

# *Lord of the Flies*



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## Introduction

Though the novel *Lord of the Flies* is clearly a work that deals with some of the most disturbing aspects of humankind (mankind?), its profound effect on popular culture cannot be denied (there is even an episode of *The Simpsons* based on the novel\*).

It is nearly impossible to be considered an educated individual, and not have at least a rudimentary understanding of this classic work. Author William Golding was inspired by the atrocities he witnessed in World War II (the Nazi death camps, in particular) as a member of the British Royal Navy. Its connections to other seminal works (Elie Wiesel's *Night*, among others) of the 10<sup>th</sup> grade, as well as its relationship to other complex works (a prequel of sorts to Joseph Conrad's *The Heart of Darkness*) only increase its importance in high school academia.

*Lord of the Flies* is one of (if not THE) most frequently taught novels in Portland Public Schools; the novel is generally available at every campus. Work is being done to make the novel available in audiobook form (internet streaming, etc.) in order to help differentiate for learners with various needs.

This unit works with the essential questions of: What is necessary to uphold civilization? Are humans inherently evil?, Is fear necessary in maintaining a society?, What function does irony serve in literature?, and What connection do language and authority have?

At the same time, the unit focuses on an understanding of fable, symbol, allegory, archetypes, irony, and literary analysis. The teacher will want to choose carefully from the menu of notebook support options included, and be sure to align the information collected with the chosen prompts for the culminating literary analysis.

(\**Das Bus*" is the fourteenth episode of *The Simpsons*' ninth season and originally aired on the Fox network on February 15, 1998)

## *Lord of the Flies* Planning Template

<b>Stage 1 – Desired Results</b>	
<p><b>Priority Standards</b> (4-5 only): <i>Number and brief summary</i></p> <p>10.17 (Literature) Thesis: support a position            10.15 (Literature) Context: transitions            10.17 (Literature) Reveal significance            10.10 (Literature) Function of symbolism            10.18 (Writing) Writing Modes: LA (literary analysis)</p>	
<p><b>Understandings</b>  <i>Students will understand that ...</i>            Literature can contain symbols that they need to recognize and interpret.            Literature frequently delivers a “message” (moral, as in fables), can be allegorical, and can be written as an extended metaphor.</p>	<p><b>Essential Questions</b>            What is necessary to uphold civilization?            Are humans inherently evil?            Is fear necessary in maintaining a society?            What function does irony serve in literature?            What connection do language and authority have?</p>
<p><i>Students will know ....(facts and knowledge)</i>            How to recognize symbol, motif, irony and theme in a literary work.            How to interpret literature on a literal and metaphorical level.</p>	<p><i>Students will be able to ....(apply skills)</i>            Create an effective thesis.            Create effective paragraphs (including introductions and conclusions)            Use transitions throughout their essay.            Use MLA standards to write a literary essay.            Use textual references (quotes) to provide relevant support for their observations about literature.</p>
<b>Stage 2 – Assessment Evidence</b>	
<p><b>Culminating Assessment</b> (authentic):            Literary Analysis essay</p>	<p><b>Other Evidence</b> (variety of forms and modes)            Fable Analysis essay (Pre-assessment)            Journal (character analysis)            Found poem            Chapter Illustration</p>

### Stage 3: Learning Plan—*Lord of the Flies*

<b>Activity Title</b>	<b>Priority Standards</b>	<b>Page</b>
<b>Lesson #1: “Kindergarten”/Maslow lesson &amp; Essential Question Discussion</b>	<b>10.4 Analyze the information and ideas presented to infer cause and effect 10.7 Draw conclusions about reasons for actions/beliefs and support assertions 10.12 Differentiate among the different types of fiction: realistic, historical, science fiction, folklore, fantasy, adventure, mystery</b>	<b>8</b>
<b>Lesson #2: Pre- Assessment (Fable lesson)</b>	<b>10.10 Identify the qualities of character, and analyze the effect of these qualities 10.18.1 Develop a thesis 10.18.2 Support a position with relevant examples and evidence 10.16.1 Establish a context where appropriate 10.16.2 Use organizational structures 10.16.3 Provide transitions to link paragraphs 10.17 Conventions</b>	<b>10</b>
<b>Lesson #3: Chapter One Lesson</b>	<b>10.04 Analyze the information and ideas presented to infer cause and effect 10.10 Identify the qualities of character, and analyze the effect of these qualities 10.15 Evaluate how literary elements are used to establish mood, place, time period, cultures, and contribute to the development of theme</b>	<b>15</b>
<b>Lesson #4: Reading Journal lesson</b>	<b>10.10 Identify the qualities of character, and analyze the effect of these qualities</b>	<b>18</b>
<b>Lesson #5: Vocabulary lesson</b>	<b>10.02 Distinguish between the denotative and connotative meanings of words 10.07 Draw conclusions about reasons for actions/beliefs and support assertions</b>	<b>38</b>
<b>Lesson #6: Chapter Illustration lesson</b>	<b>10.07 Draw conclusions about reasons for actions/beliefs and support assertions 10.09 Identify and analyze the development of themes 10.15 Evaluate how literary elements are used to establish mood, place, time period, cultures, and contribute to the development of theme</b>	<b>47</b>
<b>Lesson #7: Symbolism lesson &amp; Writing Practice #1</b>	<b>10.10 Identify the qualities of character, and analyze the effect of these qualities 10.11 Describe the function and effect upon a literary work of common literary devices such as symbolism,</b>	<b>50</b>

<b>Activity Title</b>	<b>Priority Standards</b>	<b>Page</b>
	irony, oxymoron, poetic devices, etc. <b>10.13 Evaluate subtleties, ambiguities, contradictions, and ironies in a text.</b> <b>10.18.1 Develop a thesis</b> <b>10.18.2 Support a position with relevant examples and evidence</b> <b>10.16.1 Establish a context where appropriate</b> <b>10.16.2 Use organizational structures</b> <b>10.16.3 Provide transitions to link paragraphs</b>	
<b>Lesson #8: Thesis statement craft lesson</b>	<b>10.18.1 Develop and thesis</b>	<b>52</b>
<b>Lesson #9: Archetype lesson</b>	<b>10.10 Identify the qualities of character, and analyze the effect of these qualities</b> <b>10.11 Describe the function and effect upon a literary work of common literary devices such as symbolism, irony, oxymoron, poetic devices, etc.</b> <b>10.13 Evaluate subtleties, ambiguities, contradictions, and ironies in a text.</b>	<b>53</b>
<b>Lesson #10: Chapter Eight lesson &amp; Writing Practice #2</b>	<b>10.18.1 Develop a thesis</b> <b>10.18.2 Support a position with relevant examples and evidence</b> <b>10.16.1 Establish a context where appropriate</b> <b>10.16.2 Use organizational structures</b> <b>10.16.3 Provide transitions to link paragraphs</b>	<b>56</b>
<b>Lesson #11: Embedding quotes craft lesson</b>	<b>10.18.2 Support a position with relevant examples and evidence</b> <b>10.18.7 Document sources using appropriate citation format</b>	<b>59</b>
<b>Lesson #12: Found poem lesson</b>	<b>10.18 Writing modes - poetry</b>	<b>60</b>
<b>Lesson #13: Character/Concept lesson</b>	<b>10.10 Identify the qualities of character and analyze the effect of these qualities</b>	<b>62</b>
<b>Lesson #14: Irony in LOTF &amp; Writing Practice #3</b>	<b>10.11 Describe the function and effect upon a literary work of common literary devices such as symbolism, irony, oxymoron, poetic devices, etc.</b> <b>10.18.1 Develop a thesis</b> <b>10.18.2 Support a position with relevant examples and evidence</b> <b>10.16.1 Establish a context where appropriate</b> <b>10.16.2 Use organizational structures</b> <b>10.16.3 Provide transitions to link paragraphs</b>	<b>65</b>

<b>Activity Title</b>	<b>Priority Standards</b>	<b>Page</b>
<b>Lesson #15: Organization and transitions craft lesson</b>	<b>10.16.2 Use organizational structures 10.16.3 Provide transitions to link paragraphs</b>	<b>71</b>
<b>Lesson #16: Allegory/LOTF</b>	<b>10.11 Describe the function and effect upon a literary work of common literary devices such as symbolism, irony, oxymoron, poetic devices, etc. 10.13 Evaluate subtleties, ambiguities, contradictions, and ironies in a text. 10.07 Draw conclusions about reasons for actions/beliefs and support assertions 10.09 Identify and analyze the development of themes 10.15 Evaluate how literary elements are used to establish mood, place, time period, cultures, and contribute to the development of theme</b>	<b>72</b>
<b>Culminating Assessment</b>	<b>10.18.1 Develop and thesis 10.18.2 Support a position with relevant examples and evidence 10.16.1 Establish a context where appropriate 10.16.2 Use organizational structures 10.16.3 Provide transitions to link paragraphs 10.17 Conventions</b>	<b>75</b>
<b>Lesson #17: Additional Writing Craft lesson(s)</b>	<b>10.16.2 Use organizational structures 10.16.3 Provide transitions to link paragraphs 10.18.2 Support a position with relevant examples and evidence 10.18.7 Document sources using appropriate citation format</b>	<b>76</b>
<b>Lesson #18: Unit Reflection</b>	<b>10.09 Identify and analyze the development of themes</b>	<b>78</b>

## **Academic Vocabulary in *Lord of the Flies***

The following are words and phrases that are used extensively in this unit:

Analysis

Thesis

Evidence

Citations

MLA format

Topic Sentence

Transition/transitional

Quotations

Embedded Quotes

Blocked Quotes

Paraphrased Evidence

Allegory

Symbol

Fable

Archetype

Irony

Civilization

Authority

## **Lesson #1: Kindergarten/Maslow Lesson & Essential Questions Discussion**

**Duration:** 50 min.

### **Priority Standards:**

**10.04**

**10.07**

**10.12**

**Overview:** *Lord of the Flies* deals with, among other things, assessing individual needs, versus societal needs. Prior to reading the novel, this lesson helps students understand their own needs by examining a time period (kindergarten) where needs (and rules) seemed simpler (reading an excerpt of “Everything I Ever Needed to Know I Learned in Kindergarten” by Robert Fulghum).

Students will then be exposed to a psychological model that structures individual needs (Maslow’s hierarchy – image included in resources). These exercises can eventually lead to providing insight for an option for the culminating assessment (literary essay prompt).

**Materials:** excerpt from “Everything I Ever Needed to Know I Learned in Kindergarten” by Robert Fulghum – (attached). Handout for each student.  
Teacher Resources: Maslow’s Hierarchy Overview – in resources section

### **Steps / Procedures:**

1. Read the passage aloud (options: teacher reads, assign individual students, ask for volunteers, have each student read a “line”).
2. Have students write a personal response independently in their journals/notebooks.
3. Discuss the concept of Maslow’s Hierarchy of Needs and have students draw the triangle and add notes about each stage.
4. Return to the previous journal write (Step 2). Provide the following versions of the unit essential questions and lead a discussion about these questions and how they might relate to their Fulghum response.
  - What is necessary to uphold civilization?
  - Are humans inherently good or evil?
  - What is necessary to maintain a society?
  - What is the relationship/proper balance between individual needs and societal needs?

\*This assignment is good to revisit – in order to determine if the boys on the island “respected” the rules that most children learn in kindergarten, or primary grades. Which “rules” did they keep? Which, if any, were broken, and in what order?



**“Everything I Ever Needed to Know I Learned in Kindergarten”  
by Robert Fulghum**

Most of what I really need to know about how to live, and what to do, and how to be, I learned in Kindergarten. Wisdom was not at the top of the graduate school mountain, but there in the sandbox at nursery school.

These are the things I learned: Share everything. Play fair. Don't hit people. Put things back where you found them. Clean up your own mess. Don't take things that aren't yours. Say you're sorry when you hurt somebody. Wash your hands before you eat. Flush. Warm cookies and cold milk are good for you. Live a balanced life. Learn some and think some and draw and paint and sing and dance and play and work some every day.

Take a nap every afternoon. When you go out into the world, watch for traffic, hold hands, and stick together. Be aware of wonder. Remember the little seed in the plastic cup. The roots go down and the plant goes up and nobody really knows how or why, but we are all like that.

Goldfish and hamsters and white mice and even the little seed in the plastic cup - they all die. So do we.

And then remember the book about Dick and Jane and the first word you learned, the biggest word of all: LOOK . Everything you need to know is in there somewhere. The Golden Rule and love and basic sanitation, ecology and politics and sane living.

Think of what a better world it would be if we all - the whole world - had cookies and milk about 3 o'clock every afternoon and then lay down with our blankets for a nap. Or if we had a basic policy in our nation and other nations to always put things back where we found them and clean up our own messes. And it is still true, no matter how old you are, when you go out into the world, it is best to hold hands and stick together.

