***Lord of the Flies***

**Activity Booklet**

**English**

**Mrs. Rosen**

**Chapter 1: Figurative Language**

One of the most captivating aspects of good literature is the use of **figurative language**, or ideas communicated beyond their literal meaning to create an image in the reader’s or audience’s mind. There are several types of figurative language, also called figures of speech:

• **metaphor -** a comparison made between two unlike objects: “The pillow was a cloud.”

• **simile -** a comparison made between two unlike objects, using the words “like” or “as” in the comparison: “The pillow was like a marshmallow.”

• **personification -** giving human qualities or characteristics to non-human objects: “The wind sang its sad song.”

• **hyperbole** - truth is exaggerated for humor or emphasis: “I died when the boy I like finally talked to me.”

Directions: Read each quote from chapter one. Underline the figure of speech in the sentence, then decide what type of figure of speech it is. Analyze the comparison being made or the object being personified or exaggerated. What is the effect Golding is trying to achieve by using language this way? Use correct MLA citations.

*Ex. “He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry…” (Golding 7).*

*Figure of Speech: simile\_*

*Analysis and effect: The shriek cry of the bird is compared with the cackling sound made by a witch. Golding uses this simile to create an atmosphere of fear and wonder, as the boys are completely new to this environment.*

1. “In a few seconds the fat boy’s grunts were behind him and he was hurrying toward the screen that still lay between him and the lagoon” (7-8).

Figure of Speech:\_\_\_\_\_\_\_\_\_\_\_\_

Analysis and effect:

2. “…palm trees stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air” (8).

Figure of Speech:\_\_\_\_\_\_\_\_\_\_\_\_\_

Analysis and effect:

3. “Within the irregular arc of coral the lagoon was still as a mountain lake—blue of all shades and shadowy green and purple” (8).

Figure of Speech:\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Analysis and effect:

4. “…the island ran true to form and the incredible pool, which clearly was only invaded by the sea at high tide, was so deep at one end as to be dark green” (10-11).

Figure of Speech:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Analysis and effect:

5. “He turned over, holding his nose, and a golden light danced and shattered just over his face” (11).

Figure of Speech:

Analysis:

6. “Sleep enveloped him like the swathing mirages that were wrestling with the brilliance of the lagoon” (12).

Figure of Speech:

Analysis:

7. “When these breezes reached the platform the palm fronds would whisper, so that spots of blurred sunlight slid over their bodies ...” (13).

Figure of Speech:

Analysis:

8. “Within the diamond haze of the beach something dark was fumbling along. Then the creature stepped from mirage on to clear sand…. The creature was a party of boys, marching approximately in step in two parallel lines….” (18).

Figure of Speech:

Analysis:

9-10. Find two examples of your own from chapter one, and write them on the lines. Identify the figure of speech and write an analysis.

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 - Figure of Speech:

 - Analysis:

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- Figure of Speech:

- Analysis:

**Chapter 2: Description, Imagery, and Allusion**

Directions: Based on Golding’s description of the island on pages 10 and 27-28 of *Lord of the Flies*, draw what you picture the island to look like on a separate sheet of paper. Make sure that you pay close attention to the imagery Golding uses, such as colors, shapes, sizes, etc.

You should have a legend including the following:

-The mountain -The coral reef

-The Scar -The jungle

-The beach -The fort-like rock -The lagoon

Once you’ve completed your drawing, please answer the following question:

What is the significance of the island being “boat shaped”?

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**Denotation & Connotation:**

Denotation is the literal dictionary definition of a word. Many words can have the same denotation, or definition, but words also have a connotation: an emotional feeling about the word. For example: the words “thin”, “skinny”, “trim”, “emaciated”, “slender”, “lanky” and “slim” all have the same dictionary definition: of limited size; of slight consistency. However, would you rather be referred to as slender or thin, or emaciated and lanky? The words slender and slim have a positive connotation; the words emaciated and lanky have a negative connotation. In other words, we would probably want to be referred to as slender, slim, or even trim.

Our goal as writers is to explore the use of connotation to enhance our writing. For example, rather than stating, “Jen walked throughout the room, talking to her guests,” we can improve the sentence with words with the same denotative meaning, but more accurate or illustrative connotative meaning, such as “Jen *sauntered* throughout the room, *gossiping* to her guests.” Clearly, the second sentence gives the reader a more accurate and detailed description of Jan’s actions.

