  
*Alliteration: "wild whoop"; "scramblings, screams"*

## Activity II

1. Find another passage without dialogue that has a different tone. Use any chapter.

State the tone of the passage you have selected. \_\_\_\_\_

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### Style Chart

---

Type of language

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## Chapters 3 and 4

### Characterization

### Theme

**Objective:** Recognizing emerging themes from studying developing characters.

#### Activity

Some critics believe the events in this novel mirror the path of human development: make fire, build shelter, and establish rules of society. In Chapter 2, the boys first build a fire, then try to build shelter, and then make rules of behavior (only the person holding the conch shell gets to speak). These actions suggest to the reader that the boys, who all come from a civilized culture, will establish some kind of society with rules on the island and with Ralph as the leader. In Chapter 3, however, this new society begins to erode. This erosion of civilization can be studied by examining Jack in the following areas:

- Pay attention to the words Golding uses to describe Jack, suggesting that he is becoming less and less civilized
  - Further evidence of Jack's separation from civilization is evident in his deteriorating relationship with Ralph.
  - Consider Jack's separation from civilization as revealed through his thoughts.
  - Finally, visualize Jack's savagery through his actions.
1. Complete the following **Liberation from Civilization Chart**, listing at least three passages from the text to support each of these areas. The first one is done for you as an example.
  2. At the bottom of the chart write a statement of theme based on the changes you note in Jack

*Answers will vary.*

## Chapters 3 and 4

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## Liberation from Civilization Chart

### Jack

Supporting Quotations from the Text	
Descriptive Phrases in the Text	<p>Then dog-like, uncomfortably on all fours yet unheeding his discomfort, he stole forward five yards and stopped. (Pg. 48)</p> <p><i>He closed his eyes, raised his head and breathed in gently with flared nostrils, assessing the current of warm air for information.</i> (Pg. 48)</p> <p><i>He passed like a shadow under the darkness of the tree and crouched, looking down at the trodden ground at his feet.</i> (Pg. 49)</p> <p>“You wouldn’t care to help with the shelters, I suppose?”</p> <p>“We want meat—”</p> <p>“And we don’t get it.”</p> <p><i>Now the antagonism was audible.</i> (Pg. 51)</p> <p><i>They were both red in the face and found looking at each other difficult.</i> (Pg. 52)</p> <p>“<i>You and your fire!</i>” (Pg. 53)</p> <p><i>They walked along, two continents of experience and feeling, unable to communicate.</i> (Pg. 55)</p> <p><i>He tried to convey the compulsion to track down and kill that was swallowing him up.</i> (Pg. 51)</p> <p>“<i>Rescue? Yes, of course! All the same, I’d like to catch a pig first—</i>” (Pg. 53)</p>

### Jack’s thoughts

### Jack’s Deteriorating Relationship with Ralph

**Liberation from Civilization Chart**  
**Jack**

**Supporting Quotations from the Text**

<b>Descriptive Phrases in the Text</b>	
	Then dog-like, uncomfortably on all fours yet unheeding his discomfort, he stole forward five yards and stopped. (Pg. 48)

**Jack's Deteriorating  
Relationship with Ralph**

*His mind was crowded with memories; memories of the knowledge that had come to them when they closed in on the struggling pig, knowledge that they had outwitted a living thing, imposed their will upon it, taken away its life like a long satisfying drink. (Pg. 70)*

*There was the brilliant world of hunting, tactics, fierce exhilaration, skill; and there was the world of longing and baffled commonsense. (Pg. 71)*

### **Jack's Actions**

*He snatched up his spear and dashed it into the ground. (Pg. 53)*

*"And then," said Jack, "when I've had a bathe and something to eat, I'll just trek over to the other side of the mountain and see if I can see any traces. Coming?" (Pg. 55)*

*Jack planned his new face. He made one cheek and one eye-socket white, then he rubbed red over the other half of his face and slashed a black bar of charcoal across from right ear to left jaw. (Pg. 63)*

*"I cut the pig's throat," said Jack, proudly, and yet twitched as he said it. (Pg. 69)*

*Jack transferred the knife to his left hand and smudged blood over his forehead as he pushed down the plastered hair. (Pg. 71)*

### **Statement of Theme:**

*Humans are inherently animalistic, violent, and will revert to primitive behavior, if given the chance.*

**Jack's thoughts**

**Jack's Actions**

**Statement of Theme:**

## **Chapters 3 - 8**

### **Characterization**

### **Allegory**

**Objective:** Recognizing how characters in this allegory represent different abstract parts of human nature.

#### **Activity I**

For a dramatization to be done later, keep a log for these three characters: Roger, Simon and Jack. On the **Spirituality/Brutality Log**, list comments or incidents which reflect either spirituality or brutality on the part of each character. The more entries you can supply, the better you will understand the characters. The first entry is done for you.

*Note to teacher: The dramatization based on these logs follows the activities for Chapter 9.*

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## Spirituality/Brutality Log

Simon

Quality	Dialogue, Incident, or Description	Page #
Goodness	Then, amid the roar of bees in the afternoon sunlight, Simon found for them [the littluns] the fruit they could not reach, pulled off the choicest from up in the foliage, passed them back down to the endless, outstretched hands.	56

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## Spirituality/Brutality Log

Roger

Quality	Dialogue, Incident, or Description	Page #
Appearance	He was not noticeably darker than when he had dropped in, but the shock of black hair, down his nape and low on his forehead, seemed to suit his gloomy face and made what had seemed at first an unsociable remoteness into something forbidding.	60

## Spirituality/Brutality Log

Roger

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## Spirituality/Brutality Log

Jack

Quality	Dialogue, Incident, or Description	Page #
Bloodlust	He tried to convey the compulsion to track down and kill that was swallowing him up.	51

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## Activity II

Re-read the section in Chapter 4 when Jack paints his face. Note that shortly after applying the disguise, he is able to finally kill a pig.

Explain in a short paragraph how disappearing behind the façade of a mask aids Jack in any of the following:

- The ability to kill
- Further removing him from civilization
- Contributing to his leadership
- Symbolizing his savagery

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## Chapters 1 – 4

### Writing Theme

**Objective:** Writing a poem based on incidents in the text on one of the novel's themes.

#### Activity

Select two of the following quotes from the story to include as a line in a two- or three-stanza poem. The page numbers for the quotations are included, so you can review the context of the quote. Tie each poem to one of the two following themes: Loss of Innocence–Ralph Grows Up or Civilized Man versus Savage Man.

#### Line Possibilities for Inclusion in the Poems

- "...with the directness of genuine leadership" (Pg. 25)
- "This belongs to us." (Pg. 29)
- "But there isn't a beastie!" (Pg. 36)
- "Like a crowd of kids—" (Pg. 38)
- "I got the conch—" (Pg. 42)
- "Him that talked about the snakes." (Pg. 46)
- "I thought I might kill." (Pg. 51)
- "...people were never quite what you thought they were." (Pg. 54)
- "...a bowl of heat and light." (Pg. 56)
- "...their wide white flowers glimmering..." (Pg. 57)
- "...the taboo of the old life." (Pg. 62)
- "The mask compelled them." (Pg. 64)
- "They'll see our smoke." (Pg. 66)
- "*Kill the pig. Cut her throat. Spill her blood.*" (Pg. 69)
- "...so indefinable and so effective" (Pg. 73)

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## Chapter 1 - 4

### Symbolism

**Objective:** Interpreting the symbolism in the story.

#### Activity I:

Some critics believe that in *Lord of the Flies*, the ship is an important symbol. Read the following quotations from Chapter 4, which mention the ship and then note on **The Ship as a Symbol** chart how the character involved feels about the ship. The first one is done for you as an example.

At the bottom of the chart, write a sentence stating what abstract idea or concept you believe the departing ship represents for the boys.