## Lesson #2: Pre-Assessment/Fable lesson

**Duration:** 90 min.

### Priority Standards:

10.10

10.18

**Overview:** Prior to reading *Lord of the Flies* (which has been described by many, including author William Golding, as a fable), students will be introduced to fables in preparation for analyzing the novel. Students will be provided with a fable that will be examined in a classroom exercise, with the goal of recognizing key elements (personification, moral). They will then be asked to write a brief essay about a fable they are provided, in which they indicate their recognition of those same elements.

**Materials:** (1) Lecture defining a fable (sample outline attached), (2) copy of fable that class will read and examine together (examples attached); (3) a second fable (teacher could provide a different fable for each student) that students will read on their own, and craft their essay in response to: teachers can search an on-line Fable Collection:

<http://aesopfables.com/>

### Key Vocabulary:

Fable

Personification

Moral

### Steps / Procedures:

1. Define fable through lecture or presentation (include: having students take notes, focusing on various elements students might recognize in a fable (moral, personification/symbolism, purpose). Teacher might explain that the novel they are about to read is considered a fable, and that they eventually might be expected to define this in an essay.
2. Distribute the first fable (examples attached, and referenced); read the fable (most are only a paragraph in length) once – then begin asking students to identify the symbolic elements of the sample fable (“The Scorpion and the Frog” – due to its moral being similar to an aspect of *Lord of the Flies*, and “being unable to escape one’s ‘nature’” – is one recommendation).
3. After the class has analyzed the fable, distribute a second fable, and have the class write a brief essay (three paragraphs) in which they introduce their fable, and identify symbolic elements discussed in the lecture. Prompt: What makes \_\_\_\_\_ a fable? Write a three-paragraph essay in which you answer this question. Be sure to include characters, setting, plot, theme and moral in your analysis. Include a clear thesis statement.

**THIS ESSAY WILL SERVE AS THE BASIS FOR THE PRE-ASSESSMENT**

## **ELEMENTS OF A FABLE – Lecture Notes**

### **Characters:**

Very few  
Animated, inanimate or personified.

### **Setting:**

Place anywhere and time is real

### **Plot:**

Very simple, though interesting  
Thought provoking to didactic

### **Theme:**

Moral or message implied or stated for societal or personal benefit.

### **Tone mood style:**

Reflection of human strengths, frailties, weaknesses, or imperfections  
Reader is lead to new insights and/or understandings.

The Scorpion and the Frog A scorpion and a frog meet on the bank of a stream and the scorpion asks the frog to carry him across on its back. The frog asks, "How do I know you won't sting me?" The scorpion says, "Because if I do, I will die too." The frog is satisfied, and they set out, but in midstream, the scorpion stings the frog. The frog feels the onset of paralysis and starts to sink, knowing they both will drown, but has just enough time to gasp "Why?"  
Replies the scorpion: "Its my nature..."

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## Scoring Guide: *Lord of the Flies* Literary Analysis Pre-Assessment

<b>Priority Standard</b>	<b>Exceeds (6-5)</b>	<b>Meets (4-3)</b>	<b>Does Not Yet Meet (2-1)</b>
10.18.1 Develop a thesis	Thesis statement provides the context of author and title of the work. The statement clearly identifies the big idea of the paper and suggests the forthcoming subtopics. The thesis is engaging and thought-provoking.	Thesis statement provides the context of author and title of the work. The statement clearly identifies the big idea of the paper and suggests the forthcoming subtopics.	Thesis statement is unclear or incomplete. It is missing all or part of the required components. Thesis may be overly broad or ambiguous.
10.18.2 Support a position with precise and relevant examples and evidence	The writing contains specific examples from the text and connects them to the thesis. This connection is made clear, and the writing begins to analyze the evidence rather than simply informing. Student uses MLA format for in-text citations.	The writing contains specific examples from the text and connects them to the thesis. This connection is made clear to the reader.	The writing contains one or no clear examples from the text. The examples may be paraphrased, but no direct quotes are attempted.
10.09 Identify and analyze the development of themes	The writing begins to examine the theme presented and makes clear connections between the evidence and the theme. The writing moves beyond listing to analysis.	The writing begins to examine the theme presented and makes clear connections between the evidence and the theme.	The writing does not make a connection to the theme in a consistent and clear manner. It may be unclear how the evidence supports the theme.

### After your pre-assessment has been returned by your teacher:

1. What do you think you are doing well so far?
2. What are you going to focus on improving?

**Pre-Assessment Data Collection Table (Example)**

Student	<b>10.18.1 Develop a thesis</b>				<b>10.18.2 Support a position with precise and relevant examples and evidence</b>				<b>10.09 Identify and analyze the development of themes</b>			
	E	M	D	N/E	E	M	D	N/E	E	M	D	N/E
EX. Abbot		4.5					3				3	

## Lesson #3: Chapter One Read Aloud

**Duration:** 90 min.

### Priority Standards:

10.04

10.10

10.15

**Overview:** This lesson is designed to hook students into the novel and to ensure that they understand the details of the situation Golding has set up for his characters. It's also meant to help students visualize the setting and the characters, and make some predictions about what might take place in this "adventure" story.

**Materials:** Audio-book version of *Lord of the Flies* (Talk to your librarian. There is a version with Golding reading the book), Vocabulary words for Chapter 1, computer, speakers, and in-focus machine.

### Key Vocabulary:

Chapter 1 Vocabulary

### Steps / Procedures:

1. See Journal Lesson (follows) and determine when best to distribute Character/Reading response journals. Throughout the course of this lesson you will want to ask students to take notes in various sections of their journal.
2. Distribute vocabulary handout for Chapter One for students to use as a resource. Let students know they will receive these handouts prior to each new chapter.
3. Instruct students to pay close attention to the details of the situation and to the descriptions of the characters.
4. Play the first chapter of L.O.F. aloud and ask students to read along. Another option is to read the chapter aloud to students, or select a few strong readers to read the parts of Piggy, Ralph, and Jack as you narrate.
5. Conduct a class discussion and help clarify the details of the situation – the surrounding war, the passenger tube, the scar, etc. Point to specific passages in the text that illustrate this situation. Encourage students to do the same as they contribute to the discussion.
6. Go onto Google images (another resource could work, too) and show students images such as: *lagoon, crag, scree, coign, detritus, plinth, phosphorescence, pinnacles, conch*, and any other visual details that might clarify some vocabulary and contribute to their visualization of the setting.
7. Show students a visual rendering of the island:  
<http://wdb.sad17.k12.me.us/teachers/bburns/com/documents/literature/lof/media/islandbig.jpg>
8. Discuss the main characters in terms of physical appearance, dialogue, action, etc.

9. Ask students to look closely at the active verbs associated with each of the characters.
10. Guide students into noticing the way Golding uses light and dark to contrast his descriptions of Ralph and Jack. Introduce the term *motif* and suggest that they pay attention to this particular motif as they continue to read the novel.
11. Ask students to make predictions about what is going to happen.
12. Allow time for individual journal writing and sharing.
13. Assign Chapter 2. Remind students to use sticky notes to mark important descriptions of their assigned characters.





## Lesson #4: Reading Journal lesson

**Duration:** On-going

**Priority Standards:**

**10.10**

**10.18**

**Overview:** This is an on-going journal that students will use throughout the unit. It is designed to help students track the literal events of the novel, and to guide them into developing an understanding of what Golding is saying metaphorically about civilization and human nature. It will also serve as a valuable resource for students when they set out to write their literary analysis essays at the end of this unit. The journal should be introduced to students in tandem with the first chapter of the book.

The reading journal has a wide variety of graphic organizers that allow students to look at the novel through two lenses: their character's and their own. There are also graphic organizers for taking notes in class, for gathering data from outside sources, for developing "level" questions, and for "thinking on paper" (There is a list of possible writing prompts to use for this). You may pick and choose from these handouts accordingly. You may also elect to incorporate some of your own. A Venn Diagram, for instance, would be a good addition as it would help facilitate discussion among students when they have the opportunity to jigsaw and talk with students who are tracking other characters. The most important part of the journal is that it provides students with an opportunity write about *Lord of the Flies* on a daily basis.

**Materials:** Student packets (photo-copy and arrange graphic organizer sheets ), file folders, plastic crate, sticky notes.

**Key Vocabulary:**

Character Analysis

**Steps / Procedures:**

1. At some point **during the Chapter One lesson**, distribute packets to students and explain that they will serve as character/reader response journals throughout the unit.
2. Assign groups of students to track the four major characters: Ralph, Jack, Simon, and Piggy.
3. Distribute sticky notes and explain that the journal writing will take place in class. The sticky notes are for them to mark relevant places in the text when they read at home. They should come to class prepared to write.
4. Determine a location in the room where students will retrieve and store their journals.

5. Ask students to read over the “Character Analysis” chart so they know what to pay attention to as they read along to the first chapter.
6. Listen, and read along, to chapter one. Have students mark pages with sticky notes accordingly.
7. After finishing the chapter and conducting a class discussion about the chapter as a whole, allow time for students to work individually on their “Character Analysis” charts.
8. Break students into groups according to the character they have been assigned and let them share what they wrote.
9. Open up a class discussion and let each group share.
  
10. How you proceed from here on out is dependant upon what you want students to glean from each chapter, and on when you choose to introduce students to concepts like allegory, irony, symbolism, etc.

**Strategies for ELL students:** Since so many students will be tracking the same character, there are plenty of opportunities to have them work together in groups or with partners. Use the pre-assessment information to ensure that higher-level thinkers are present in each group. The journal tasks could also be divided up lit. circle style, so students have less work to do on their own, but can still get all the information.

**Strategies for TAG students:** Assign outside research. Elect them to be discussion leaders and/or note-takers during group work.

## **CONFLICT TRACKER**

<b>CONFLICT AND CAUSE</b>	<b>WHO OR WHAT IS INVOLVED?</b>

## OUTSIDE SOURCES

QUOTE OR PASSAGE	SOURCE AND PAGE #	RESPONSE

## QUOTE COLLECTOR

QUOTATIONS	EXPLANATION / CONNECTIONS

## IDEAS FOR IN-CLASS WRITING/DISCUSSION PROMPTS

(Some of these come from *Understanding Lord of the Flies* by Kirstin Olsen)

\*These are designed for teachers to pick and choose from as they see fit. They could be used for writing prompts, discussion starters, Socratic seminars, essay questions, etc.

What do you remember about middle school?

Write about all the things you used to believe when you were little.

Write about all the things you were afraid of when you were little.

What games did you play as a child? Did they mimic the adult world? Explain.

Could you survive without adults?

What does it mean to be great leader?

In the voice of one of the characters, write a postcard to somebody back home.

Why does Jack hate Ralph? You can answer this question from your own perspective as a reader, or from the perspective of one of the characters.

Do you know someone like Ralph? Piggy? Jack? Explain how these people remind you of these characters?

The ‘littluns’ are the most powerless people on the island. Who do you think are the most powerless people in the real world? How are they treated?

Write a diary entry in the voice of one of the characters.

Would this be a different story if the people stranded on the island were grown-ups?  
What if they were all girls?

Who is the smartest character in the novel? Why do you think so?

Are there groups in our society who get treated like Piggy? How?

What is the significance of the author’s choice of the name “Piggy”?

How would you feel if you were in the same situation as one of these characters? Are there things you would do differently?

Do you agree with the “moral lesson” in this novel?

Why isn't Piggy leader?

Compare and contrast the leadership styles of Jack and Ralph.

Look up the words *dictatorship*, *monarchy*, *oligarchy*, *anarchy*, *republic*, *theocracy*, and *democracy*. Which most resembles the power structure on the island?

In Chapter 8, Ralph asks Piggy, “...what makes things break up like they do?” This is one of the central questions of this novel. Piggy suggests that it's people like Jack who make things “break up.” What do you think it is? Try and come up with an answer that applies to the novel and to the real world as well.

Look up the definition of foreshadowing. How is Piggy's death foreshadowed?

When do you first realize this story is not going to have a happy ending? What makes you realize this?

Which character in the story do you most admire? Why?



## QUESTIONS FOR DISCUSSION

**LEVEL 1:**

**LEVEL 2:**

**LEVEL 3:**

## COMPREHENSION HELPER

<b>WHAT THE HECK?</b>	<b>P.#</b>	<b>OOOOHHH.....I GET IT</b>
<i>List any words, events, phrases, etc. that you are confused about or unsure of.</i>		Ask group members, classmates, or the teacher to explain and write down the explanation.

## CHARACTER VISITS

Remember “important quotes” can be something this character said or thought, something another character said or thought about this person, a description of an event involving this character, or a physical description of the character.