**Directions:** In each sentence below, the vocabulary word from Chapter 2 has been underlined. Below the sentence are four choices, each with the same denotation as the vocabulary word. Using the context of the sentence, choose the best word to match the connotation of the vocabulary word in its context. Write the correct letter on the line provided. (Be prepared to justify your answer.) An example has been done for you. Then, on another sheet of paper, use the vocabulary word in a sentence of your own construction.

*EX. The boys found themselves clambering through the creepers in search of wood.*

*a. walking b. moving* ***c. struggling*** *d. climbing*

\_\_\_\_\_\_ 1. The angry mob gesticulated wildly, trying to make their point.

a. motioned b. flailed c. waved d. gestured

\_\_\_\_\_\_ 2. The fledgling thief clamored among the rioters, intent on blending in.

a. exclaimed b. yelled c. protested d. vociferated

\_\_\_\_\_\_ 3. The children’s ebullience about the circus gave the performers a boost.

a. exuberance b. excitement c. enthusiasm d. passion

\_\_\_\_\_\_ 4. When asked to keep the fire going, the choir gravely assented.

a. acknowledged b. acquiesced c. nodded d. complied

\_\_\_\_\_\_ 5. His voice lifted into the whine of virtuous recrimination, begging to be heard.

a. accusation b. incrimination c. indictment d. retort

\_\_\_\_\_\_ 6. He paused in the tumult, trying in vain to perceive an answer to his cries.

a. uproar b. disorder c. racket d. confusion

\_\_\_\_\_\_ 7. The young girl ran to her room as her mother subjected her to a non-stop tirade.

a. fight b. denunciation c. sermon d. tongue-lashing

**Journal Writing:**

Write a short diary entry (2 paragraphs) from the point of view of one of the boys on the island. Provide imagery and description, as well as details of the setting that hasn’t been discussed in the novel.

**Chapter 3: Annotation and Critical Reading**

Directions - Annotate the following two passages from chapter 3 and answer the questions that follow. Use proper MLA citation format when citing from the passages. Type your responses and submit them to turnitin.com by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**CHAPTER THREE**

**Huts on the Beach**

**PASSAGE #1**

Jack was bent double. He was down like a sprinter, his nose only a few inches from the humid earth. The tree trunks and the creepers that festooned them lost themselves in a green dusk thirty feet above him, and all about was the undergrowth. There was only the faintest indication of a trail here; a cracked twig and what might be the impression of one side of a hoof. He lowered his chin and stared at the traces as though he would force them to speak to him. Then dog-like, uncomfortably on all fours yet unheeding his discomfort, he stole forward five yards and stopped. Here was loop of creeper with a tendril pendant from a node. The tendril was polished on the underside; pigs, passing through the loop, brushed it with their bristly hide.

Jack crouched with his face a few inches away from this clue, then stared forward into the semi-darkness of the undergrowth. His sandy hair, considerably longer than it had been when they dropped in, was lighter now; and his bare back was a mass of dark freckles and peeling sunburn. A sharpened stick about five feet long trailed from his right hand, and except for a pair of tattered shorts held up by his knife-belt he was naked. He closed his eyes, raised his head and breathed in gently with flared nostrils, assessing the current of warm air for information. The forest and he were very still. At length he let out his breath in a long sigh and opened his eyes. They were bright blue, eyes that in this frustration seemed bolting and nearly mad. He passed his tongue across dry lips and scanned the uncommunicative forest. Then again he stole forward and cast this way and that over the ground.

The silence of the forest was more oppressive than the heat, and at this hour of the day there was not even the whine of insects. Only when Jack himself roused a gaudy bird from a primitive nest of sticks was the silence shattered and echoes set ringing by a harsh cry that seemed to come out of the abyss of ages. Jack himself shrank at this cry with a hiss of indrawn breath, and for a minute became less a hunter than a furtive thing, ape-like among the tangle of trees. Then the trail, the frustration, claimed him again and he searched the ground avidly. By the trunk of a vast tree that grew pale flowers on its grey bark he checked, closed his eyes, and once more drew in the warm air; and this time his breath came short, there was even a passing pallor in his face, and then the surge of blood again. He passed like a shadow under the darkness of the tree and crouched, looking down at the trodden ground at his feet.

The droppings were warm. They lay piled among turned earth. They were olive green, smooth, and they steamed a little. Jack lifted his head and stared at the inscrutable masses of creeper that lay across the trail. Then he raised his spear and sneaked forward. Beyond the creeper, the trail joined a pig-run that was wide enough and trodden enough to be a path. The ground was hardened by an accustomed tread and as Jack rose to his full height he heard something moving on it. He swung back his right arm and hurled the spear with all his strength. From the pig-run came the quick, hard patter of hoofs, a castanet sound, seductive, maddening--the promise of meat. He rushed out of the undergrowth and snatched up his spear. The pattering of pig's trotters died away in the distance. Jack stood there, streaming with sweat, streaked with brown earth, stained by all the ***vicissitudes*** of a day's hunting. Swearing, he turned off the trail and pushed his way through until the forest opened a little and instead of bald trunks supporting a dark roof there were light grey trunks and crowns of feathery palm. Beyond these was the glitter of the sea and he could hear voices.