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## The Ship as a Symbol

Passages from the Text	How the Character Feels/What the Symbol Implies
<ul style="list-style-type: none"> <li>Ralph continued to watch the ship, ravenously. Color was coming back into his face. Simon stood by him, silent. (Pg. 66)</li> </ul>	<p>Ralph: stunned, craving</p> <p>Simon: shocked</p>
<ul style="list-style-type: none"> <li>“You tell me,” said Piggy anxiously. “Is there a signal?” Ralph looked back at the dispersing smoke in the horizon, then up at the mountain.” (Pg. 67)</li> </ul>	<p>Piggy:</p> <p>Ralph:</p>
<ul style="list-style-type: none"> <li>Ralph ran stumbling along the rocks; saved himself on the edge of the pink cliff, and screamed at the ship. “Come back! Come back!” He ran backwards and forwards along the cliff, his face always to the sea, and his voice rose insanely. “Come back! Come back!” (Pg. 68)</li> </ul>	<p>Ralph:</p>
<ul style="list-style-type: none"> <li>The hunters were more silent now, but at this [blood] they buzzed again. Ralph flung back his hair. One arm pointed at the empty horizon. His voice was loud and savage, and struck them into silence. “There was a ship.” Jack, faced at once with too many awful implications, ducked away from them. (Pg. 70)</li> </ul>	<p>Ralph:</p> <p>Jack:</p>
<ul style="list-style-type: none"> <li>Ralph brought his arm down, fist clenched, and his voice shook. “There was a ship. Out there. You said you’d keep the fire going and you let it out!” He took a step toward Jack, who turned and faced him. “They might have seen us. We might have gone home—” This was too bitter for Piggy, who forgot his timidity in the agony of his loss. He began to cry out, shrilly: “You and your blood, Jack Merridew! You and your hunting! We might have gone home—” (Pg. 70)</li> </ul>	<p>Ralph:</p> <p>Piggy:</p>
<ul style="list-style-type: none"> <li>“There was a ship—” One of the smaller hunters began to wail. The dismal truth was filtering through to everybody. Jack went very red as he hacked and pulled at the pig. “The job was too much. We needed everyone.” (Pg. 71)</li> </ul>	<p>Hunters:</p> <p>Jack:</p>

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The ship represents:

*Answers will vary.*

*Jack and the hunters let the fire go out, thwarting any possibility that the ship may have seen the smoke and rescued the boys. Jack has forsaken his duties at the fire simply to kill a pig, a violent act and, considering the plentiful fruit on the island, an unnecessary one. The ship may represent civilized society, and when it departs, the thin veneer of civilization also leaves the island.*

## **Activity II**

Some critics do not see the ship in this way, but instead they believe the fire is the main symbol for the boys' connection to civilization. Prepare a chart, similar to the one in **Activity I**, by noting at least three passages from the chapter referring to the signal fire. The first entry is done for you.

At the bottom of the chart, state your opinion as to the importance of the ship and the fire to the story.

*At the end of this exercise, the students should understand that Golding makes a connection to civilization with the ship and the fire. The boys have begun their descent into savagery by severing hope of being rescued.*

The ship represents:

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## The Fire as a Symbol

### Passages from the Text

### How the Character Feels/ What the Symbol Implies

- 
- Ralph reached inside himself for the worst word he knew. “They let the bloody fire go out.” (Pg. 68)

Ralph: anger
  
  - ...a tiny flame appeared. The flame, nearly invisible at first in that bright sunlight, enveloped a small twig, grew, was enriched with color and reached up to a branch which exploded with a sharp crack. The flame flapped higher and the boys broke into a cheer. (Pg. 41)

the boys:
  
  - The flame, as though they were a kind of wild life, crept as a jaguar creeps on its belly toward a line of birch-like saplings that fledged an outcrop of the pink rock. They flapped at the first of the trees, and the branches grew a brief foliage of fire. The heart of flame leapt nimbly across the gap between the trees and then went swinging and flaring along the whole row of them. Beneath the capering boys a quarter of a mile square of forest was savage with smoke and flame. (Pg. 45)

the flames:
  
  - Piggy stood up and pointed to the smoke and flames...

the boys:

The crowd was as silent as death  
 “Him that talked about snakes. He was down there—”  
 A tree exploded in the fire like a bomb. Tall swathes of creepers rose for a moment into view, agonized, and went down again. The little boys screamed at them.  
 “Snakes! Snakes! Look at the snakes!” (Pg. 46)

the actual fire:
  
  - The fire was dead. They saw that straightaway. (Pg. 67) the fire symbolically:
  
  - Before these fantastically attractive flowers of violet and red and yellow, unkindness melted away. They became a circle of boys round a camp fire and even Piggy and Ralph were half-drawn in. (Pg. 73)

the fire:

### Statement of Opinion:

## The Fire as a Symbol

### Passages from the Text

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the fire:

### Statement of Opinion:

## Chapter 4

Theme

Plot

Motif

**Objective:** Recognizing incidents of plot, which support emerging themes and motifs.

### Activity

One of the emerging motifs in this novel is the contrast between the civilized boys who first arrived at the island and the savage way they are starting to behave.

On the following page, note the incidents from the story that show this transformation.

*Note to teachers: Answers may vary as there are more than three incidents in the story that support each statement on the diagram.*

## **Chapter 4**

**Theme**

**Plot**

**Motif**

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### **Activity**

One of the emerging motifs in this novel is the contrast between the civilized boys who first arrived at the island and the savage way they are starting to behave.

On the following page, note the incidents from the story that show this transformation.

## **Emerging Savagery**

### **Incidents Which Demonstrate the Boys Maintain Civilized Behaviors**

*The littluns still obey  
the summons of the  
conch.*

*Maurice hurries away after  
flinging sand into Percival's  
eyes.*

*Roger throws stones  
at Henry but does  
not hit him.*

### **Incidents Which Demonstrate the Boys are Beginning to Discard the Rules of Civilization**

*The littluns cry for  
their mothers less  
and less.*

*Johnny throws sand at  
Percival without any fear  
of punishment.*

*Jack paints his face.*

## **Emergence of Savagery**

*Jack picks on Piggy  
and breaks his  
glasses.*

*Jack and the hunters kill  
the pig, despite the need  
for fire maintenance.*

*The chant represents  
brutality, cruelty, and  
savagery.*

## **Emerging Savagery**

**Incidents Which Demonstrate the Boys  
Maintain Civilized Behaviors**

**Incidents Which Demonstrate the Boys  
are Beginning to Discard the  
Rules of Civilization**

**Emergence of Savagery**

## Chapter 5

### Characterization

### Theme

**Objectives:** Inferring the thoughts and emotions of the characters.  
Recognizing incidents from the chapter which support the loss of innocence theme.

#### Activity I

1. The reader gains insight into Ralph's thoughts in Chapter 5. It is clear that he is taking his responsibilities as leader very seriously after the hunters fail to maintain the fire. Golding includes several passages in this chapter that show that Ralph is losing child-like innocence, which supports one of the major themes in this story.

Complete the following **Maturity Chart** by choosing several passages from the story that support this theme.

#### Maturity Chart

---

**Example:** Suddenly, pacing by the water, he was overcome with astonishment. He found himself understanding the wearisomeness of this life, where every path was an improvisation and a considerable part of one's waking life was spent watching one's feet. He stopped facing the strip; and remembering that first enthusiastic exploration as though it were part of a brighter childhood, he smiled jeeringly. (Pg. 76)

*Once more that evening Ralph had to adjust his values. Piggy could think. He could go step by step inside that fat head of his, only Piggy was not chief. But Piggy, for all his ludicrous body, had brains. Ralph was a specialist in thought now, and could recognize thought in another. (Pg. 78)*

*"The thing is: we need an assembly..."*  
*He flourished the conch. He had learnt as a practical business that fundamental statements like this had to be said at least twice, before everyone understood them. (Pg. 78, 79)*

*"We've got to make smoke up there—or die." (Pg. 81)*

*"Things are breaking up. I don't understand why. We began well; we were happy." (Pg. 82)*

---

**Statement of Theme:** People who are leaders will take charge, even in dangerous, difficult circumstances.

## Chapter 5

### Characterization

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#### Maturity Chart

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<b>Example:</b>	Suddenly, pacing by the water, he was overcome with astonishment. He found himself understanding the wearisomeness of this life, where every path was an improvisation and a considerable part of one's waking life was spent watching one's feet. He stopped facing the strip; and remembering that first enthusiastic exploration as though it were part of a brighter childhood, he smiled jeeringly. (Pg. 76)
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**Statement of Theme:** People who are leaders will take charge, even in dangerous, difficult circumstances.



## Activity II

Assume you are Ralph, and you are being interviewed by a television reporter. Also, assume that this reporter has been able to view all of the action thus far in the story. The reporter works for a Reality Television program and is interested primarily in personal relationships and emotions, rather than in a factual account of the incidents.

Based on Chapter 5, write an interview between Ralph and the reporter. After Ralph's response, write some additional questions the reporter might ask and Ralph's answers. The first one is done for you as an example.

**Reporter:** What were you thinking when you were walking alone on that strip of beach just before you started the meeting?

**Ralph:** I needed to get away for a few minutes so I could think. This meeting must not be like the others; it must not be fun.

**Reporter:**

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**Reporter:**

### Activity III

*Note to Teacher: Instructions on group work are located in the Appendix.*

Each group should select one of the following topics and write a five-minute speech to be presented in front of the class. The speech should be based on the text of the story. The topics are open-ended, so the speech must do the following:

- take a position on the issue, either agreeing or not with the statement.
- support the position with information from text.
- propose some kind of solution or conclusion.