<b>JACK: IMPORTANT QUOTES</b> <b>P#</b>	<b>EXPLANATION</b>
<b>RALPH: IMPORTANT QUOTES</b> <b>P.#</b>	<b>EXPLANATION</b>

## CHARACTER VISITS

<b>PIGGY: IMPORTANT QUOTES</b>	<b>P.#</b>	<b>EXPLANATION</b>
<b>SIMON: IMPORTANT QUOTES</b>	<b>P.#</b>	<b>EXPLANATION</b>

# Character Analysis Chart

Character: \_\_\_\_\_

<b>Physical Descriptions (p.#)</b>	<b>Spoken Words (p.#)</b>
<b>Actions (p.#)</b>	<b>Inner Thoughts (p.#)</b>

Character: \_\_\_\_\_

<p>Needs, desires, beliefs, and fears P.# (I want....I need...I'm scared of...etc.)</p>	<p>Moments of change P.# (disappointments, triumphs, etc.)</p>
<p>What you say/think about other characters. P.#</p>	<p>What other characters say/think about you. P.#</p>

**Discussion Notes:**

**Chapter** \_\_\_\_\_

**Date** \_\_\_\_\_

## Important Passages

<b>Character response</b>	<b>Passage (p.)</b>	<b>Reader response</b>



### Important Passages (SAMPLE)

Character response	Passage (p.)	Reader response
<p>(If your character is not directly involved in the action, imagine their reaction if they were to hear about it.)</p> <p>Example: Jack</p> <p>It seemed we had only just landed when I heard the trumpet. I knew a ship would come sooner or later, but I thought I'd have a few more hours to rule over the boys. I marched them toward the sound and couldn't believe it – another boy from a different school. He seems to me my age. The trumpet was actually a big shell. Who knew that something so pink and creamy could make such a sound. I'd like to use it to direct the choir.</p>	<p>Example: (notice you don't need to write the whole passage)</p> <p>“Within the diamond haze of the beach something dark was fumbling along... ...The boy himself came forward, vaulted onto the platform with his cloak flying, and peered into what to him was complete darkness.” P.15</p>	<p>Possible starters:</p> <p>I wonder why... What I notice... I think... This reminds me of'.... This seems important because... What confuses me here is... What do they mean by.... I can relate to this because... This seems to hint at...</p> <p>Example:</p> <p>What I notice in this passage is the way that all the descriptions of jack are associated with darkness while all the images with Ralph are associated with light. It seems to hint at some sort of conflict that's going to arise between them.</p>

## LECTURE NOTES

IRONY	ALLEGORY

## LECTURE NOTES

ALLUSION	SYMBOLISM

## Character Symbols

<b>Character</b>	<b>Symbol</b>	<b>Explanation</b>

## ARCHETYPES

CHARACTER	ARCHETYPE

## Lesson # 5: Vocabulary

**Duration:** On-going

**Priority Standards:**

10.02

10.07

**Overview:** The vocabulary in *Lord of the Flies* is rich, dense, and challenging for even our most advanced students. The goal of this lesson is to provide students with a list of vocabulary words to correspond with each chapter so they don't get mired down in the language.

**Materials:** Handout: Vocabulary words

**Addressing Essential Questions:**

What is necessary to uphold civilization?

What connection do language and authority have?

This is the perfect opportunity for instructors to open a discussion about the importance of language in this text. The contrast between Golding's rich and complex narration and the characters' struggle to articulate is certainly worth noting. The curtain that flickers in Ralph's head, Simon's inability to articulate his insights, and Piggy's lower class accent all serve as impediments to creating order on the island. Perhaps there is some connection between language and reason? Is language one of the structures that holds civilization together?

**Steps / Procedures:**

1. Distribute handouts with vocabulary words to correspond with assigned reading.
2. Explain that while these sheets don't cover every difficult word in the text, they are designed as a reference for them to use as they read.
3. Encourage them to write down other difficult words they come across as they read.
4. Give students a heads up about the English slang words and English spellings they will encounter in the text.
5. Mostly, the vocabulary lists are designed to offer support to the students, but there are numerous ways to expand upon this depending on what you want to emphasize. A word wall would be great. Students could select their favorite words from each chapter, or from the entire novel, and you could design a quiz around those words. You could create a game around the vocabulary, etc.

## Vocabulary: *Lord of the Flies*

### Chapter 1:

Jetty: (n). A structure, such as a pier, that projects into a body of water; a wharf

Lagoon: (n). A shallow body of water, especially one separated from the sea by sandbars or coral reefs.

Efflorescence: (n). A state or time of flowering; a gradual process of unfolding or developing.

Specious: (adj.). Deceptively attractive. Having the ring of truth or plausibility, but actually fallacious (false).

Swathing: (verb). To extend in physical length and width

Mirage: (n). Something illusory or insubstantial; an optical phenomenon.

Effulgence: (n). A brilliant radiance

Enmity: (n). Deep-seated, often mutual hatred.

Fulcrum: (n). The point or support on which a lever pivots.

Pallid: (adj.). Having an abnormally pale complexion.

Suffusion: (n). A flood of light or liquid.

Crag: (n). A steeply projecting mass of rock forming part of a rugged cliff or headland.

Scree: (n). Loose rock debris covering a slope.

Hiatus: (n). A gap or an interruption in space, time or continuity; a break

Decorous: (adj.). Characterized by or exhibiting proper behavior.

Bastion: (n). A well fortified position. One that is considered similar to a defensive stronghold.

## **Chapter 2:**

Clamor: (n). A loud outcry; a hubbub.

Dubiety: (n). A feeling of doubt that often results in wavering; uncertainty

Errant: (adj.). Straying from the proper course or standards.

Ebullience: (n). Zestful enthusiasm.

Officious: (adj.). Marked by excessive eagerness in offering unwanted services or advice to others.

Coign: (n). A stone used to form an angle on a wall; a cornerstone

Taut: (adj.). Pulled or drawn tight; not slack

Recrimination: (n). The act of countering one accusation with another.

Tumult: (n). A disorderly commotion or disturbance.

Festoon: (n). A sting or garland, as of flowers, suspended in a loop or curve between two points.

Bole: (n). The trunk of a tree

Pall: (n). A covering that darkens or obscures; a gloomy effect or atmosphere.

## **Chapter 3:**

Tendril: (n). Something, such as a ringlet of hair, that is long, slender and curly.

Node: (n). A knob, knot, protuberance, and swelling.

Abyss: (n). An immeasurably profound depth or void; an unfathomable chasm.

Pallor: (n). Extreme or unnatural paleness.

Inscrutable: (adj.). Difficult to fathom or understand.

Castanet: (n). A rhythm instrument consisting of two concave shells of ivory or hardwood.

Vicissitudes: (n). Sudden or unexpected changes or shifts encountered in one's life, activities, or surroundings.



Incredulous: (adj.). Skeptical; disbelieving.

Opaque: (adj.). Impenetrable by light

Declivity: (n). A downward slope

Tacit: (adj.). Not spoken; implied or inferred from actions or statements.

Founder: (verb). To sink beneath the surface of the water; to fail utterly; collapse

Furtive: (adj.). Expressive of hidden motives or purposes; shifty.

Susurration: (n). A soft whispering or rustling sound; a murmur

#### **Chapter 4:**

Whelm: (verb). To cover with water; submerge. To overwhelm.

Blatant: (adj.). Unpleasantly loud and noisy; offensively noticeable or obvious.

Belligerence: (n). A hostile or warlike attitude, nature or inclination.

Chastise: (verb). To punish, as by beating; to criticize harshly.

Impalpable: (adj). Not perceptible to the touch; intangible.

Detritus: (n). Loose fragments or grains that have been worn away from the rock.

Incursion: (n). A raid or invasion into foreign territory.

Myriad: (adj.). A vast number; innumerable.

Swarthy: (adj.). Having a dark complexion or color.

Mere: (n). A small lake, pond or marsh.

Gout: (n). A large blob or clot.

Hilt: (n). The handle of a weapon or tool.

Malevolent: (adj.). Having or exhibiting ill will; wishing harm to others.

Obscure: (adj.). Indistinctly heard; faint.

Taboo: (n). A ban or an inhibition resulting from social custom or emotional aversion.

Sinewy: (adj.). Lean and muscular.

## **Chapter 5:**

Lamentable: (adj.). Inspiring or deserving of regret.

Apex: (n). The highest point.

Derisive: (adj.). Mocking; ridiculing.

Incantation: (n). Ritual recitation of charms or spells to produce a magic effect.

Inarticulate: (adj.). Incomprehensible as speech or language.

Gibber: (n). Unintelligible or foolish talk.

Jeer: (verb). To abuse verbally; taunt.

Ineffectual: (adj.). Insufficient to produce a desired effect; weak.

Ludicrous: (adj.). Laughable or hilarious because of obvious absurdity.

## **Chapter 6:**

Slacken: (verb). To make or become less tense, taut, or firm; loosen

Contour: (n). The outline of a figure, body, or mass.

Tremulous: (adj.). Marked by trembling, quivering or shaking; fearful.

Emphatic: (adj.). Forceful or definite in expression or action.

Embroided: (adj.). Involved in argument, contention or hostile actions.

Diffident: (adj.). Lacking self-confidence; shy and timid.

Impenetrable: (adj.). Impossible to penetrate; incomprehensible.

Stupendous: (adj.). Of astounding force, volume, degree, or excellence; marvelous.

Leviathon: (n). Something unusually large for its kind. A monstrous sea creature mentioned in the Bible.

Plinth: (n). A continuous course of stones supporting a wall.

Guano: (n). A substance composed chiefly of the dung of sea birds or bats.

Mutinous: (adj.). Unruly; turbulent and uncontrollable.

### **Chapter 7:**

Covert: (n). A covered place or shelter; a hiding place.

Dun: (n). An almost neutral brownish gray.

Decorum: (n). The conventions of polite behavior.

Obtuse: (adj.) Lacking quickness of perception or intellect.

Floundering: (verb). Moving or acting clumsily and in confusion.

Luxuriant: (adj.). Marked by rich or profuse growth; abundant.

Crest-fallen: (adj.). Dispirited and depressed.

Impervious: (adj.). Impossible to affect.

Charred: (adj.). Burned or scorched.

### **Chapter 8:**

Tremors: (n). Shaking or vibrating movement, as of the earth.

Prefect: (n). A student monitor or officer, esp. in private school.

Glower: (verb). To look or stare angrily or sullenly.

Rebuke: (verb). To criticize or reprove sharply; reprimand.

Sanctity: (n). The quality or condition of being considered sacred.

Sodden: (adj.). Thoroughly soaked; saturated.

Demure: (adj.). Modest and reserved in manner and behavior.

Fervor: (n). Great warmth and intensity of emotion.

Flank: (n). The part of an animal between the last rib and the hip; the side.

Cynicism: (n). Cynical character, attitude, or quality

Cynical: (adj.). Contemptuously distrustful of human nature and motives.

### **Chapter 9:**

Brood: (verb). To hover entirely; loom

Intersperse: (verb). Distribute among other things at intervals.

Corpulent: (adj.). Excessively fat.

Parody: (noun). Something so bad as to be equivalent to intentional mockery; a travesty.

Inaudible: (adj.). Impossible to hear.

Derision: (noun). Contemptuous or jeering laughter; ridicule

Saunter: (verb). To stroll at a leisurely pace.

Shrill: (adj.). High-pitched and piercing in tone or sound.

Sulphurous: (adj.). Fiery; hellish

Phosphorescence: (noun). Emission of light with no burning or very slow burning with no appreciable heat.

### **Chapter 10:**

Somber: (adj.). Dark; gloomy

Torrid: (adj.). Parched with the heat of the sun; intensely hot.

Assimilate: (verb). To incorporate or absorb into the mind.

Bleak: (adj.). Gloomy and somber; dreary.

Daunted: (verb). To be discouraged.

Theology: (noun). The study of the nature of God and religious truth.

Speculation: (noun). Reasoning based on inconclusive evidence.

Haste: (noun). Rapidity of action or motion.

Dredge: (verb). To come up with; unearth.

Oblong: (adj.). Having the shape of or resembling a triangle.

Barmy: (adj.). Full of barm; foamy

Composite: (adj.). Made up of distinct components; compound.

Writhing: (verb): Twisting as in pain or embarrassment.

Exult: (verb.). To rejoice greatly; be jubilant or triumphant.

Multitudinous: (adj.). Very numerous; existing in great numbers

## **Chapter 11:**

Luminous: (adj.). Emitting light, esp. emitting self-generated light.

Myopia: (noun). A visual defect in which distant objects appear to be blurred; nearsightedness.

Trodden: (adj.). Pressed beneath the feet; trampled.

Scowl: (verb). To wrinkle or contract the brow as an expression of anger or disapproval.

Devastate: (verb). To lay waste; destroy

Liberation: (noun). The act of setting free.

Propitiate: (verb). To appease; concede

Vitality: (noun). Physical or intellectual vigor; energy.

Pinnacle: (noun). A tall, pointed formation such as a mountaintop.

Paunch: (noun). The belly, esp. a pot-belly.

Saber: (noun). A sword with a one-edged, slightly curved blade.

Truculent: (adj.). Disposed to or exhibiting violence or destructiveness; fierce.

Cessation: (noun). A bringing or coming to an end; a ceasing.

Parried: (verb). Deflected or warded off.

Ferocity: (noun). Fierceness

Talisman: (noun). An object marked with magic signs, believed to confer on its bearer supernatural powers or protection.

## **Chapter 12:**

Acrid: (adj.). Unpleasantly sharp or bitter to the taste or smell. Caustic in language or tone.