### Topics

1. Ralph contributes to Piggy's outcast status because, although he tolerates Piggy, Ralph really has no use for him.
2. It is Piggy's own fault that he is an outcast with the boys.
3. Ralph and Piggy both have a great deal to fear from Jack.
4. Ralph could do more to help Piggy to fit in with the others.
5. Maurice, Simon, Sam, Eric, Roger, and the others all contribute to Piggy's problems.
6. The boys would be better off if they listened to Piggy's advice.
7. Ralph loses his authority over Jack partly because Ralph listens to Piggy.
8. It is unfair of Piggy to expect Ralph to protect him from Jack.
9. Piggy is lying when he says that he is not afraid of the beast.

After preparing the speech, one student from each group should present it to the class.

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## Chapter 5

### Irony

**Objective:** Recognizing the irony in the characters' attitude about adults and the rescue ship.

#### Activity I

At the end of Chapter 5, Simon, Piggy, and Ralph are reminiscing about the comfort grownups brought to their lives.

"Grownups know things," said Piggy. "They ain't afraid of the dark. They'd meet and have tea and discuss. Then things 'ud be all right—" "They wouldn't set fire to the island. Or lose—" "They'd build a ship—" The three boys stood in the darkness, striving unsuccessfully to convey the majesty of adult life. "They wouldn't quarrel—" "Or break my specs—" "Or talk about a beast—" "If only they could get a message to us," cried Ralph desperately. "If only they could send us something grownup...a sign or something."

A thin wail out of the darkness chilled them and set them grabbing for each other. Then the wail rose, remote and unearthly, and turned to an inarticulate gibbering. Percival Wemys Madison, of the Vicarage, Harcourt St. Anthony, lying in the long grass, was living through circumstances in which the incantation of his address was powerless to help him. (Pg. 94)

1. The adults the boys are wishing for are the same people responsible for the war, which is the direct cause of the boys crashing on the island. Ralph wishes for his dad, Piggy longs for his Auntie, and Simon knows adults would not believe in beasts. Previously, Percival's address gave him comfort; now it provides nothing for him. In what sense are all of these ironic?

*It is ironic because the problems the boys have on the island with Jack, aggression, fighting, bullying, and the fears of the littluns are the similar problems to the ones the adults are trying to solve by fighting a war. Clearly, the adults do not have any good solutions. The boys, however, want the adults, who, it seems, have worse problems, to rescue them from the island.*

2. Write a letter from Ralph's dad, who is a pilot in the war, to his son, expressing how the father thinks Ralph is handling the responsibilities of a leader on the island. In this letter, have Ralph's dad comment on whether or not he believes adults would handle the problems any better than Ralph does.

## Chapter 5

### Irony

**Objective:** Recognizing the irony in the characters' attitude about adults and the rescue ship.

#### Activity I

At the end of Chapter 5, Simon, Piggy, and Ralph are reminiscing about the comfort grownups brought to their lives.

"Grownups know things," said Piggy. "They ain't afraid of the dark.

They'd meet and have tea and discuss. Then things 'ud be all right--"

"They wouldn't set fire to the island. Or lose--"

"They'd build a ship--"

The three boys stood in the darkness, striving unsuccessfully to convey the majesty of adult life.

"They wouldn't quarrel--"

"Or break my specs--"

"Or talk about a beast--"

"If only they could get a message to us," cried Ralph desperately. "If only they could send us something grownup...a sign or something."

A thin wail out of the darkness chilled them and set them grabbing for each other. Then the wail rose, remote and unearthly, and turned to an inarticulate gibbering. Percival Wemys Madison, of the Vicarage, Harcourt St. Anthony, lying in the long grass, was living through circumstances in which the incantation of his address was powerless to help him. (Pg. 94)

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## Activity II

1. Complete the following questionnaire concerning the role of adults in your life. Be candid and honest.

### Role of Adults in Your Life

On a scale of one to five, with five being the most important, rate the importance of the adults in your life in the following areas. Under each area, list specific ways adults in your life perform the described function.

Functions	Ranking
<b>Teach you how to live on your own one day.</b>	
Specific examples:	
<b>Provide emotional support.</b>	
Specific examples:	
<b>Provide food and shelter.</b>	
Specific examples:	
<b>Offer spiritual guidance.</b>	
Specific examples:	
<b>Help you learn to socialize with others.</b>	
Specific examples:	
<b>Encourage you to follow your dreams.</b>	
Specific examples:	
<b>Provide for your formal education or training.</b>	
Specific examples:	

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Specific examples:	
<b>Help you learn to socialize with others.</b>	
Specific examples:	
<b>Encourage you to follow your dreams.</b>	
Specific examples:	
<b>Provide for your formal education or training.</b>	
Specific examples:	



2. Write a thank you letter to one or more adults in your life who have helped you to become the person you are today. In that letter, express appreciation for the areas of support you no longer need, as well as for the areas in which you believe you still need and want support.

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**Chapters 5 and 6**  
**Symbolism**  
**Characterization**

**Objectives:** Interpreting the thoughts and feelings of the characters.  
Recognizing “the beast” as a symbol in the story.

**Activity I**

1. Early in the story, the littluns are worried about a “snake thing.” The older boys try to calm these fears by telling them that there are no beasts on the island. In Chapter 5, after living without adults for some time, the boys again discuss “the beast.” Complete the following chart by noting how each character truly feels about the fear the boys have of the “beastie.” Include a short passage from the text or summarize an incident to support your answer. The first one is done for you as an example.

*Answers may vary; sample answers are provided as a guide.*

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**Characterization**

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## Feelings about Fear Chapters 5 and 6

Character	How you think the character feels	Supporting Passage/Incident
Ralph	Ralph is frightened sometimes, but he thinks his fear is unwarranted.	"I'm frightened myself sometimes; only that's nonsense." (Pg. 82)
Jack	<i>Jack thinks the littluns are crybabies. He thinks fear is something everyone must live with.</i>	<i>"And as for the fear—you'll have to put up with that like the rest of us." (Pg. 82)</i>
Piggy	<i>Piggy is not frightened of a Beast; he knows there is no beast. He is frightened of Jack.</i>	<i>"Unless we get frightened of people." (Pg. 84)</i>
Littluns	<i>Phil and the other littluns are frightened of imagined ghosts and beasties on the island.</i>	<i>"And I was frightened and started to call out for Ralph and then I saw something moving among the trees, something big and horrid." (Pg. 85)</i>
Percival, Maurice	<i>They are afraid of a "beastie" from the sea.</i>	<i>"He says the beast comes out of the sea." (Pg. 88)</i>
Simon	<i>Simon believes the beast is inside man.</i>	<i>"What I mean is... maybe it's only us."</i>

2. In Chapter 6, the twins, Sam and Eric, see what they believe to be "the beastie." It is a pilot whose parachute carries his body up the mountain, but to the twins, it is a terrible beast. Ralph and the others discount the tales of "the beastie" when the littluns tell them, but they believe Sam and Eric. On the following page, note how each character reacts to the news of the beastie, the action he takes, and whether or not his attitude/fear has changed since Chapter 5.

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## Reactions to the Beastie

### Sam and Eric

**How they react:**

*The are afraid.*

**Action they take:**

*They scramble down the mountain to find Ralph.*

**Change in attitude:**

*No change.*

### Littluns

**How they react:**

*The are terrified.*

**Action they take**

*One child begins to cry.*

**Change in attitude:**

*No change.*

### Ralph

**How he reacts:**

*He is frightened.*

**Action he takes:**

*He waits until dawn and then calls a meeting. He formulates a plan: look for the beast at the rock ridge and relight the fire. If they do not find the beast at the rock ridge, they will look for it on the mountain.*

**Change in his attitude:**

*He now believes there is a beast.*

### Piggy

**How he reacts:**

*He is frightened.*

**Action he takes:**

*He remains on the beach with the littluns.*

**Change in attitude:**

*He now believes there is a beast.*

### Jack

**How he reacts:**

*He is excited.*

**Action he takes:**

*He wants to hunt the beast. Ralph must calm him down.*

**Change in attitude:**

*He does not seem frightened, but more possessed with the idea of hunting.*

### Simon

**How he reacts:**

*He is incredulous.*

**Action he takes:**

*He tells Ralph how he feels.*

**Change in attitude:**

*No change.*

## **Reactions to the Beastie**

### **Sam and Eric**

#### **How they react:**

The are afraid.

#### **Action they take:**

They scramble down the mountain  
to find Ralph.

#### **Change in attitude:**

No change.

### **Littluns**

#### **How they react:**

#### **Action they take**

#### **Change in attitude:**

### **Ralph**

#### **How he reacts:**

#### **Action he takes:**

#### **Change in his attitude:**

### **Piggy**

#### **How he reacts:**

#### **Action he takes:**

#### **Change in attitude:**

### **Jack**

#### **How he reacts:**

#### **Action he takes:**

#### **Change in attitude:**

### **Simon**

#### **How he reacts:**

#### **Action he takes:**

#### **Change in attitude:**



## Activity II

Some critics believe that the beast is one of the most important symbols in the novel, representing mankind's inner instinct for savagery. As the boys shed the constraints of civilization to become more and more animalistic, their belief in the beast grows stronger.

Create a poster showing the “beastie” from the perspective of one of the following characters. Include a quotation on the poster, relating to the character you have selected, which seems to sum up the character's feelings about the beast.

### Characters:

Ralph  
Piggy  
Simon  
Jack  
the littluns

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### **Characters:**

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## **Chapter 7**

### **Foreshadowing**

**Objective:** Understanding the significance of the clues about the future in moving the plot forward.

*Note to Teacher: This activity might also be useful if done after the book has been completed.*

#### **Activity**

Scattered throughout this chapter and the rest of the book are suggestions as to what might happen later. Re-read the chapter. On the **Foreshadowing Chart** that follows, find instances of this literary term and provide plot incidents that they may point to. The first one is done for you.

*Answers may vary.*

## **Chapter 7**

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## Foreshadowing Chart

Quotation/Passage	Page	Indicates What Future Plot Development?
"You'll get back to where you came from."	111	Ralph's eventual rescue
"Kill him! Kill Him!"	114	<i>Killing the pig Trying to kill Ralph</i>
"Or someone to pretend"	115	<i>Simon's death</i>
Jack brought up the rear, displaced and brooding."	118	<i>Jack's anger will surface</i>
He[Jack] looked at Ralph... his spear held as if he threatened him.	119	<i>the tribe trying to kill Ralph</i>
Astonishingly, a dark figure moved against the tide. "Roger?" "That's three, then"	120	<i>Roger's emergence as a major character</i>

## **Foreshadowing Chart**

<b>Quotation/Passage</b>	<b>Page</b>	<b>Indicates What Future Plot Development?</b>
"You'll get back to where you came from."	111	Ralph's eventual rescue

## Chapter 7

### Contrast

### Mood

**Objective:** Recognizing the literary technique of switching moods to emphasize theme.

#### Activity I:

Sometimes an author will place incidents with contrasting moods next to each other in the story so that the mood of each is enhanced by the contrast. For example, reread page 112 when Ralph reminisces about his life in England before the boys crashed on the island. Note two descriptive images Golding uses to convey a mood of peace.

*Answers may vary.*

Image #1: *“Just behind the cottage there was a sort of shed and you could lie up there, watching the flakes swirl past.”*

Image #2: *“And the books – they stood on the shelf by the bed, leaning together with always two or three laid flat on top because he had not bothered to put them back properly.”*

The top of page 113, though, begins as follows:

The bushes crashed ahead of them. Boys flung themselves wildly from the pig track and scabbled in the creepers, screaming. Ralph saw Jack nudged aside and fall. Then there was a creature bounding along the pig track toward him, with tusks gleaming and an intimidating grunt. Ralph found he was able to measure the distance coldly and take aim. With the boar only five yards away, he flung the foolish wooden stick that he carried, saw it hit the great snout and hang there for a moment. The boar’s note changed to a squeal and it swerved aside into the covert. The pig-run filled with shouting boys again, Jack came running back, and poked about in the undergrowth.

What mood does this paragraph convey?  
*fear, tension, confrontation*

Note two images from the excerpt which convey that mood.  
*Answers will vary.*

Image #1: *“The bushes crashed ahead of them.”*

Image #2: *“Boys flung themselves wildly from the pig track and scabbled in the creepers, screaming.”*

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What mood does this paragraph convey?

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Image #1:

Image #2:



## Activity II

1. Think about how you feel when you are under tension or stress. What childhood memory can you think of that might have a calming effect on you if you could “daydream” about it in times of anxiety? Write a brief paragraph about this memory. Include at least two images, like those Golding uses, to help the reader understand the mood of your memory.
2. Write another short paragraph about a time in your life when you felt very stressed, anxious, or fearful. Use descriptive images to convey the mood to the reader.

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**Chapters 7 – 9**  
**Characterization**  
**Theme**  
**Allegory**

**Objective:** Interpreting the actions of the characters and how these actions help to advance theme.

**Activity**

In these chapters, two separate governments are established on the island: a militaristic government with Jack as Chief and a democracy with Ralph as Chief. With this idea in mind, complete the following page, noting the differences between the two governments on the island.

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## Two Governments on the Island

**Democracy**  
**Ralph is Chief**

**Military Dictatorship**  
**Jack is Chief**

**What benefits does each government offer  
its constituents?**

*Possibility of rescue*  
*Shelters*  
*Rules, structure, order*  
*Respect for the individual*

*Food without responsibility*  
*Fun of the hunt*  
*Protection from the beast*  
*Anonymity of the group*

**What is the symbol of power for  
each government?**

*The conch*

*Jack*

**Both governments participate in  
Simon's death; in what way do their  
attitudes about this act differ?**

*Understand it was immoral and  
feel remorse*

*The text does not address  
Jack's feelings on this issue,  
implying that Simon's death  
does not bother Jack.*

**In what way is each government weak?**

*Unable to control Jack*  
*Few in number*  
*Littleuns unable to assist*  
*No food*

*Unable to provide necessities  
like fire without stealing it*  
*Poor problem-solving ability*  
*Short-sighted*

**Which group is  
stronger?**

*Answers will vary.*

### **Probing Further:**

There seems to be a desire in most of us for the presence of a strong leader. Why do you suppose this is so? Write a short paragraph discussing your views on his subject.

## **Two Governments on the Island**

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## **Chapter 8**

### **Plot**

### **Inference**

**Objectives:** Dissecting and analyzing elements of plot.  
Understanding implications of words and actions.

### **Activity**

This is the most important chapter of *Lord of the Flies* so far. It is filled with events, symbolism, understatement, etc., that the reader must understand.

After being given one of the topics below, you should decide how to present it in order to make it clear to the rest of the class. You may deal with your topic in many ways: poetry, debate, art, dramatization, discussion, videotape, article for a paper, etc.

1. the importance of Simon
2. the significance of the conch
3. the importance of the rift between the leaders
4. Piggy's contributions and wisdom
5. Sam and Eric becoming "Samneric"
6. the actual killing of the sow
7. Ralph's uncertainty over "what's wrong"
8. Jack's insistence on his own superiority
9. why the head was left
10. what it symbolizes
11. what it means to the decline of the island civilization

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## Chapter 8

### Characterization

**Objective:** Pointing out the interaction between the characters and the differences and similarities between the two groups of boys.  
Inferring responses of the characters

#### Activity

*Note: Students may refer to incidents from earlier chapters in this activity.  
The class should be divided into small groups with students playing each of the roles below:*

#### Jack's Gang

Roger  
Robert  
Jack  
Maurice  
Littluns  
Samneric (May be in either group)

#### Ralph's Gang

Simon  
Ralph  
Bill  
Piggy  
Littluns

A person playing a moderator on a talk show will ask characters the following questions in order to facilitate discussion and understanding of the groups and the members:

- What is the name of your group?
- Why is fire important to the group?
- What are you or your group afraid of? Why do you fear this?
- Which person in your group is the most necessary to the survival of the group?
- Who is disliked in your group? Why?
- Who do you dislike? Why?
- What are your long-range goals?
- What are your short-term goals?
- Which of the boys in each group do you think is becoming the least civilized? Who is maintaining the highest level of civilized behavior?
- What hopes do you have?
- What do you enjoy most about this island? Why?
- What do you miss most about your previous life?
- What are your predictions for the future?
- What do you think the beast really is? Why?

Cite instances from *Lord of the Flies* to support your answers.

## Chapter 8

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## Chapters 8 and 9

### Significance of the Title

- Objectives:** Identifying symbols in a novel's title.  
Inferring the possible thematic significance of a novel's title.  
Recognizing a recurring religious motif in the story.

#### Activity I

1. The title of a novel is frequently an allusion. Understanding the context of the allusion can tell the reader much about the thematic thrust of the book. For example, the title of William Faulkner's novel, *The Sound and the Fury*, is an allusion to the following lines in *Macbeth*:

[Life] is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

Knowing this context, what might a theme of Faulkner's novel be?

*Life is meaningless.*

2. On page 143, Simon has a conversation with the pig's head, called by Golding "The Lord of the Flies," which says to Simon:

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

The phrase, "The Lord of the Flies," is a Biblical allusion referring to Satan. Knowing this context, what would you suppose another theme of Golding's novel might be?