Inimical: (adj.). Unfriendly; hostile

Hampered: (verb.). Prevented the free movement of.

Antiphon: (noun). A liturgical (having to do with public worship) text sung responsively preceding or following a psalm.

Ululation: (noun). A loud howl, wail, or lament.

Goad: (verb). To prod or urge as with a long pointed stick.

Lair: (noun). The den or dwelling of a wild animal.

Ensconce: (verb). To place or conceal in a secure place.

Cordon: (noun). A line of people, military posts or ships stationed around an area to enclose or guard it.

Crepitation: (noun). Crackling or popping sounds.

Elephantine: (adj.). Enormous in size or strength.

Epaulette: (noun). A shoulder ornament, esp. a fringed strap worn on military uniforms.

## **Lesson #6: Chapter Illustration lesson**

**Duration:** 15 minutes

### **Priority Standards:**

**10.07**

**10.09**

**10.15**

**Overview:** This is an on-going assignment that individual students will be completing throughout the unit. It is designed to help students quickly come to an agreed upon understanding of the significant events taking place in each chapter, as well as significant text. Lastly, the symbolism of each chapter's title will be examined. It will also serve as a valuable resource for students when they set out to write their literary analysis essays at the end of this unit. The illustration assignment should be introduced to students shortly after beginning the novel – with the idea that the completed illustrations will serve as a review of each chapter reading completed.

**Materials:** Sample illustration (model attached, and included in resources: “chapter illustration”) to model. Sign-up sheet (recording document), preferably to allow all chapters to be illustrated by various students.

### **Key Vocabulary:**

Symbol/symbolism

### **Steps / Procedures:**

- Share the “mini-sheet” assignment description (attached) with each student. Review for understanding, using the provided illustration example (located in resources) as a model.
- Students should then be encouraged to sign up for a chapter to illustrate. Ideally, every chapter has more than one student responsible, in order to compare differing perspectives on the same chapter, and to increase the likelihood that the entire novel is interpreted by a student in the class.

### ***Lord of the Flies Chapter Illustrations***

- Select and sign up for a chapter.
- Write title of chapter on paper.
- Illustrate a scene or create a collage of pictures to describe a character or event from that chapter.
- Locate and include four quotes from that chapter, and label who is speaking.
- Provide an explanation as to the significance of the chapter's title.

It is due two days after we read that chapter. Be prepared to share your illustration.

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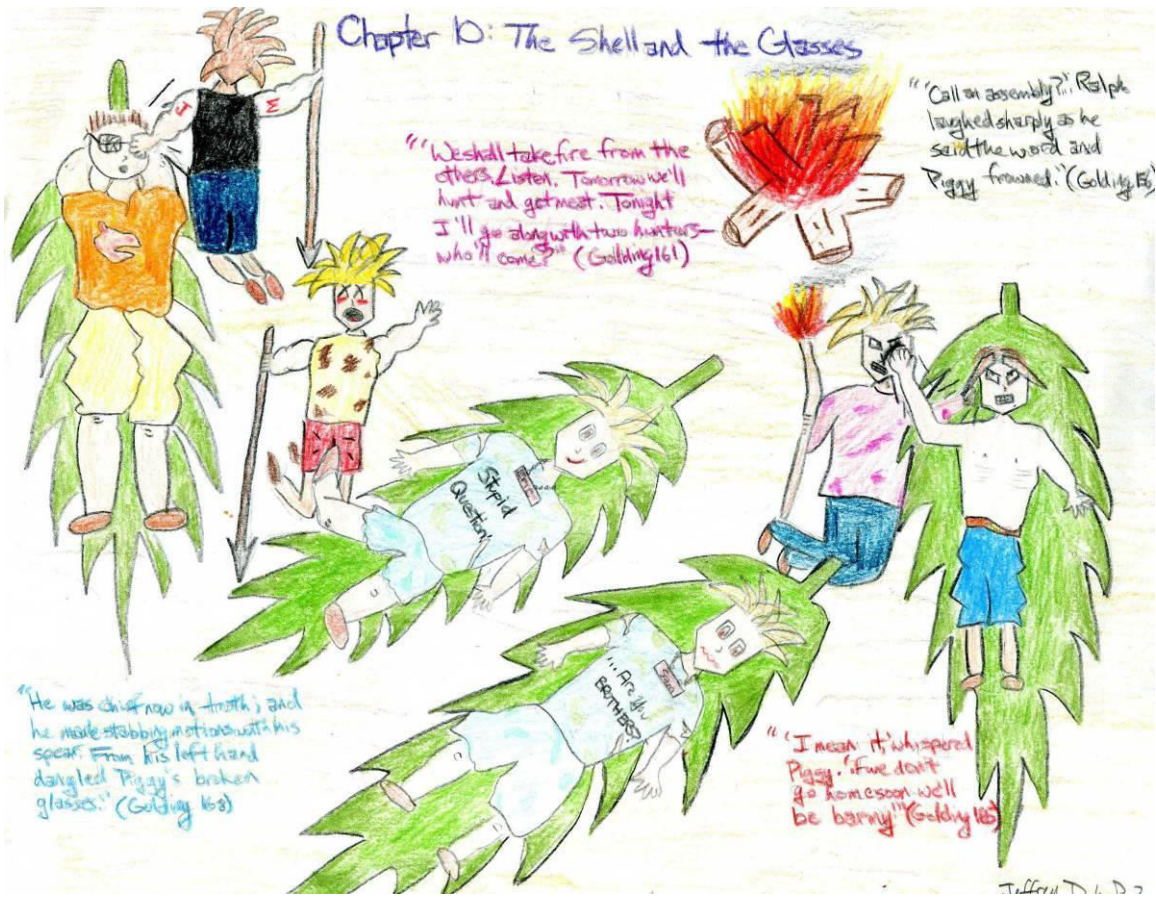
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It is due two days after we read that chapter. Be prepared to share your illustration.



## Lesson #7: Symbolism in LOTF

**Duration:** 49 minutes

### Priority Standards:

10.10

10.11

10.13

**Overview:** *Lord of the Flies* is laden with symbolism. This exercise can be an effective way to have students try to recognize many of the symbolic elements of the novel. Most of the novel's significant elements have appeared by the eighth chapter. This exercise would be appropriate any time thereafter.

**Materials:** Symbol matching worksheet (attached). Two worksheets per page; photocopy/print as necessary to provide each student with their own.

**Key Vocabulary:** Symbol/symbolism

### Steps / Procedures:

1. Provide each student with the ½ sheet “symbol matching exercise”.
2. Allow students to attempt to complete the worksheet; this can be done individually, in pairs or groups.
3. Share and discuss findings. Ideally, the teacher has students share out what they have matched up. The exercise can (intentionally) create some disagreements. Allow students to explain their rationale for determining why they have made their choices.
4. Writing practice#1: Students are given a prompt and will practice writing on-demand, creating strong thesis statements, and providing specific evidence. Today, provide the common prompt, analyze the prompt together, and if the pre-assessment data indicates a need, create a few thesis statements together (see lesson #8). Then, ask students to individually choose one of the thesis statements and continue writing and supplying evidence. Prompt #1: Choose a symbol from *Lord of the Flies*, and indicate what the symbolism is, and why it is important to the book so far. (20 minutes)

**Strategies for ELL students and students with special needs:** Attempt to pair ELL students with non-ELL students in order to assist their understanding the sometimes subtle differences in the definitions.

Provide sentence frames for the writing prompt:

One of the symbols in \_\_\_\_\_, by William Golding, is \_\_\_\_\_.  
The meaning of this symbol is \_\_\_\_\_.  
It is important to the book because \_\_\_\_\_.  
We see this when \_\_\_\_\_.

## *Lord of the Flies*

### Matching Symbols

In the left column are listed some of the recognized elements in *Lord of the Flies*. At the right are corresponding clues as to the symbolic interpretation of each element. Match them successfully.

- |                        |   |
|------------------------|---|
| __1. Conch             | a. façade, means of hiding one's identity   |
| __2. Glasses           | b. authority, order, law  |
| __3. Fire              | c. man's inhumanity towards man   |
| __4. Lord of the Flies | d. like a birthmark or defect (on the island or on the little boy who first feared the beastie) |
| __5. Mask              | e. a microcosm of the world   |
| __6. Beast             | f. punishment, violence, superiority'   |
| __7. The "flies"       | g. the Devil, decay, destruction, "Beelzebub"   |
| __8. Island            | h. confusion, the unknown   |
| __9. Darkness          | i. potential for evil, pig's head on a stick  |
| __10. Mountain         | j. technological advances   |
| __11. Forest           | k. followers of evil  |
| __12. Beach            | l. perspective, power, truth  |
| __13. Dead pilot       | m. safety, openness, community  |
| __14. Castle Rock      | n. civilization, hope   |
| __15. Scar             | o. fear, ignorance  |

In the space below, choose ONE of the above symbols and explain HOW the author uses the symbol to illustrate the meaning on the right hand side. In other words, how does the symbol help to create the meaning?

## **Lesson #8: Thesis Statements**

**Duration:** 30-50 minutes, depending on the chosen thesis lesson

**Priority Standards:** 10.18.1

**Overview:** Students practice creating strong thesis statements.

**Materials:** Lesson plan from the PPS Writing Craft Lessons Packet – either “Developing a Working Thesis” or “Craft Lesson: Thesis Statements for Literary Analysis”.

**Key Vocabulary:**  
Thesis statement

**Steps:** Follow the steps from the aforementioned lesson plan.

## **Lesson #9: Archetype/"Life in Hell" lesson**

**Duration:** 30 minutes

### **Priority Standards:**

**10.10**

**10.11**

**10.13**

**Overview:** The characters of the boys, like most of the elements in the novel, are symbolic of a specific personality (an archetype); in order to help students recognize that characters can be metaphorical, and not simply literal, the students will be asked to look at examples created by Matt Groening (creator of the television show *The Simpsons*, and a former Portlander). Students will examine the archetypes he created to represent the "9 Types of Boyfriends" and the "9 Types of Girlfriends".

**Materials:** A double-sided handout - an excerpt from the book "Love is Hell", from the comic strip series "Life is Hell", created by Matt Groening (attached, and in "resources")

### **Key Vocabulary:**

Archetype

Stereotype

### **Steps / Procedures:**

1. Distribute the handout: have students look over, make observations.
2. Define archetype (have them take notes) – if possible, discuss the difference between archetype and stereotype (this can be a challenge for students to separate, but it can be important – the challenge is to avoid encouraging students to create stereotypes (especially of those around them))
3. Have students create archetypes of grade school (elementary, K-6) students
4. Tell them to keep the characters of LOTF in mind – they would typically be found at an elementary school (this might be a good time to discuss the British school system, as well as the military school system (some students might be able to provide insight here))
5. Though this can be a self-contained lesson, there is potential for a project (example of student created "Middle School Archetypes" in resources), or even a homework assignment.

<p>AN UNPRECEDENTED 13-CHAPTER MINISERIES OF FUN AND MISERY DESIGNED ESPECIALLY FOR YOU.</p>	<p>CHAPTER III: <b>THE 9 TYPES OF BOYFRIENDS</b></p>	<p>LOVESTOMPER'S TEXTBOOK</p> <ul style="list-style-type: none"> <li>FORBIDDEN CONVERSATION TOPICS IN BED: LOCAL ELECTIONS, SEPTIC TANKS, CHERES, YOUR PARTNER'S SHORTCOMINGS</li> </ul>
<p><b>"JOE SENSITIVE"</b></p> <p>ALSO KNOWN AS: MR. NICE GUY, FAMILY MAN, HONEY, DARLING, SOFT-BOILED EGG, SNUGGLEPUP. ADVANTAGES: WELL-BEHAVED; IRONS OWN SHIRTS. DRAWBACKS: IRRITATINGLY COMPASSIONATE; WIMPY.</p>	<p><b>"OLD MAN GRUMPUS"</b></p> <p>ALSO KNOWN AS: GRUMBLES, SOUR PUSS, STICK IN THE MUD, OLD FOGEY, SLOW MOVER, JERK. ADVANTAGES: STAYS PUT; PREDICTABLE. DRAWBACKS: ROYAL PAIN IN THE ASS.</p>	<p><b>"FLINCHY"</b></p> <p>ALSO KNOWN AS: TREMBLY, CREAMPUFF, HES HY. ADVANTAGES: JUMPS ENTERTAININGLY WHEN STARTLED. DRAWBACKS: EASILY SPOOKED; SURRENDERS WITHOUT A STRUGGLE.</p>
<p><b>"BIG FOOT"</b></p> <p>ALSO KNOWN AS: CHUNK-STYLE, LUMMOX, IGNORAMUS, GALDIT, THE HULK, BIG 'N' DUMB. ADVANTAGES: CAN TOTE BALES; IS EASILY FOOLED. DRAWBACK: CAN BREAK YOU IN HALF; SWEATS LIKE A PIG.</p>	<p><b>"LAZYBONES"</b></p> <p>ALSO KNOWN AS: LUCKY DOG, PARASITE, BUM, SPONGE, SNOOZE BUCKET, DRUG ADDICT. ADVANTAGES: WELL RESTED; EASY TARGET. DRAWBACKS: UNLIKELY TO FULFILL YOUR DREAMS.</p>	<p><b>"THE SNEAK"</b></p> <p>ALSO KNOWN AS: LOVE PIRATE, SNAKE, RAT, SLIME, GODDAMNED SON OF A BITCH. ADVANTAGES: MAY FEEL PANGS OF GUILT. DRAWBACKS: MAY BE HAVING TIME OF HIS LIFE.</p>
<p><b>"ACE OF HEARTS"</b></p> <p>ALSO KNOWN AS: THE SIZZLER, HANDYMAN, DREAMBOAT, CASANOVA, MONSTER. ADVANTAGES: DECEPTIVELY AROUSED.</p>	<p><b>"THE DREAMER"</b></p> <p>ALSO KNOWN AS: STRUGGLING ARTIST, PHILOSOPHER, BUFFOON, BAG OF WIND, FOOL. ADVANTAGES: TELLS GOOD STORIES.</p>	<p><b>"MR. RIGHT"</b></p> <p>ALSO KNOWN AS: MR. PERFECT, JIM DANDY, ANSWER TO A WOMAN'S PRAYERS. DRAWBACKS: HUNTED TO EXTINCTION.</p>