*Evil is inside of man, part of his internal nature.*

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The phrase, "The Lord of the Flies," is a Biblical allusion referring to Satan. Knowing this context, what would you suppose another theme of Golding's novel might be?

## Activity II

*Booknotes* is a television program featuring famous authors being interviewed by a host. In a role-playing activity, create an interview featuring the host, a college professor, who is an expert on Golding, and a prominent minister, who sees Christian images and themes throughout the novel, unlike the college professor, who does not believe the story parallels the Biblical story of the fall of man.

In preparation of your script, each three-person group should first consider the following:

1. Some critics believe that Simon is a prophet, like Jesus. What is your opinion?
2. What do you think the island might represent in the story?
3. In the biblical story of the fall of man, the devil is disguised as a serpent. Why do you think the devil is represented by a dead pig's head in this novel?
4. Simon seems comfortable surrounded by the woods, almost as if he were truly at home. What do you think his harmony with nature might signify in the story?
5. Simon seems to know the true nature of the beast. Why do you think Golding fails to give him the opportunity to reveal this knowledge to the other boys?

After considering the questions, write a script or prepare notes for a script that can be performed before the class. For the performance, the class is the listening audience and may ask questions of the panel.

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4. Simon seems comfortable surrounded by the woods, almost as if he were truly at home. What do you think his harmony with nature might signify in the story?
5. Simon seems to know the true nature of the beast. Why do you think Golding fails to give him the opportunity to reveal this knowledge to the other boys?

After considering the questions, write a script or prepare notes for a script that can be performed before the class. For the performance, the class is the listening audience and may ask questions of the panel.

## Chapter 9

### Mood—Plot—Simile—Personification

**Objective:** Understanding the role of nature in *Lord of the Flies*.  
Understanding some literary terms.

#### Activity

Look at the description of nature that Golding uses just prior to Simon's death and answer the questions that follow it. After you have answered the questions, prepare a two-paragraph explanatory essay in which you use the questions and answers. The essay should be directed at someone reading *Lord of the Flies* who needs guidance on interpreting the paragraph from the book.

Over the island the build-up of clouds continued. A steady current of heated air rose all day from the mountain and was thrust to ten thousand feet; revolving masses of gas piled up the static until the air was ready to explode. By early evening the sun had gone and a brassy glare had taken the place of clear daylight. Even the air that pushed in from the sea was hot and held so no refreshment. Colors drained from water and trees and pink surfaces of rock, and the white and brown clouds brooded. Nothing prospered but the flies who blackened their lord and made the spilt guts look like a heap of glistening coal. Even when the vessel broke in Simon's nose and the blood gushed out they left him alone, preferring the pig's high flavor. (Pg. 145)

1. What is the overall mood of the selection?
2. Based on what happens to Simon, how does the paragraph foreshadow and mirror the plot?
3. Find a simile.
4. Locate personification.
5. What phrase means the opposite of "clear daylight"?
6. What is the dominant color portrayed?

*Answers may vary.*

1. *tension, imminent storm, danger*
2. *The clouds, "ready to explode," hint at the explosion of violence about to descend on Simon. Simon bleeds from a nosebleed caused by his "fit," but his blood will soon re-color the "drained" water.*
3. *"like a heap of glistening coal"*
4. *"the white and brown clouds brooded"*
5. *"brassy glare"*
6. *The main colors are "dull" white and brown. The evil represented by the pig's head is black, and Golding gives no color to Simon's blood.*

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## Chapter 9

### Writing Interpretation

**Objectives:** Interpreting hypothetical thoughts and emotions of the characters based on knowledge of them  
Writing a script.

#### Activity I

Based on the qualities you noted for Jack, Simon, and Roger on the **Spirituality/Brutality Log** you have maintained since Chapter 3, create a script based on the following scenario.

*Note to Teacher: Performing the script as a play is a valuable offshoot of writing the script, but dramatics may not be as effective as simply reading it aloud.*

On pages 132–138, Jack, Roger, and the other hunters brutally kill a pig and place its decapitated head on a stick. Simon witnesses this brutality from his secluded sanctuary in the forest. In the novel, Simon does not make his presence known to the hunters; he remains hidden from the hunters, an anonymous witness to the hunt.

Suppose that Simon, right after Jack places the pig's head on the stick, feels compelled to confront the hunters. Simon believes he understands the nature of the beast and is trying to help Jack and the others. In your script, consider the following:

- Why does Jack want to kill the pig? For what reason does he place it on the stick?
- In what ways are Roger's actions more brutal than Jack's? What motives does Roger have for killing the pig?
- What does Simon understand about the nature of evil that the others seem unable to see?
- Review the qualities you have listed on the **Spirituality/Brutality Log**. Which of the three boys do you think is the strongest?
- What actually happens to Simon in the conversation with the pig's head?
- What is Simon's motivation in going into the forest to his secret place?
- Any threats the hunters may hurl at Simon

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## Activity II

Read the following excerpt from Chapter 9:

“Going to be a storm,” said Ralph, “and you’ll have rain like when we dropped here. Who’s clever now? Where are your shelters? What are you going to do about that?”

The hunters were looking uneasily at the sky, flinching from the stroke of the drops. A wave of restlessness set the boys swaying and moving aimlessly. The flickering light became brighter and the blows of the thunder were only just bearable. The littluns began to run about, screaming.

Jack leapt on to the sand.

“Do our dance! Come on! Dance!”

He ran stumbling through the thick sand to the open space of rock beyond the fire. Between the flashes of lightning the air was dark and terrible; and the boys followed him, clamourously. Roger became the pig, grunting and charging at Jack, who side-stepped. The hunters took their spears, the cooks took spits, and the rest clubs of firewood. A circling movement developed and a chant. While Roger mimed the terror of the pig, the littluns ran and jumped on the outside of the circle. Piggy and Ralph, under the threat of the sky, found themselves eager to take a place in this demented but partly secure society. There were glad to touch the brown backs of the fence that hemmed in the terror and made it governable. (Pgs. 151 - 152)

At this point, Simon crawls from the forest and, mistaken for the beast, is attacked by the frenzied group. Write a diary entry Ralph might make about this incident. Include how he feels during the dance and during Simon’s murder. Consider Ralph’s thoughts:

- How does he feel about his participation in the events of the night before?
- Why does he hide his involvement from Samneric?
- What does he recognize about the events of the night before and the existence of evil?
- How much personal responsibility does he feel for Simon’s death?
- What does he recognize about himself and the nature of evil?
- What does he learn about mankind in general, and about himself specifically, from the experience?
- In what way(s) might this experience have changed Ralph forever?

*Answers may vary. Example:*

*Many critics believe this is a loss of innocence novel in which Ralph, as the protagonist, becomes aware of evil in the world. The critics also believe that the overall theme for this story is that evil is in man himself. Man cannot eliminate evil by improving society or by improving political systems; evil is part of every individual.*

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## Chapter 9 and 10

### Characterization

**Objective:** Interpreting the thoughts and emotions of the characters.

#### Activity

*(Students may refer to incidents from earlier chapters in this activity.)*

Write a courtroom scene in which Ralph and Piggy are on trial for participating in Simon's murder and are accused of first-degree murder. The defense attorney maintains that Simon's murder was unintentional and the result of the special circumstances and pressures. In this courtroom, both Ralph and Piggy are on the witness stand together so that after one boy answers a question from an attorney, the other boy answers the same question.

In this trial, each boy must tell the truth.

First, the prosecuting attorney will try to discredit the boys' credibility by getting them to incriminate themselves. Then, the defense attorney will ask the questions and each boy (Ralph and Piggy) will answer. Base the answers the boys give to the questions on the text. Be as specific and accurate as possible about events or a character's actions, but feel free to interpret the thoughts and emotions of a character when they are not specifically stated.

The courtroom script might begin as follows:

**Prosecuting Attorney:** Boys, describe for the court, in your own words, the nature of your relationship with Simon.

**Ralph:** Simon looked up to me—I could tell. When we climbed to the top of the mountain, he liked to walk near me. And I could count on him, except, of course, when he went off by himself into the forest.

**Piggy:** I liked Simon because he never teased me, and he was kind. Whenever the smaller boys needed help reaching the best pieces of fruit, Simon helped.

**Prosecuting Attorney:** Then why...

Present the prosecution's case first, followed by the defense's. The total presentation time should be 20 minutes—10 minutes for the prosecution and 10 minutes for the defense.

After each group presentation, the class can act as a jury and vote guilty or not guilty.

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## Chapters 9 – 11

### Plot Theme

**Objective:** Recognizing significant plot incidents that help to define theme.

#### Activity I

In Chapter 9, Ralph loses his leadership of the group to Jack. The boys' descent into savagery accelerates in Chapters 9, 10, and 11. Complete the following **Diagram of Savagery**, noting instances from the story that supporting each topic on the diagram. To get you started, the first incident is done for you as an example.

At the bottom of the **Diagram of Savagery**, write the themes these incidents support.

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## Diagram of Savagery

### Jack as Chief

#### Abuses of his Power

Winfred is tied up and beaten.

*Jack steals Piggy's glasses.*

*Jack encourages the boys to chant, dance, and work themselves into a passion.*

#### Visual Signs of his Authority

The boys answer his commands with the phrase, "The Chief has spoken."

*Jack sits on a log like an idol.*

*Others bring him food and drink and sit at his feet.*

### Progression of Roger's Savagery in Chapter 11

*Roger throws stones at Samneric but deliberately misses.*

*Roger throws rocks at Piggy and Ralph.*

*He dislodges the rock that kills Piggy.*

*Roger throws a spear at Ralph, intending to hit him.*

### Simon's Death

*Ralph and Piggy participate*

*Simon killed by "tearing of teeth and claws"*

*Last chance to understand the "beast"*

**Supporting Theme:** *Humans are inherently animalistic and violent. The strong will pick on the weak. People have only a veneer of civilization on them. Remove it, and they become savages.*

## **Diagram of Savagery**

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The boys answer his  
commands with the phrase,  
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### **Progression of Roger’s Savagery in Chapter 11**

### **Simon’s Death**

### **Supporting Theme:**

## Activity II

Ralph is left with only Piggy and Samneric after Simon's death. All of the other boys have sided with Jack. In the following **Diagram of Ralph's Responses**, note the way Ralph responds to each of the described incidents. To get you started, the first incident is done for you as an example.

At the bottom of the **Diagram of Ralph's Responses**, note the themes these incidents support.

### Diagram of Ralph's Responses

**Ralph first realizes in Chapter 9 that the boys have gone to Jack's feast.**

He decides to join, supposedly to  
see that "nothing happens."

**Jack gives Ralph and Piggy food, then asks "Who's going to join my tribe?"**

*Ralph reminds Jack that he was elected Chief, and he has the conch.  
He threatens to blow the conch to call an assembly.*

**The boys hear thunder indicating an approaching storm.**

*Ralph reminds the boys that he is the one who had  
provided them with shelters.*

**In response to the thunder, Jack encourages the boys to "Do our dance!"**

*Ralph stays with the group for the sense of  
security it provides in the face of the fierce storm.*

**Ralph admits to Piggy that they willingly participated in Simon's death.**

*Ralph is frightened of "us." He wants to go home.*

**Eric tells Ralph he is too tired to keep the fire going.**

*Ralph has trouble remembering why it is  
important to keep the fire going, so Piggy reminds  
them both that the fire is necessary for them to be rescued.*

**Piggy awakens Ralph when he hears noises and assumes that the beast is  
outside the shelter.**

*Ralph prays the beast will prefer littluns.*

**Jack's hunters raid the shelters.**

*Ralph fights with them.*

**Supporting Theme:** *Even goodness is corruptible. Savagery is within us all.*

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outside the shelter.**

**Jack's hunters raid the shelters.**

**Supporting Theme: .**

## Chapter 11

### Writing

**Objective:** Interpreting elements of plot.

#### Activity

Write an essay supporting or refuting the following statement, including specific incidents to support your contention:

Piggy's death was unnecessary because Golding had already established his theme without it.

*Answers will vary. Some possible points the students may make in the essay are:*

- *By dying, Piggy becomes a martyr.*
- *Piggy's death is necessary because it shows that the boys are now capable of premeditated murder, without remorse.*
- *Piggy's death and the crushing of the conch shell symbolically mark the end of civilization on the island.*
- *With Piggy's death comes the complete loss of reason and intellect.*
- *Piggy's death marks the final revelation of Roger as both a sadist and as Jack's personal enforcer and possible successor/rival.*
- *Simon's murder was much more primitive and brutal than was Piggy's.*
- *If Piggy remained alive, it would have allowed Golding to expand on the theme with future incidents of taunts, violence, and humor at Piggy's expense.*
- *Piggy is the only thoroughly decent main character.*

## **Chapter 11**

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## **Chapters 11 and 12**

**Theme**

**Plot**

**Characterization**

**Objective:** Relating literature to life.  
Recognizing how plot and characterization work together to establish theme.

### **Activity I**

Written in 1954, after the horrors of Hitler's Germany were exposed to the world, this story is sometimes seen as an allegory reflective of those times. However, the story is a classic for all time, since it points out flaws in humanity in general.

Consider the ways Jack, as the new leader of the island, may resemble an actual dictator. Complete the following chart comparing his rule with that of Ralph. The first topic is done for you as an example.

## Chapters 11 and 12

Theme

Plot

Characterization

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### Jack/Ralph Comparison Chart

Topic	Jack	Ralph
<b>Motivation</b> (Reasons he wants to be leader)	<ul style="list-style-type: none"> <li>• power</li> <li>• glory</li> </ul>	<ul style="list-style-type: none"> <li>• rescue</li> <li>• wants civilized society</li> </ul>
<b>Methods</b> (How he maintains his power)	<ul style="list-style-type: none"> <li>• <i>fear</i></li> <li>• <i>pig hunts</i></li> <li>• <i>chanting</i></li> <li>• <i>forces Samneric to join his hunters</i></li> <li>• <i>violence</i></li> <li>• <i>meat</i></li> <li>• <i>Roger will not allow threats to Jack's rule.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>conch</i></li> <li>• <i>original election</i></li> <li>• <i>wisdom</i></li> </ul>
<b>Results</b> (If lives of followers are better under his rule)	<ul style="list-style-type: none"> <li>• <i>Jack is not interested in maintaining the fire so the boys can be rescued.</i></li> <li>• <i>Plans to set the island on fire to kill Ralph without thinking that the fire will destroy his only sources of food.</i></li> <li>• <i>tribe will have meat in the short term</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>loses control</i></li> <li>• <i>appeals to maintain civilization fail</i></li> <li>• <i>cannot prevent fear and deaths</i></li> </ul>

**Theme:**

*The good in mankind will lose out to the evil.  
People respect strength in others, not necessarily wisdom.*

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**Methods**  
(How he maintains his power)

**Results**  
(If lives of followers are better under his rule)

**Theme:**

## Activity II

Reread pages 176–179 when Ralph confronts Jack at Castle Rock. As you read, think about the way Ralph deals with Jack. Do you think Ralph should have called Jack a thief? What other words does he use to describe Jack? How do the hunters react when he tries to reason with them about Piggy’s specs and the fire? What is the “source of the power” Roger feels?

Rewrite these pages in a one-page summary based on Ralph’s taking a different approach to Jack. For example:

- Ralph could pretend to join Jack’s hunters to retrieve Piggy’s specs and possibly work from the inside to overthrow Jack.
- Ralph and the others could laugh at Jack to make him look ridiculous in front of the others.
- Ralph could plan a “sneak” attack on castle rock to disarm the hunters.
- Ralph could talk to the boys about “home,” hoping that old memories might draw them back to his side.

You can use one of these ideas, or one of your own. Make sure, though, that your revision supports the idea that without the rules and laws of civilization, man descends into savagery.

*The paragraphs will vary in content, but the students should realize that in the original version of the story Ralph is unable to negotiate with Jack because Jack is no longer civilized. Ralph approaches the confrontation with the conch shell, the symbol of civilization, and with logical arguments. Jack is deep in savagery and unable to respond to Ralph’s arguments except with emotions and violence.*

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## Chapter 12

### Irony

**Objective:** Recognizing the final irony in the story.

#### Activity

In the last few pages of the novel, the officer criticizes the boys for not behaving properly.

“I should have thought,” said the officer as he visualized the search before him, “I should have thought that a pack of British boys—you’re all British, aren’t you?—would have been able to put up a better show than that—I mean—” (Pg. 202)

In the last paragraph, the officer is embarrassed by Ralph’s sobs, so he ironically turns away to look at the cruiser—a vessel of war.

1. Write a letter from Ralph to the officer, explaining why he was crying and why he thinks they did not “put up a better show.”
2. Write a similar letter from Jack to the officer explaining why and how things went wrong on the island.
3. Find and list at least five other incidents of irony in the book.