 <p>A 13-CHAPTER CARTOON MINI- SERIES THAT HAS ONLY BEGUN TO FIGHT</p>	<p>CHAPTER IV: <b>THE 9 TYPES OF GIRLFRIENDS</b></p>	<p>LOVESTUMPER'S TEXTBOOK</p> <ul style="list-style-type: none"> <li>○ WHEN GETTING UNDRESSED WITH A NEW FRIEND FOR THE FIRST TIME, DO NOT TRY TO BREAK THE TENTH BY GESTICULATING WILDLY AND MAKING COMICAL THROAT NOISES.</li> </ul> 
<p>"MS. NICE GUY"</p>  <p>TICKETS TO THE BOXING MATCH? OH DARLING, YOU SHOULDN'T HAVE.</p> <p>ALSO KNOWN AS: WHAT A GAL, PRECIOUS, ONE OF THE BOYS, MY MAIN SQUEEZE, DOORMAT. ADVANTAGES: CHEERFUL, AGREEABLE, KINDLY. DRAWBACKS: MAY WISE UP SOMEDAY.</p>	<p>"OLD YELLER"</p>  <p>YOU GODDAMNED SPINELESS GOOD-FOR-NOTHING DRAG-ASS NO-TALENT SON OF A BITCH!!! CAN'T YOU SEE YOU'RE MAKING ME MISERABLE??</p> <p>ALSO KNOWN AS: SHE-DEVIL, SOURPUSS, THE NAG, MY OLD LADY, WARTHOG FROM HELL. ADVANTAGES: PAYS ATTENTION TO YOU. DRAWBACKS: SCREECHES, THROWS FRYING PANS.</p>	<p>"SICKLY"</p>  <p>OH, MY HEAD. MY BACK. MY CRAMPS. MY FEET. MY CELLULITE.</p> <p>ALSO KNOWN AS: WHINER, MEWLER, GLUMPY. ADVANTAGES: PREDICTABLE. DRAWBACKS: CONTAGIOUS.</p>
<p>"THE BOSSER"</p>  <p>STAND UP STRAIGHT. PUT ON A DIFFERENT TIE. GET A HAIRCUT. CHANGE YOUR JOB. MAKE SOME MONEY. DON'T GIVE ME THAT LOOK.</p> <p>ALSO KNOWN AS: WHIPCRACKER, THE SARGE, MS. KNOW-IT-ALL, BALL AND CHAIN, DES MOM. ADVANTAGES: OFTEN RIGHT. DRAWBACKS: OFTEN RIGHT, BUT SO WHAT?</p>	<p>"MS. VAGUELY DISSATISFIED"</p>  <p>I JUST CAN'T DECIDE. SHOULD I SWITCH MY CAREER, GOALS, HOME, AND HAIR COLOR?</p> <p>ALSO KNOWN AS: THE FREITER, WORRYWAAT, TYPICAL, AW CMON HONEY. ADVANTAGES: EASILY SOOTHED. DRAWBACKS: EVEN MORE EASILY PERTURBED.</p>	<p>"WILD WOMAN OUT OF CONTROL"</p>  <p>I'VE GOT AN IDEA. LEZ GET DRUNK N MAKE LOVE ONNA FRONT LAWN. I DONE IT BEFORE. S'FUN.</p> <p>ALSO KNOWN AS: FAST GIRL, FREEWHEELER, GOODTIME CHARLEENJA, PASSED OUT. ADVANTAGES: MORE FUN THAN A BARREL OF MUNKY. DRAWBACKS: UNRELIABLE; DRIVES OFF CLIFFS.</p>
<p>"HUFFY"</p>  <p>I SEE NOTHING HUMOROUS IN THOSE SILLY CARTOONS YOU KEEP SNIKERING AT.</p> <p>ALSO KNOWN AS: NO FUN, HUMORLESS PRIG, COLD FISH, CHILLY PROPOSITION, ICEBERG, SHARPLY. ADVANTAGES: YOUR FRIENDS WILL FEEL SORRY FOR YOU. DRAWBACKS: YOU WILL HAVE NO FRIENDS.</p>	<p>"WOMAN FROM MARS"</p>  <p>I BELIEVE THIS INTERPRETIVE DANCE WILL EXPLAIN HOW I FEEL ABOUT OUR RELATIONSHIP.</p> <p>ALSO KNOWN AS: THE BABBLER, SPOOKY GIRL, SCREWBALL, LOONY, BAD NEWS, ARTISTIC. ADVANTAGES: ENTERTAININGLY UNFATHOMABLE. DRAWBACKS: WILL READ HER POETRY ALOUD.</p>	<p>"MS. DREAMGIRL"</p>  <p>I AM UTTERLY CONTENT WITH YOU JUST THE WAY YOU ARE, MY HANDSOME GENIUS OF A BOYFRIEND. I THINK WE MUST MAKE LOVE LIKE CRAZED WEASELS NOW.</p> <p>ALSO KNOWN AS: MS. RIGHT, GODDESS, ENKLE-OUT, PERFECTION, GORGEOUS. ADVANTAGES: FINNYS, INTELLIGENT, UNINHIBITED. DRAWBACKS: WILL HAVE NOTHING TO DO WITH YOU.</p>

## Lesson # 10: Chapter 8, Read Aloud

**Duration:** 90 minutes

### Priority Standards:

10.06

10.09

**Overview:** This lesson is designed to bring the class together for a shared reading of Chapter 8, a critical chapter in the text. Students will have a chance to work individually and in groups to engage with the essential questions of this unit and to explore the major themes that are highlighted in this chapter.

**Materials:** Audio version of *Lord of the Flies*, computer, and speakers.

**Addressing Essential Question:** Is fear necessary in maintaining a society? Everything that happens in this chapter is the direct result of the boys' assertion that "the beast" does exist. This is the perfect opportunity to discuss the role that fear plays in the novel and in our own society. The question regarding the power of language is raised in this chapter, as well: Simon's inability to articulate, the curtain flickering in Ralph's brain, Jack's announcement that "he's not going to play any longer", and the boys' disdainful accusation that Ralph is "talking like Piggy," all serve as springboards into a larger discussion about the role language plays in the novel and in our society.

### Steps/Procedures:

1. Before listening to the Chapter (or reading aloud), ask students to pay close attention to what is happening to their assigned characters, both internally and externally, and to mark relevant parts of the text with sticky notes as they read along.
2. Play Chapter 8 and have students read along.
3. Have students get into groups to discuss how the confirmation of the beast's existence impacts their assigned character, both internally and externally. Ask each group to be prepared to give a summary of what happens to their character in this chapter and to read at least two short passages aloud to illustrate their point. Remind students to use their journals for discussion notes.
4. After each group has shared, review the essential questions of the unit (or introduce them, if need be) and ask each group to come up with two Level 2 questions for discussion.
5. If the following ideas do not arise naturally from the class discussion, make sure to guide students into discussing them on both a literal and metaphorical level: Ralph biting at his nails and the curtain flickering in his brain, Piggy's reaction to Jack's departure, Jack's rapid rise to power, Roger and the brutal killing of the sow, the allure of meat, Piggy's relationship to the conch in contrast with Jack's, Simon's internal world and his encounter with the head and Ralph's question to



- Piggy about what “makes things break up like they do?” Is Piggy right? Is it people like Jack who make things fall apart, or is it something else?
6. Writing Practice #2: After the discussion, ask students to turn to the “Thinking on Paper” section of their journals. Read aloud the line, spoken by the pig’s head, near the end of the chapter: “Fancy thinking the Beast was something you could hunt and kill...Why things are what they are?” Prompt #2: Ask students to write a response in which they try to interpret the meaning of that quote and elaborate on any connections they see between the quote and the overall theme of the book. They should work on providing a thesis statement and evidence. Allow 15 minutes to write.
  7. Optional embedding quotes lesson. If your pre-assessment data and your knowledge of your students indicates a need for a lesson on embedding quotes, see lesson #11, which you can insert at this point in the process. Run the lesson, and then return to the evidence they just gathered in step 6, and have them practice the correct format for embedding quotes.
  8. Have students get into their character groups to share their writing and compare responses. Ask each group to come to a consensus about what they feel is the strongest response and to select a group member to speak for their group during the class discussion that follows.
  9. Solicit responses from each group and, if necessary, build on the discussion by asking students questions that will guide them into a rich discussion about the connection between the “beast” and the notions of fear and evil. How does fear play out in the novel? Where does it stem from? How does it spread? Do different characters respond differently to it? Is the fear legitimate? What should these characters fear? Where, according to Golding, does evil truly reside?
  10. Ask students to use these same questions to think about the role fear plays in our own society. What are the “beasts” in our society and how do people respond to them? Are they legitimate? Etc.
  11. This is the first time that the “Lord of the Flies” is introduced in the story. Clearly, this is one of the central symbols of the text.
  12. Talk about the title of the book, which is a translation of the Hebrew word, “baal-zevuv,” which means chief or principal devil-Satan. The Greek word for this is “Beelzeboub,” the English derivation is “Beelzebub,” which can mean: Satan, chief devil, an assistant devil second only to Satan, or fallen angel.
  13. Assign Chapter 9 and ask students to be thinking about Golding’s choice of title as they read. Why did Golding choose this title for his book? How does it connect to the overall message of the book?

### **Strategies for TAG students:**

Students could do outside research about Hitler’s rise to power and draw comparisons to the rise of Jack and Roger.

**Strategies for ELL students and students with special needs:**

Attempt to pair ELL students with non-ELL students.

Provide sentence frames for the writing prompt:

I believe this quote means \_\_\_\_\_.

The beast is really \_\_\_\_\_.

The author might be trying to get us to think about \_\_\_\_\_,  
because\_\_\_\_\_.

## **Lesson# 11: Embedding Quotes**

**Duration:** 30 minutes

**Priority Standards:** 10.18.2, 10.18.7

**Overview:** Students practice embedding quotes.

**Materials:** Lesson plan from PPS Craft Lessons Packet – either “Embedding and Analyzing Quotes in a Literary Analysis Essay” or “Quoting Textual Passages in a Literary Essay”.

**Key Vocabulary:**

Embedding/ embedded quotes

Block quotes

MLA in-text citations

paraphrasing

**Steps:** Follow the steps from the aforementioned lesson plan.

## **Lesson# 12: Found Poem**

**Duration:** 50 min.

**Priority Standards:**

**10.18**

**Overview:** This lesson is designed to give students a chance to look back through their reading journals and the novel, and organize their notes into a poem that illustrates their understanding of some of the important aspects of the novel. The goal of this lesson is to give students a sense of how they can cull writing from their response journals, structure it in a meaningful way, and reflect on their final product.

**Materials:** Reading journals, novel

**Key Vocabulary:**

Found Poem

**Steps / Procedures:**

You can refer to the lesson in the Reading Packet provided by the district and structure it so that it applies directly to the goals of this lesson (included below).

1. The following terms will help students craft their poems: *enjambment, repetition, stanza breaks, and juxtaposition*. Define each of these terms and talk about how students can use these tools to create poems that illustrate their understanding of one of the major themes, motifs, or major characters from the book.
2. After crafting their poems (and sharing them) ask students to write a 1-2 paragraph reflection that explains what aspect of the novel they chose to focus on and how their poem succeeds, or perhaps doesn't, in illustrating that.

## Found Poem

As you read a story or a portion of a story, select words or phrases that stand out to you. They could be sensory words (taste, touch, smell, sound, sight), or they could be words that catch your eye ("dazzling," "grumbling," "deadly," "gossamer," "humming," etc.). Write a **LIST** of these words, collecting as many as you can.