*Answers may vary. Example:*

*“Am I safe...I feel awful.” (pg. 174)*

*“Piggy’s arms and legs twitched a bit, like a pig’s after it has been killed” (pg. 181)*

*“You’re acting like a crowd of kids.” (pg. 180)*

*“If Jack was a chief...we’d be here till we died.” (pg. 93)*

*“Because the rules are the only thing we’ve got!” (pg.91)*

*“...because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood.” (pg. 31)*

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## Chapter 12

### Imagery

**Objective:** Recognizing the author's use of descriptive imagery to create a mood of fear.

#### Activity

In the following excerpt from this chapter, the author establishes that Ralph is terrified, is in danger, and must act quickly to save his life. Point out how Golding's choice of words gives the reader the sense of heightened feeling and action. Pay attention to verbs, modifiers, and literary terms.

Ralph screamed, a scream of fright and anger and desperation. His legs straightened, the screams became continuous and foaming. He shot forward, burst the thicket, was in the open, screaming, snarling, bloody. He swung the stake and the savage tumbled over; but there were others coming toward him, crying out. He swerved as a spear flew past and then was silent, running. All at once the lights flickering ahead of him merged together, the roar of the forest rose to thunder and a tall bush directly in his path burst into a great fan-shaped flame. He swung to the right, running desperately fast, with the heat beating on his left side and the fire racing forward like a tide. The ululation rose behind him and spread along, a series of short sharp cries, the sighting call. A brown figure showed up at his right and fell away. They were all running, all crying out madly. He could hear them crashing in the undergrowth and on the left was the hot, bright thunder of the fire. He forgot his wounds, his hunger and thirst, and became fear; hopeless fear on flying feet, rushing through the forest toward the open beach. Spots jumped before his eyes and turned into red circles that expanded quickly till they passed out of sight. Below him someone's legs were getting tired and the desperate ululation advanced like a jagged fringe of menace and was almost overhead. (Pg. 199–200)

Golding also establishes the mood of terror with the rhythm of his sentences. For example, the following simple sentences are quick and short rather than a long, carefully described image. Golding even uses sentence fragments to quicken the pace. It gives the reader the feeling of anticipation, desperation, suddenness, and fear.

“You could see a knee disturb the mold. Now the other. Two hands.  
A spear. A face...

The seconds lengthened. Ralph was looking straight into the  
savage's eyes.

Don't scream

You'll get back.

Now he's seen you. He's making sure. A stick sharpened.”

(Pg. 199)

## Chapter 12

### Imagery

**Objective:** Recognizing the author's use of descriptive imagery to create a mood of fear.

#### Activity

In the following excerpt from this chapter, the author establishes that Ralph is terrified, is in danger, and must act quickly to save his life. Point out how Golding's choice of words gives the reader the sense of heightened feeling and action. Pay attention to verbs, modifiers, and literary terms.

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savage's eyes.

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You'll get back.

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(Pg. 199)



1. Find another passage in this chapter which gives you a different perspective on Ralph's terror.

*Answers may vary. Example:*

*"Here then was the night's lair. At first light he would creep into the thicket, squeeze between the twisted stems, ensconce himself so deep that only a crawler like himself could come through, and that crawler would be jabbed. There he would sit, and the search would pass him by, and the cordon waver on, ululating along the island, and he would be free." (pg. 191)*

**Passage:**

**Choice of Words:**

**Rhythm:**

1. Find another passage in this chapter which gives you a different perspective on Ralph's terror.

**Passage:**

**Choice of Words:**

**Rhythm:**

## Wrap-up

1. There are no women in this story. If there were *both* boys and girls on the island, how do you think the story might have been different?
2. Suppose the children on the island were *all female*. Do you think the story would work just as well? Write a three-paragraph essay that summarizes how the plot would change in such a scenario.
3. Discuss whether or not this is a pessimistic novel. Does Golding give us any hope for mankind? If so, what?
4. In the notes at the end of the novel, Golding states “The theme is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system however apparently logical or respectable.” (Pg. 204)

List the defects in human nature Golding reveals in the story.

Cite incidents from the novel which support the idea that NO political system by itself is strong enough to shape society.

5. If you have access to the internet go to [www.amazon.com](http://www.amazon.com) and write a review for this book. Be sure to include what you liked and disliked about it and why you think others might want to read it.
6. Compare the description of Simon’s dead body with that of
  - the pig’s head
  - Ralph’s discovery of the skull
  - The pilot’s body

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## Appendix I

### SMALL GROUP LEARNING

*Small Group Learning is defined as two to five students working together for a common goal. For it to be successful, three basic elements must be present.*

1. **SOCIAL SKILLS IN GROUP WORK:** Most students, unless they are taught the appropriate skills, do not participate as effectively as they might in small group work. Like any other skill, those needed for group work must be identified, practiced, and reinforced. To this end, we have included a Social Skills Behavior Checklist which we will ask you to use to rate your group. At this time, please read the related objectives listed below.

#### *Social-Behavioral Objectives*

1. Everyone is addressed by his or her first name.
2. Everyone speaks quietly in order not to disturb other groups.
3. No one ever uses put-downs or name calling.
4. Everyone is always physically and mentally part of the group. The following are prohibited and may result in the group's grade being lowered:
  - A. Putting one's head down on the desk.
  - B. Reading or working on unrelated items.
  - C. Moving about the room or talking to members of other groups.
5. Everyone is encouraged to participate and does participate.
6. Everyone offers praise and encouragement.
7. Everyone recognizes that on some points of opinion two equally valid points of view can be supported.
8. Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.

#### *Social-Intellectual Objectives*

9. Ideas are discussed aloud.
10. Ideas are summarized.
11. Clarification is asked for and received.
12. Explanations are given until everyone understands.
13. Ideas, not people, are criticized.
14. Difficult ideas are paraphrased.
15. Multiple points of view are examined.
16. Work is organized within available time and available resources.
17. Questions are asked and answered satisfactorily.
18. Ideas are examined, elaborated on, and pulled together.
19. Reasons and rationale are asked for and provided.
20. Conclusions are challenged with new information.
21. Ideas are created in brainstorming.

2. **POSITIVE INTERDEPENDENCE:** Critical to successful *group work* is the realization on the part of the students “that we are all in this together; we either sink or swim as a group.” In terms of this unit, it may mean that everyone in the group will share the group grade on the project, whether it is an “A” or an “F.”
3. **INDIVIDUAL ACCOUNTABILITY:** The bottom line of any teaching method is, of course, how well the students have mastered the objectives being taught. Therefore, you must understand that the small group process, while it is more fun than other methods, is serious business. At the conclusion of this unit, a test may be used to evaluate how well each individual has mastered the objectives. As a consequence, the student who slacks off in the group or in his homework not only lets the group down, but also hurts him or herself.

## PROCEDURES FOR SMALL GROUP WORK

*As well as mastery of content and concepts, grades will be based on the demonstration of the following skills.*

1. **Linguistic-Intellectual Skills** – These skills are fostered when students examine ideas from multiple points of view and critically probe for strengths and weaknesses.
2. **Group Social Skills** – Before anything else can be mastered, the small group must function effectively as a learning unit, which makes the mastery of these skills the first priority.

### **Linguistic-Intellectual Skills to be Demonstrated**

### **Examples of these skills in action**

#### ***Explaining***

It seems to me...  
One way of looking at it...  
How does everyone feel about...  
The idea that...

#### ***Encouraging***

What's your idea?  
I didn't think of that.  
Good idea!  
That helps.  
Good; go on with that thought.

#### ***Clarifying*** Let's put it this way...

Perhaps if we draw a chart...  
It may mean that...  
How does this sound...  
Where does this lead us?

#### ***Elaborating***

That's right and it also may include...  
Another instance of that is when...  
A point we might also include...

#### ***Qualifying***

I agree with your premise, but...  
I see it leading somewhere else...  
That is one reason, but it may also...  
I agree with the examples, but I come to a different conclusion.  
Does that conclusion hold up in every instance?

#### ***Questioning***

Why do you say that?  
What is the proof for that conclusion?  
Is that a valid generalization?  
How did you reach that point?

#### ***Disagreeing***

It seems to me there could be a different reason.  
But looking at it from his point of view...  
We may be jumping to a conclusion without looking at all the facts.  
Here's another way of looking at it...

## SMALL GROUP EVALUATION SHEET

<b>Social-Behavioral Skills in our group</b>		<b>Poor</b>					<b>Good</b>				
1.	Everyone is addressed by his or her first name.	1	2	3	4	5					
2.	Everyone speaks quietly. (If one group gets loud, other groups get louder to hear each other.)	1	2	3	4	5					
3.	No one ever uses put-downs or name calling.	1	2	3	4	5					
4.	Everyone is always physically and mentally part of the group.	1	2	3	4	5					
5.	Everyone is encouraged to and does participate.	1	2	3	4	5					
6.	Everyone offers praise and encouragement.	1	2	3	4	5					
7.	Everyone recognizes that on some opinions, two equally valid points of view can be supported.	1	2	3	4	5					
8.	Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.	1	2	3	4	5					

### **Social-Intellectual Skills in our group**

9.	Ideas are examined and discussed aloud.	1	2	3	4	5					
10.	Ideas are summarized.	1	2	3	4	5					
11.	Clarification is asked for and received.	1	2	3	4	5					
12.	Explanations are given until everyone understands.	1	2	3	4	5					
13.	Ideas, not people, are criticized.	1	2	3	4	5					
14.	Difficult ideas are paraphrased.	1	2	3	4	5					
15.	Multiple points of view are examined.	1	2	3	4	5					
16.	Work is organized within available time and available resources.	1	2	3	4	5					
17.	Questions are asked and answered satisfactorily.	1	2	3	4	5					
18.	Ideas are examined, elaborated on, and pulled together.	1	2	3	4	5					
19.	Reasons and rationales are asked for and provided.	1	2	3	4	5					
20.	Conclusions are challenged with new information.	1	2	3	4	5					
21.	Ideas are created in brainstorming.	1	2	3	4	5					

---

**Total Score**



## STUDENT ROLES IN GROUP DISCUSSIONS

1. **Reader:** The reader's job is to read the questions aloud and to be sure everyone knows the meaning of unfamiliar words and understands the questions.
2. **Recorder:** The recorder takes notes and is responsible for writing down the group's final answers.
3. **Timer and Voice Monitor:** The timer and voice monitor is responsible for reminding individuals when they get too loud and for keeping track of the time. Because of a concern for finishing the project on time, the monitor will be the one to get the students back on task when they stray or get bogged down on one point.
4. **Checker and Encourager:** This person's chief responsibility is to encourage all members to contribute, to compliment when appropriate, and to remind everyone of the necessity of avoiding name calling and/or put-downs.

## Appendix II

### Dramatization of Scenes in the Novel

**Drama:** Drama, according to Aristotle, is “imitated human action” presented through dialogue meant to instruct or entertain.

**Dramatic Monologue:** A person speaks to a silent audience, revealing an aspect of his character and expressing his viewpoint.

**Parody:** Parody is an imitation with the purpose of satirizing or ridiculing anything that is silly, stupid, or mean.

### Introduction

Often, sections of literary works seem to portray intense or captivating interaction, drama, between characters. While reading, visualize how the characters move in terms of their gestures and in relation to each other. See them touching each other or backing away. Hear the tones in their voices and the inflections, volume, and emphasis they use when they speak to each other. Imaginatively experience the feelings and they are communicating to each other.

# *Lord of the Flies*

## **Activity Pack Terms and Definitions**

*Allegory* - a story that represents abstract ideas or moral qualities. As such, an allegory has both a literal level and a symbolic level of meaning. Example: *Gulliver's Travels*.

*Allusion* - a reference to a person, place, poem, book, event, or movie outside of the story that the author expects the reader will recognize. Example: In *The Glass Menagerie*, Tom speaks of "Chamberlain's umbrella," a reference to the British Prime Minister.

*Characterization* - the methods, incidents, speech, etc., an author uses to reveal the people in the book.

*Foreshadowing* - the use of hints or clues in a story to suggest what action is to come.  
Foreshadowing is frequently used to create interest and build suspense.

*Imagery* - the use of words to evoke sensory impressions that are beyond the words themselves. Similar to *symbol* and *motif*. Example: "Get thee to a nunnery," from *Hamlet* implies purity and chastity, not simply a convent.

*Inference* - the act of drawing a conclusion that is not actually stated. For example, in *The Pigman*, since John and Lorraine are writing a memorial epic about the incident with the Pigman, we may infer that the Pigman is now dead and the incident is important to them.

*Irony* - a subtle, sometimes humorous perception of inconsistency in which the significance of a statement or event is changed by its content. For example: the firehouse burned down.

- *Dramatic irony* - the audience knows more about a character's situation than the character does, foreseeing an outcome contrary from the character's expectations. The character's statements have one meaning for the character and a different meaning for the reader, who knows more than the character.
- *Structural irony* - a naïve hero whose view of the world differs from the author's and reader's. Structural irony flatters the reader's intelligence at the expense of the hero.
- *Verbal irony* - a discrepancy between what is said and what is really meant; sarcasm. Example: calling a stupid man smart

*Loss of Innocence* - a story in which the child or young adult is living a blissfully happy life, innocent of any real evil or hardship. This innocence is shattered, however, by what the character observes or experiences; this experience changes the character. Example: Robert in *A Day No Pigs Would Die*.

*Microcosm* - the use of a world in miniature to represent humanity in its entirety.

*Mood* - the emotional aspect of the work, which contributes to the feeling the reader gets from the book. Example: Gothic novels like *Frankenstein* have a gloomy, dark quality to them reflected by nature, character, and plot.

*Motif* - a situation, incident, idea, or image that is found and repeated significantly in a novel. Example: In *Hamlet*, revenge is a frequently repeated idea.

*Plot* - the pattern of events in a novel. Is it believable or credible given its setting? Is it well-paced as opposed to slow moving?

*Protagonist* - the central or main character in a story around which the plot centers. Example: Hester Prynne in *The Scarlet Letter*

*Setting* - when and where the short story, play, or novel takes place. Example: *Macbeth* takes place in the eleventh century in Scotland, which greatly influences the story and adds the elements of truthfulness to its violence.

*Style* - the way an author chooses and uses words, phrases, and sentences to tell the story. For example, in an action/adventure story, the author may use simple words and short, choppy sentences, because this style moves the story along quickly. But in a story about a college professor, the same author may choose to use polysyllabic, unfamiliar words and long, convoluted sentences.

*Symbol* - an object, person, or place that has a meaning in itself and that also stands for something larger than itself, usually an idea or concept; some concrete thing which represents an abstraction. Example: The sea could be symbolic for “the unknown,” since the sea is something which is physical and can be seen by the reader, but has elements which cannot be understood, it can be used *symbolically* to stand for the abstraction of “mystery,” “obscurity,” or “the unknown.”

*Theme* - the central or dominant idea behind the story; the most important aspect that emerges from how the book treats its subject. Sometimes theme is easy to see, but, at other times, it may be more difficult. Theme is usually expressed indirectly, as an element the reader must figure out. It is a universal statement about humanity, rather than a simple statement dealing with plot or characters in the story. Themes are generally hinted at through different devices: a phrase or quotation that introduces the novel, a recurring element in the book, or an observation made that is reinforced through plot, dialogue, or characters. It must be emphasized that not all works of literature have themes in them.

In a story about a man who is diagnosed with cancer and, through medicine and will-power, returns to his former occupation, the theme might be: “real courage is demonstrated through internal bravery and perseverance.” In a poem about a flower that grows, blooms, and dies, the theme might be: “youth fades and death comes to all.”

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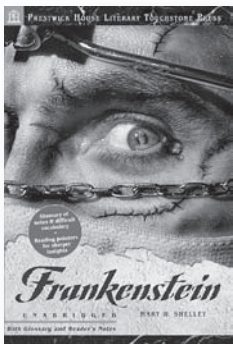
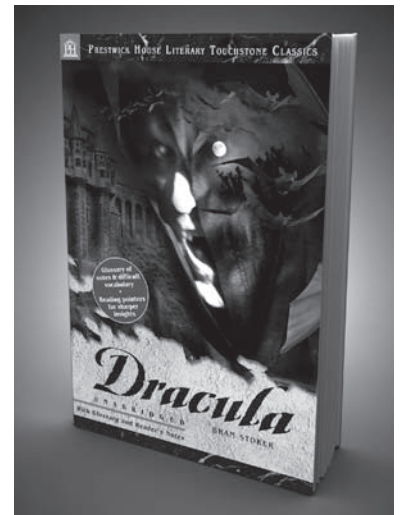
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Because charges for air delivery are based on weight and distance, heavy packages can be expensive to ship air freight. Typographic and photographic errors are subject to revision. Prestwick House is the sole source of all proprietary materials listed in this catalogue. Please be sure to include a street address. FedEx ground/UPS will not deliver to a P.O. Box.

Subtotal \$

Shipping \$  
12% S&H (\$6.00 minimum)

Total \$

### Shipping & Handling

For orders of \$50.00 or less, please add \$6.00 for shipping and handling charges. For orders from \$50.01 to \$799.99 add 12%. For orders of \$800.00 and more, add 10%.

### Delivery Service

Most orders are shipped FedEx and you can expect delivery within 7-10 working days. Items in stock are usually shipped within one working day of receiving your order.

### Expedited Delivery

for expedited delivery ask about the following options:

- Overnight Air
- 2nd day air
- 3 Day Select