From the list of words you have selected, use as many of those words as needed to create a poem that expresses one of the following choices —

- How you felt about what you read
- How a character may feel about who s/he is or what happened to him/her
- How you responded to an important issue brought out in what you read

Cut your list of words and phrases apart. Arrange them in any order and spatial pattern desired to create a poem that comes out of what you just read. Remember that in poetry a line may be repeated several times for emphasis and may be as short as one word. This "found poem" creates an overall impression of the reading selection and may bring out a theme, motif or symbol of a particular work as well as the beauty of the language.

**Example**, brainstormed by a class after reading an article about poverty.

A house, luxuries, laughter,  
money and happiness,  
understanding.

Children and pride.  
Clean clothes and  
a good job.

Is it only a dream?

No dishes. No money.  
Flies, worms and poor  
diet. Worn out, tired . . .  
no hope.

Help us.

A red cloud of shame,  
despair, everything destroyed,  
a black future.

Death.

## Lesson # 13: Character/Concept Writing Activity

**Duration:** 50 min.

**Priority Standards:** 10.10

**Overview:** This lesson is designed to give students an opportunity to look back over the story, re-trace the journey of their assigned characters, and to write about the course of events both literally and metaphorically. It also serves as a pre-writing activity to help prepare them for their final papers.

**Materials:** Journals, novel.

**Key Vocabulary:**

Symbol/symbolism

Abstract

**Steps/Procedures:**

1. Ask students to write a 2-3 paragraph re-cap of their character's journey throughout the novel. Their re-cap should include at least two direct quotes from the text. You may want to have students meet in character groups prior to writing in order to jog their memories.
2. Remind students to refer to their Response Journals to help inform their writing.
3. Allow 10-15 minutes for writing time and then ask for volunteers to read their work aloud. An example from each character would be ideal.
4. As a review, and in order to prepare students for the next step, discuss the abstract concept the each character symbolizes.
5. Solicit student volunteers to read aloud sentences from their writing.
6. Re-write these sentences on the board replacing the character's name with the abstract concept they represent. For example: *Piggy is crushed by a boulder and dies* becomes *Reason is crushed by a boulder and dies*.
7. After modeling a few examples, ask students to re-write their paragraphs replacing their character's name with the concept they represent.
8. Suggest that they try and do the same with some of the symbolic objects, as well. For instance: *The conch shatters* becomes *Democracy shatters*.
9. Allow class time to begin work on these and then either assign for homework or continue next class.
10. Collect and read in order to determine what specific craft lessons may need to be addressed.

**Closure:**

11. Solicit student volunteers to read aloud.

**Strategies for ELL students:**

- Students could select 5-10 sentences to re-write rather than try and re-write their entire paragraphs.

## Lesson# 14: Irony

**Duration:** 75 min.

### Priority Standards:

10.11

10.13

**Overview:** This lesson is designed to equip students with a working understanding of the term “irony” and to help them recognize the various ways Golding uses irony throughout the text. This lesson should coincide with the completion of the text.

**Materials:** Document camera, handout “Irony in *Lord of the Flies*.”

### Key Vocabulary:

Irony – Situational and dramatic

**Addressing Essential Question:** “In Greek comedy the character called the *eiron* was a ‘dissembler,’ who characteristically spoke in understatement and deliberately pretended to be less intelligent than he was, yet triumphed over the *alazon* – the self-deceiving and stupid braggart. In most of the modern critical uses of the term ‘irony’ there remains the root sense of dissembling or hiding what is actually the case; not, however, in order to deceive, but to achieve special rhetorical or artistic effects.” Launching the lesson with this definition of irony by M.H. Abrams will provide students with a broad understanding of the term and open the door to a larger conversation about the effect an author’s use of irony has on the reader.

### Steps/Procedures:

1. Display and discuss Abram’s broad definition of “irony”.
2. Ask students to be thinking about the effect Golding’s use of irony had on them as they go through today’s lesson.
3. Introduce some more accessible definitions and ask students to take notes:

*Situational Irony:* When a reader or character expects one thing to happen, but something entirely different happens. Writers often use this device to make their stories interesting or humorous, and sometimes to force their readers to reexamine their own thoughts and values.

*Dramatic Irony:* A situation in a narrative in which the reader shares with the author knowledge of present or future circumstances of which the characters are ignorant, and thus act in ways the reader recognizes as inappropriate to the actual circumstances. (A reference to *Romeo and Juliet* might serve as a good example.)

4. Let students know that Golding uses both types of irony in the novel.

5. Give students time to work alone, in groups, or in partners and see if they can find examples of both types of irony in the text. To prompt their thinking, ask them to think about both the ending and the beginning of the novel. What was the situation in the outside world that prompted the boys' arrival? What predictions did students make early on? What attracted the attention of the British ship? Does any other grown-up arrive on the island besides the naval officer?
6. Let students work for 5-10 minutes and then open up a class discussion.
7. List ironies on the board and ask students to take notes in their journals.
8. Distribute handout and explain that the purpose of reading the essay is to uncover more ironies in the text.
9. Divide class into 6 groups and assign each group a section of the essay.
10. Read the introduction aloud and discuss, then have groups read their assigned section and prepare a summary for class discussion.
11. During discussion add to the list of ironies on the board and have students add to their lists, as well.
12. End with a discussion about the overall effect Golding's use of irony had on them as readers. Would this story have been as powerful if Golding did not use irony?
13. Writing Practice #3: After gathering some whole-class ideas about irony and *Lord of the Flies*, present the students with the prompt (the same as the discussion question) and have them write in response. Prompt #3: Would this story have been as powerful if Golding did not use irony? Be sure to provide a strong thesis, and examples from the text.
14. Optional: Extend this writing practice by providing support for transitions and organization. See lesson #15 for details.

**Strategies for TAG students:** The essay is highly academic and complex, and may not work for the entire class. You may elect to delete it from the main lesson (but use it as a resource for yourself) and to assign it as outside reading for the more advanced students in your class.

**Strategies for ELL students and student with special needs:**

Modify the writing prompt and provide sentence frames. Prompt #3b: What are some examples of irony in the novel? What effect does it have on the story?



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READINGS ON

# LORD OF THE FLIES

WILSON BOWEN



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CEN

## Irony in Lord of the Flies

Henri Talon

Henri Talon argues that irony pervades *Lord of the Flies*. Readers find cruelty when they expect to find play. Characters' actions based on good principles produce deplorable results. Innocent choir boys reveal an inherent dark side, and at the end, the fire meant to destroy Ralph becomes the signal that brings a boat to rescue them. While irony usually sharpens understanding, which in turn leads to inspiration, the irony in this novel produces no hopeful or inspired outcome. Henri Talon has taught at the University of Dijon in France.

*Lord of the Flies* is a web of ironies. The very nature of this fable is ironic since it reveals cruelty and perversity where one expects to find gentleness and innocence—in childhood. Moreover, the children's sole intention at the start is to play: 'Until the grown-ups come to fetch us, we'll have fun,' says Ralph and, to begin with, he stands on his head. Can one imagine anything more harmless than the freedom from care, the roguishness and the joy of these new Crusoes? And yet, playing will prove to be a source of evil for them. It will bring about their regress and disaster. Thus irony—an essential discord in the story—is the form assumed here by the author's creative urge....

### PLAY DIFFERS FOR RALPH, PIGGY, AND JACK

How well one can understand Ralph's enthusiastic exclamations and capers! Playing opens a parenthesis in daily life; it is an escape from the adult world: 'Until the grown-ups come to fetch us, we'll have fun.' But next to Ralph is Piggy for whom playing is absurd. He declines to enter an imaginary universe which appears as the negation of common sense, thought, responsibility and worry. His asthma, myopia and lack of physical energy have never allowed him to

think that it would be good to conjure up a fantastic country in his auntie's very cottage and a dream interlude in the midst of homework.

The meaning of play as an interruption of the normal course of existence, as disregard and oblivion of time, is so foreign to him that he once suggested to the other boys, astonished and mocking, that they should make a sundial.

The moment Ralph gets the conch out of the water, Piggy proposes to establish a society inspired by that of the grown-ups. 'We can use this to call the others. Have a meeting. They'll come, when they hear us.' And when this proposal is enriched by Roger's hint that they ought to have a vote, Ralph is provided with just those factors of seriousness which make a game truly funny. A good game demands discipline. The harder the trial the greater the fun....

But, very soon, acted seriousness, seriousness for fun, if I may bring together words that seem to clash, becomes real earnestness. The game is a game no longer. The role of chief [that] Ralph has assumed involves obligations that exclude pretence. The existence of time cannot be ignored or denied after all. Like Piggy, Ralph is torn between regret for the past and the hope of a doubtful return home, while Jack and his tribe are engrossed by the hunt and the dance and the swim which make their lives a continuous present.

Against all expectations, playing proves to be a school for Ralph, since it conduces to a keener sense of duty instead of blurring it; since it makes him realize his limitations instead of giving a glorious feeling of freedom and power. This is one of irony's many faces.

As for Jack, playing the part of chief of the hunters gratifies his love of physical effort and leadership, and his impatience with all but his own rules. However, for him also the game soon ceases to be mere play, a temporary forgetting of the serious business of life. Certainly playing ever involves seriousness too, as I have already remarked, yet the player is always aware that the importance of the game is of his own making and therefore different from the seriousness that life enforces upon us. But the seriousness of the game becomes the only one that Jack wishes to, and eventually can, recognize. His passion for hunting blinds him to other issues. The borderline between the *Spielzeit*<sup>1</sup> and the world outside,

1. playword

Excerpted from Henri Talon, "Irony in Lord of the Flies," *Essays in Criticism*, vol. 18, no. 3, July 1968. Reprinted by permission.

never a very clear one to him, is being gradually erased. He is carried away by the love of violence and the bloodlust that killing pigs has aroused in him. And once he has smeared his face with war paint he yields to the demonic power of the mask....

[Golding] has found for himself a well-known psychological truth that serves his end in his fable—namely, that playing may give birth to obscure forces which overwhelm reason. And thus, when fear of the unknown and dread of the oncoming storm have brought the frenzy of the dance to its highest pitch, the children, half believing that Simon is the Beast in disguise, murder him....

#### GOOD INVENTIONS TURN BAD

But let us carry further the analysis of a story in which human beings finally do harm although they first meant to do good, in which gestures falsify intentions and action appears as a caricature of design.

The children decide to build a society whose foundations will be freedom and justice. Whoever wishes to speak may do so, provided he respects the ritual and holds the conch, and everyone has a right to vote. Rules set down by unanimous consent should have been obeyed unreservedly. The discipline which Piggy and Ralph imagine is voluntary submission, the highest form of liberty, that which sets bounds to its own expression.

Such is the original purpose and option, but what happens? The right to speak leads to idle talk. 'We have lots of assemblies,' says Ralph, 'Everybody enjoys speaking and being together. We decide things. But then they don't get done! They agree to build shelters and then go bathing instead of working. They agree to keep up a fire on the mountain top and forget it. They agree to observe elementary hygiene and to use as a lavatory rocks which the tide cleans up; but they soon use anywhere, even—supreme derision!—near the platform where they hold their meetings. They planned order and allowed disorder to settle. The hopes that initiate action are baffled by it in the end. The human being appears as an invalid whose rebellious hand plays his spirit false when the spirit is not first unfaithful to itself.'

All this makes clear the nature of the irony that runs through the whole work. It is made manifest by contrast and conflict and is characterized by ambiguity, for the children's

failure is nonetheless funny, but the fun is no true joy. The association of merriment and sadness is naturally paradoxical,<sup>5</sup> but irony flourishes in paradox—it calls up a smile and turns it into a grimace.

Why is this so? The reason is because we are divided against ourselves in the presence of irony. We readily perceive the comic in a social and political organisation which is but an epish simulacrum.<sup>6</sup> Yet we also detect in those brains' negligence and confusion a scaled-down version of adult disorder. Undecisive meetings, barren debates, misapprehended or unenforced resolutions, we have experienced all this, and we feel the sadness of it all.

It is sad because disorder is prejudicial to everybody, and because it should never have been. The principles are good, the conduct they inspire deplorable. The beginning is full of promise, the end is a catastrophe. Between what is and what ought to have been there is a great gulf, and the cause is to be found in the very nature of man who is fated to fail for he is 'sick', as Simon puts it; and the heroism which this intuitive little boy also perceives is of no avail. Therefore, the irony of man's destiny is potentially in his own being. Here are perceptible the philosophical overtones of irony. Irony often appears when a man looks at himself, inquires into his sickness and attempts to probe his own mystery. Anyhow, the fabulist is ever urging us to pass from the observation of conduct to a reflection on being, from the collapse of society to the evil in man.

#### IRONIC CONNECTIONS BETWEEN THE BEGINNING AND THE END

Having shown the general orientation and scope of irony, we must further examine the structure of the narrative, since irony breaks out between contrasted scenes somewhat distant from one another, and even as far apart as the beginning and the end of the story.

For instance, when we first catch sight of Ralph, he is neat, handsome and laughing. He prepares to live an adventure that seems to have leapt into existence from one of his books. When we last see him he is dirty, in rags and sobbing. He had looked forward to a fine, clean game and he has lived a sordid, terrible drama. He had anticipated an episode

5. according to be contradictory 6. a foolish imitation or representation

as good as a dream and he has been through a nightmare. But in the interval the little boy has matured and he knows 'the darkness of man's heart'. The tears he sheds do not spring from self-pity. He weeps for Simon and Piggy who have died and for them all who have sinned....

Jack also provides an instance of the irony that is discharged when scenes loaded with opposite meanings and as it were with different electricities clash in our memory—'After all,' he says soon after he has joined Ralph and Piggy, 'we're not savages. We're English; and the English are best at everything'. At each stage of his regress we remember his proud words. When, having bedaubed his face with paint, he looks at the image reflected in a coconut shell filled with water, it is not himself he sees but 'an awesome stranger'. The incident underscores the mistake he made in denying his kinship with savages, for, *in potentia*,<sup>6</sup> he was a savage even at the beginning. Didn't he leave the cloaked choirboys standing so long in the sun that Simon fainted away? The stranger whom the mirror has revealed to him is not an outsider. He has risen from the depths of his own nature.

In part, the irony comes of the self-ignorance of a boy who thought that he was a law-abiding, righteous human being whereas, beneath the black coat adorned with a long silver cross, there was an uncivilized brute. The image of the toggled-up choirboy contrasts with that of the undressed hunter ever brandishing his knife. Naked man, 'unaccommodated man' is no poor forked animal but a blood-thirsty brute....

Jack did not try to deceive anyone. He believed in his own in-born virtue as an Englishman.... The naval officer's words at the end echo those which the boy utters at the beginning: '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.' Here irony spreads out like a fan.

It was impossible for the officer to guess what happened on the island. This is not a question of either self-deception or lack of imagination, as is often asserted by readers. This is the normal ignorance of one who never had any opportunity of observing the lawlessness to which small boys can yield when they are left to themselves for long. He sees dirty boys in rags, but precisely such slovenliness is what one ex-

6. potentially

pects from children. Everybody knows that children do not like to wash, perhaps because they are convinced, as was Anatole France's *Petit Pierre*,<sup>6</sup> that washing is useless since they are asked to do it again and again.

For the reader, the irony results from the contrast between the picture of puerile innocence which the officer thinks he is beholding, and our memory of their insane cruelty. It is untrue to say that the officer reminds us of what we had forgotten—that these devils were only children. No, the irony comes of the contradiction between the data of vision on the one hand, and those of memory on the other; it comes of the clash between what seems likely to the officer—namely that schoolboys have availed themselves of an extra vacation to indulge in pranks and games usually forbidden—a pleasant likelihood which is false—and the children's perversely which has been revealed to us—a terrible unlikelihood which is the truth.

The next ironic effect is due to the fact that the boys' rescue is no salvation, since they leave an island scorched up like dead wood to return to a world that is in the process of being burned down too.... The naval officer does not know either whether Ralph, whom he has snatched from the jaws of death today, will not be killed tomorrow. The boy leaves a demented society to join another, whose folly is not a whit less cruel. And can precociously corrupted children regain balance and normality among men equally perverted and abnormal?

#### THE BRITTEST IRONY OF ALL

There is to be found in this story a form of irony which is even more bitter, which no longer raises a smile, however wry, because the discord of which we are made aware reads both our heart and intellect. It is related to Simon's fate, the child who stands for *Agape*,<sup>6</sup> whose courage springs from love, whose insight into man's heart is charismatic, and whose loneliness is great, precisely because he is exceptional.

When he is bold enough to say that they should seek the Beast in themselves—'What I mean is... maybe it's only us'—he causes indignation and laughter. They say he is 'cracked', he is 'batty'. They might have listened to a fluent, handsome, athletic boy, for they are as sensitive to physical

6. French novelist's character Little Pierre 6. spiritual love

strength and charm as indifferent to moral virtue and beauty. Simon cannot be understood, for he speaks the language of truth to the blind, that of humility to the proud. And when he endeavours to save his friends from their own passion by telling them that the Beast is harmless, he is assailed not only by the wicked, but also by the righteous—the temporarily bewildered Ralph and Piggy—and he dies.

Here irony calls forth at once compassion for the victim and terror of the murderers, as it also does a two-fold moral judgment: respect for Simon, contempt of Jack and Roger. Indeed, the resonance of irony goes even deeper, for Ralph and Piggy are spared our scorn, although they are guilty. Our pity suspends condemnation.

#### THE IRONY OF WHO YOU ARE AND WHAT YOU DO

Again, we can observe that irony is associated with both doing and being. The contingent cause of Simon's murder lies in his misconception of the boys' state of mind and of the temper in the tribe, but he was predestined to such mistakes by his very selflessness. He is a victim because he is what he is. Irony is also related to the moral solitude of the innocent person among sinners. Nobody understands Simon, Piggy least of all, for whereas Simon is prompted by moral vision, Piggy only believes what can be explained and demonstrated—'Life's scientific'.

But Piggy is very lonely too, although he soon wins Ralph's pity and later deserves his regard. He is despised for he is not fit to play games. Should he make no mistakes he would nonetheless be spurned by the other boys; for being different amounts to a kind of culpability in their sight. Moreover, his very loneliness occasions his blunders. As he desperately needs sympathy, he rashly confides in Ralph, whose amiable unconcern towards him he mistakes for fellow-feeling. When Ralph's face brightens up because he is dreaming a happy dream, he interprets the light in the dreamer's eyes as the dawn of friendship, and responds by a cheerful laugh to a smile that was not meant for him.

Piggy makes mistakes because he is too unlike the others and left too much on his own to understand them. He lacks the experience that intelligence needs to operate successfully. His reasoning is often vitiated because his premises are wrong. When he makes up his mind to challenge Jack about his spectacles, it is obvious that he does not have an

inkling of the other boy's motivation. His words are at once touching because they reveal how exacting his sense of justice is, and ridiculous, because they are unrealistic. 'I'm going to him with this coach in my hands,' he says, 'I don't ask for my glasses back... as a favour... but because this is right's right'.

This is an instance of the conflict between the Eiron and the Alazon which, in various forms, is a recurrent theme in comedy as in tragedy: Eiron being used here not in its original denotation—a 'dissembler', but in its derivative meaning—a 'naïve' or even 'foolish' person. The honest, guileless one, backed up by Ralph, stands against the 'Impostor', whom we see on one occasion, sitting on his throne like an idol. The 'Impostor' wins the day, irony arises, and once again we are divided against ourselves. We grieve because justice is flouted and trampled down, but we cannot help smiling because Piggy is as short-sighted intellectually as physically. We are moved because his faith in democracy is admirable, but we are amused because he proclaims it when democracy is no longer.

#### IRONY USUALLY AWAKENS AND PAVES WAY FOR NEW ASPIRATIONS

Piggy stands for intelligence made inoperative because he is unaware of its limitations and starved by his ignorance of usual human intercourse. To a large extent his life is one of misunderstanding, and not only his. In this fictional universe, misunderstanding is general....

Piggy's intelligence, valuable in spite of its shortcomings, is not recognized, neither is Simon's vision, which could have redeemed them, nor Ralph's good will and common sense, which should have enabled them to survive. The dead parachutist, a victim of man's folly, is not recognized for the poor, harmless thing he has become. Instead of uniting them in a common pity, he intensifies the irrational fear which brings about hatred and division.

Indeed the ironist is a stern Prosecutor. He condemns both Piggy who only believes in what is reasonable and Simon who fails to realise its necessity. He indicts Ralph who thinks that it is enough for a community to ensure the practical welfare of all. The rationalist, the visionary, the eudemonist<sup>†</sup>

<sup>†</sup> the one who wishes to produce happiness

are all guilty because they all are mistaken. Golding's fable calls to mind the destructive character of irony considered strictly in itself. . . . Within the framework of the story it is hard to see on what values the author would lay a faith in the future of the human city.

Irony scours surfaces tarnished by routine use, it opens a man's eyes, it raises questions, but it answers none. It is, or should be, a turning point in the development of critical thinking before one comes to a new affirmation. Because it makes one's vision keener and more delicate it is an important state in the life of the Spirit, but it cannot gratify the very needs it contributes to awaken. . . .

Indeed the time comes all too quickly when Ralph becomes ironically aware of the contrast between his early hopes and happiness and the wearisomeness that followed. Remembering that first enthusiastic exploration as though it were part of a brighter childhood, he smiled, jeeringly. Thus irony operates first and foremost at the cost of the ironist. Ralph does not spare himself. Because he has matured, he finds the little chap he was not long ago at once touching and laughable. Now he knows what it means to age: he can look back and survey his short life; he has a history.

Later, when he and Jack have grown bitter enemies, he hesitates to summon an assembly for fear Jack and his tribe will not come. He feels that the breach will be irreparable the moment his authority is openly flouted. If he does not know whether or not to blow the conch, the reason is because, ironically, cowardice and courage look alike all of a sudden. Is it dastardly to refuse to acknowledge the accession that has taken place, or is it moral strength, the strength of a ruler who temporizes as long as there is a hope for the better? If I blow the conch and they don't come back, then we've had it. We shan't keep the fire going. We'll be like animals. We'll never be rescued!

Ralph also experiences the grim derision that lies in that last effort of his to bring the boys together, when only 'the littuns'—a useless audience—turn up. And when Piggy says to him: 'You're still Chief,' the loyalty of his one friend gives a sharper edge to his loneliness, for nothing remains of the former order except the now unavailing conch and that vain, inept title in which Piggy still believes.

He laughs sharply, and Piggy is frightened. This is the laughter of that brand of irony which is sometimes called ro-

manic, that of lost illusions; an irony that may be light and gentle but that sometimes expresses despair. If Piggy asks Ralph to stop laughing, it is because he feels that his friend is on the brink of tears.

However, Ralph's spiritual development does not quite conform to the Kierkegaardian process. It is not irony that brings about his ethical outlook upon life. His critical irony does not occasion his choice, it follows it. It is the bitter fruit of his experience of responsibility.

I have deliberately neglected a number of ironic effects, even when they are associated with dramatic development. Such is, for instance, the final conflagration which was meant to allow the capture of Ralph, but which, in fact, is the means of his deliverance. A conflagration, we remember, which was lit by those who had no wish to be rescued and refused to look after the small signal fire on the mountain top. As the ultimate manifestation of evil, that conflagration is very important indeed, but its significance does not lie in the attendant irony.

Thus I have preferred to focus my study on the irony that comes of man's infirmity, that of games that turn into war, and of action that frustrates intention. I have also analysed the irony that is to be found in the dereliction of the good intent on helping the wicked, and that which is manifest in a world over which misunderstanding holds sway jointly with the Lord of the Flies.

Golding's irony is that of a moralist who exposes aberrant conduct and multiform evil, but opens no vista into a world to which man could aspire.

A Søren Kierkegaard, Danish religious philosopher who insisted on the need for individual decision in the search for religious truth

## **Lesson #15: Transitions and Organization**

**Duration:** 30 - 50 minutes, depending on student support needs

**Priority Standards:** 10.16.3, 10.16.2

**Overview:** Students practice organizing their writing and using transitions to support organization.

**Materials:** Lesson plan from PPS Craft Lessons Packet – either “Transitions” or “Craft Lesson: Using Transitions Part One and Part Two”. Transition list from the *HOLT* or *Write Source*.

**Key Vocabulary:**  
Transitions

**Steps:** Follow the steps from the aforementioned lesson plan, but use the students’ current writing prompt for revision and practice.

## Lesson #16: Allegory and *Lord of the Flies*

**Duration:** 49 minutes

### Priority Standards:

10.10

10.11

10.13

**Overview:** There is an abundance of scholarly research available that examines *Lord of the Flies*, or at least portions of the novel, as extended metaphor (or more specifically an allegory) for specific events from history. After completing the novel (or a significant portion thereof), it would benefit students to review the concept of **allegory**, and how it applies to LOTF (historical allegory, religious allegory).

Students may already have examined an allegorical work (*Animal Farm*, as an example, is part of the 10<sup>th</sup> grade literature). A clear understanding of allegory, and how it might apply to LOTF, could enable students to select a writing prompt (as part of the culminating assessment literary essay) focusing on this aspect of the work.

Most of the novel's significant elements have appeared by the eighth chapter. This exercise would be appropriate any time thereafter, but might be most effective as students near completion of (or complete) their reading of the novel.

**Materials:** Allegory Slideshow (printed slides available in resources section of this guide, pages 86-88); electronic version linked to the electronic version of this guide) explaining allegory, and how it applies to LOTF. Supplemental "pop culture references in LOTF" sheets (attached).

### Key Vocabulary:

Allegory

Popular Culture

### Steps / Procedures:

1. Present the attached slideshow on allegory; have students take notes.
2. Discuss the potential allegorical implications of LOTF (historical, etc.). Potential opportunity for students with recent experience studying WWII to contribute; also an opportunity to review the many aspects of symbolism in the novel.
3. Lastly, this can be an opportunity to look at the influences LOTF has had on pop culture (television, movies, music). \*See attached images (LoFPopCulture 1 and 2)

\*Because of the potentially sensitive nature of some of the subject matter (religion) as it applies to *Lord of the Flies* and allegory (Golding has himself described the Christian elements of LOTF; "Simon" as the Christ figure, etc.), teachers will have to determine the comfort level they and their students have with this topic – and will clearly have to respect religious and ideological beliefs.



## Lord of the Flies in popular culture

- In the movie *Hook*, Robin Williams compares the Lost Boys to the savages in *Lord of the Flies*.
- An episode of *The Simpsons* titled "Das Bus" was a parody of *Lord of the Flies*, mirroring it in many ways (using glasses to make fire, having a conch to call meetings, a monster lurking in the forest of the island, stronger kids chasing after "the nerds" and other dissidents of the island). An early Simpsons episode, "Kamp Krusty," also makes reference to the novel during the sequence where the camp plunges into anarchy, but the only reference shown is the pig's head on a pike during Kent Brockman's newscast. The chants against Milhouse and company ("Kill the dorks!" "Bash their butts!" "Kick their shins!") is a direct parody of the "Kill the Pig" chant in *Lord of the Flies*.
- English heavy metal band Iron Maiden composed a song about the novel. The song "Lord of The Flies" can be found in *The X Factor* (1995) and was also released as a single.
- Rock band Gatsbys American Dream has a song inspired completely by Lord of the Flies entitled "Fable."
- *Lord of the Flies* served as the inspiration for Sunrise Animation's classic anime series *Infinite Ryvius*. The series follows the lives of over 400 teenagers stranded aboard a space battleship, the Ryvius, which was hidden inside an astronaut training center.
- It is claimed that Mark Burnett's *Survivor* reality TV series was inspired by the novel.
- It has been speculated that the Nine Inch Nails song "Piggy" is Trent Reznor's vision of what Simon must have said to the pig's head (aka "The Lord of the Flies") at the end of Chapter 8.
- People have found many similarities between *Lord of the Flies* and the television show *Lost*. In the program, the characters Sawyer and Charlie make references to *Lord of the Flies*. The island in *Lost* is geographically identical to the one in *Lord Of The Flies*, with a mountain at one end and a small island at another. It also features a jungle, lagoon and beach. The person who suggests making a list of all the people on the island in *Lord of the Flies* is Piggy, who is similar in size to Hurley in *Lost*, in which Hurley waries a list.
- Stephen King has stated that the Castle Rock in *Lord of the Flies* was the inspiration for the town of the same name that has appeared in a number of his novels. The book itself also appears prominently in his novels, *Hearts In Atlantis* and *Cujo*.
- In *Halo: Ghosts of Onyx* Senior Chief Petty Officer Mendez makes a reference to the Lord of the Flies after first seeing the hyperactive 4-6 year old recruit's behavior.
- On *The Weekenders*, "Lord of the Pies" is one of the many pizza place variations. In this pizza place, Lor's brothers run rampant and chase a pig.
- In Melbourne, Australia, there is a business called *Lord of the Fries*, with a store on the corner of Elizabeth Street and Flinders Street
- The MMORPG The Matrix Online had a Zion critical mission titled "Lord of the Flies," which the Assassin, was metaphorically the title character since he was composed of flies.
- In the Seinfeld episode "The Handicap Spot" the four main characters chip in to buy The Drake a big screen.TV for his engagement party. The next day Jerry and Elaine visit The Drake. The 1990 remake of "Lord of the Flies" is playing on the TV.
- In the Seinfeld stand-up comedy session prior to a show, Jerry makes the observation: "Any day you had gym class was a weird school day. It started off normal. You had English, Social Studies, Geometry, then suddenly you're in Lord of the Flies for 40 minutes. You're hanging from a rope,



Lord of the Flies (1990) DVD cover

you have hardly any clothes on, teachers are yelling at you, kids are throwing dodge balls at you and snapping towels - you're trying to survive. And then it's Science, Language, and History. Now that is a weird day."

- In Orson Scott Card's "Ender's Shadow", there is a part of dialogue where 2 teachers of the Battle School are talking about the main character, Bean's, rough infancy on the streets of Rotterdam. "...Its a Hellish place from, from what I hear. They make Lord of the Flies look like Pollyanna..."
- In the show Picket Fences, the Judge warns that he will ban boys' basketball games if the kids begin to show "Lord of the Flies" tendencies.
- In the book *America (The Book)*, a humorous publication by the staff of the television show *The Daily Show*, LOTF is referenced by mentioning Piggy, a mob, and the conch.
- In the television series *Degrassi: The Next Generation*, *Lord of the Flies* is mentioned in the episode *Basketball Diaries*. A student, who has obviously not read the book, says the character he identifies with is the Lord of the Flies himself. The teacher scornfully questions whether he really identifies with a stuck pig's head.
- The Peanuts comic strip character Pig-Pen appears in parodies. In the first, there is a scene alluding to that in which Piggy tells Ralph the nickname that other children had taunted him with.
- In the Nickelodeon TV show *Danny Phantom*, Mr. Lancer uses "Lord of the Flies" as an expletive in one episode.
- Tori Amos's "From the Choirgirl Hotel" album included the song 'Pandora's Aquarium' which refers to The Lord of the Flies in relation to Persephone.
- In the 2006 movie *Unaccompanied Minors*, Spencer enters the "UM Room." It is full of about 100 wild, uncontrollable kids. This causes him to remark, "It's like Lord of the Flies in here."
- In the A.F.I. song "Catch A Hot One" the lyrics directly ask "Have you ever seen the kingdom of the flies" and is often thought to mean Hell.
- Singer-songwriter Danielle Dax based several songs on Lord of the Flies: "Where the Flies Are" and "Touch Piggy's Eyes."
- The 2006 released song *Liar (It takes One to Know One)* By Taking Back Sunday refers to them being choir boys, "We're all choir boys at best" as well as referring to the island "Then back on that island".
- "With your nerves in tatters, As the cockleshell shatters" are lines in the Pink Floyd song *Run Like Hell*. The song is about a gang of fascist neo-Nazis terrorizing a town. Just as in the book the cockleshell breaking symbolizes a loss of order and a descent in to savagery.
- In the Nickelodeon TV show *Spongebob Squarepants*, the episode "Club Spongebob" is a spoof of Lord of the Flies. In the episode *Spongebob*, (ralph) *Patric* (Piggy) and *Squidward* (Jack) get stranded on a deserted island with no way out. *Spongebob* and *Patric* worship "The Magic Conch"

## **Culminating Assessment:**

### **Assignment**

Students will be writing a literary analysis essay. They will choose from the (6) provided prompts (teacher should use their knowledge of individual students, and the pre-assessment data, to determine craft lessons, and to guide them towards the prompt that appropriately challenges them).

### **Steps**

Student should write an essay that addresses one of the following prompts. Be sure to consider all of the aspects required of an effective essay, including: thesis, paragraphs (intro and conclusion), transitions, relevant support (embedded quotes), format (MLA).

Choose from one of the prompts below (prompts are differentiated – to be assigned at teacher’s discretion).

1. Select two characters in the book to compare, using textual evidence to explain their similarities and differences. (Ralph v. Jack, Piggy v. Ralph, Simon v. Piggy, etc).
3. Symbolism. Explain at least two symbols from the book. Use textual evidence to explain how these things are symbolic. Use evidence from the book to show the evolution or decline of these symbols, and/or the significance to the text.
4. *Lord of the Flies* has been called 'a fable in which the characters are symbols for abstract ideas.' Explain this statement by analyzing each of the major characters in terms of his distinctive character traits and the human quality/abstract idea he might symbolize.
5. We have studied allegory, and how it applies to *Lord of the Flies*. Describe and provide evidence for an allegorical reading of the book (religious, political, psychological, archetypal/microcosm of society). Be sure to provide secondary-source material for support.
6. Use Maslow’s Hierarchy (refer back to the pyramid in our lesson) to discuss the boys’ society. Be sure to explain stages/steps, movement on the hierarchy, and to provide specific textual evidence to support your ideas. Be sure to span the entire book with your evidence, so that we can get the full picture.

## **Lesson #17: Craft Lessons**

**Duration:** On-going.

**Priority Standards** (depending on which lessons are chosen):

**10.16.1, 10.16.2, 10.16.3, 10.16.4  
10.18.1, 10.18.2, 10.18.7, 10.18.8,**

**Overview:** Culled from the “Literary Analysis Craft Lesson” packet (developed by district teachers) these are lessons that are focused on assisting students in acquiring the necessary skills needed to develop the unit’s culminating assessment: a literary analysis essay.

**Materials:** Teacher will deliver (based on the assessed needs of their students) literary analysis craft lessons (**recommended lessons listed here. Available in their entirety from the district strategies guide**).

**Steps / Procedures:** Instruct the following lessons at teacher’s discretion – please use each lesson as deemed necessary, and based on the pre-assessment data (clearly, different classes will clearly have different needs).

The following are individual lessons, each which emphasize a different writing trait associated with the literary essay:

- Developing thesis statements (Lesson #8)
- Literary Essay Introductions/ Introductions and Conclusions
- Topic Sentences
- Transitions
- Paragraph Organization
- Embedding Quotes
- Paraphrasing
- MLA Format

## Culminating Assessment Scoring Guide: *Lord of the Flies*

Priority Standard	6-5 Exceeds	4-3 Meets	2-1 Does Not Yet Meet
10.18.1 Develop a thesis	The thesis is clear and engaging, and allows for the examination of specific evidence related to the prompt.	The thesis may be somewhat limited, but works at the basic level.	Thesis may be absent, overly broad, or unclear.
10.18.2 Support a position with precise and relevant examples and evidence	The thesis is well supported with a range of evidence, including direct quotations and paraphrasing from the text.	The amount or range of evidence could use expanding, but overall, the piece is convincing.	The evidence is limited or not fully explained. The piece is not convincing.
10.16.2 Create an organizing structure  10.16.3 Provide transitions to link paragraphs	The order and structure are very strong and skillfully move the reader through the text. The sequencing is effective, with an engaging introduction, well-developed body paragraphs, smooth and effective transitions, and a satisfying conclusion. Organizational flow is enhanced by transitions between all elements.	The order and structure are adequate and move the reader through the text. The sequencing is effective, but may be too obvious. There is a technically competent introduction, developed body paragraphs, and an appropriate conclusion. Transitions are present to assist the reader.	The order and structure are possibly attempted, but inconsistent or inadequate. It may or may not be possible to identify the introduction, body and conclusion. There is little paragraphing, and transitions are few or absent.
10.18.7 Document sources using appropriate citation format	Quotations from the text are nearly seamlessly embedded within the writer's sentences. Appropriate MLA format is used for in-text citations and the work(s) cited.	Quotations from the text are embedded in the writer's sentences with only minor problems. Appropriate MLA format is used for in-text citations and the work(s) cited.	There are significant problems with the writer's attempts to cite quotes. The works cited page is missing or contains major formatting problems.
10.16.4 Variation in sentence structure, length, beginnings, to add interest to text	The writing flows. Sentences are well-crafted, with strong and varied structures and lengths.	The writing flows; however, connections between phrases or sentences may be mechanical. Sentence patterns are somewhat varied. There are occasionally awkward sentence constructions, though readability is not significantly impeded.	The writing tends to be mechanical. Awkward constructions force the reader to slow down and reread. Demonstrates a limited awareness of how to vary sentence patterns.
10.17 Conventions	The writing demonstrates strong control of standard conventions. Sophisticated use of conventions enhances communication.	The writing demonstrates control of standard conventions. Errors are few and minor.	The writing demonstrates limited control of standard conventions and significant errors impede readability & understanding.

## **Lesson #18: Unit Reflection - *Lord of the Flies***

**\*Duration: 20 minutes or as homework**

**\*Brief overview of lesson:**

Students reflect on their learning from this unit.

**\*Materials needed:**

Student Guiding Question handout

**Addressing Essential Question(s):**

What is necessary to uphold civilization?

Are humans inherently evil?

Is fear necessary in maintaining a society?

What function does irony serve in literature?

What connection do language and authority have?

**\*Steps/Procedures:**

1. Handout student directions.
2. Student reflections may be collected, or may be added to student portfolios.

**Strategies for ELL students & Modifications for students with special needs:**

Provide sentence stems and/or frames for students.

Simplify questions into smaller chunks.

**Please respond to the following questions in paragraph form:**

1. Looking back at your pre-assessment scores and your final essay scores, in what areas did you improve? In what area(s) is there room for your writing to grow? (Be specific in addressing the skills assessed.)
2. Return to the excerpt from “Everything I Needed to Know I Learned in Kindergarten” from the beginning of the unit (and your journal response). If the boys had followed these general rules, would it have been different on the island? Would it have been “everything” they needed to know?
3. Think about the essential questions for this unit, the reading, and the activities. Choose two of the essential questions, and write about how this unit has impacted your understanding/ interpretation of these questions.
  - What is necessary to uphold civilization?
  - Are humans inherently evil?
  - Is fear necessary in maintaining a society?
  - What function does irony serve in literature?
  - What connection do language and authority have?