**Questions (answer each in complete sentences; use details from the passage in your responses):**

1. What is the mood of this passage? Which words indicate the mood, and what connotative associations do these words have?

2. How does Golding effectively use imagery in order to characterize Jack as being animalistic?

3. Is Jack an effective or ineffective hunter? Explain.

4. Based on Golding’s diction throughout the passage, what can you imply about Jack’s current state of mind?

5. Look at the paragraph above (the last). Use context clues in order to define the word “vicissitudes.” Rationalize your answer.

**PASSAGE #2**

Simon was not in the bathing pool as they had expected. When the other two had trotted down the beach to look back at the mountain he had followed them for a few yards and then stopped. He had stood frowning down at a pile of sand on the beach where somebody had been trying to build a little house or hut. Then he turned his back on this and walked into the forest with an air of purpose. He was a small, skinny boy, his chin pointed, and his eyes so bright they had deceived Ralph into thinking him delightfully gay and wicked. The coarse mop of black hair was long and swung down, almost concealing a low, broad forehead. He wore the remains of shorts and his feet were bare like Jack's. Always darkish in color, Simon was burned by the sun to a deep tan that glistened with sweat.

He picked his way up the scar, passed the great rock where Ralph had climbed on the first morning, then turned off to his right among the trees. He walked with an accustomed tread through the acres of fruit trees, where the least energetic could find an easy if unsatisfying meal. Flower and fruit grew together on the same tree and everywhere was the scent of ripeness and the booming of a million bees at pasture. Here the littluns who had run after him caught up with him. They talked, cried out unintelligibly, lugged him toward the trees. Then, amid the roar of bees in the afternoon sunlight, Simon found for them the fruit they could not reach, pulled off the choicest from up in the foliage, passed them back down to the endless, outstretched hands. When he had satisfied them he paused and looked round. The littluns watched him inscrutably over double handfuls of ripe fruit.

Simon turned away from them and went where the just perceptible path led him. Soon high jungle closed in. Tall trunks bore unexpected pale flowers all the way up to the dark canopy where life went on clamorously. The air here was dark too, and the creepers dropped their ropes like the rigging of foundered ships. His feet left prints in the soft soil and the creepers shivered throughout their lengths when he bumped them. He came at last to a place where more sunshine fell. Since they had not so far to go for light the creepers had woven a great mat that hung at the side of an open space in the jungle; for here a patch of rock came close to the surface and would not allow more than little plants and ferns to grow. The whole space was walled with dark aromatic bushes, and was a bowl of heat and light. A great tree, fallen across one corner, leaned against the trees that still stood and a rapid climber flaunted red and yellow sprays right to the top.

Simon paused. He looked over his shoulder as Jack had done at the close ways behind him and glanced swiftly round to confirm that he was utterly alone. For a moment his movements were almost furtive. Then he bent down and wormed his way into the center of the mat. The creepers and the bushes were so close that he left his sweat on them and they pulled together behind him. When he was secure in the middle he was in a little cabin screened off from the open space by a few leaves. He squatted down, parted the leaves and looked out into the clearing. Nothing moved but a pair of gaudy butterflies that danced round each other in the hot air. Holding his breath he cocked a critical ear at the sounds of the island. Evening was advancing toward the island; the sounds of the bright fantastic birds, the bee-sounds, even the crying of the gulls that were returning to their roosts among the square rocks were fainter. The deep sea breaking miles away on the reef made an undertone less perceptible than the susurration of the blood.

Simon dropped the screen of leaves back into place. The slope of the bars of honey-colored sunlight decreased; they slid up the bushes, passed over the green candle-like buds, moved up toward the canopy, and darkness thickened under the trees. With the fading of the light the riotous colors died and the heat and urgency cooled away. The candle-buds stirred. Their green sepals drew back a little and the white tips of the flowers rose delicately to meet the open air.

Now the sunlight had lifted clear of the open space and withdrawn from the sky. Darkness poured out, submerging the ways between the trees till they were dim and strange as the bottom of the sea. The candle-buds opened their wide white flowers glimmering under the light that pricked down from the first stars. Their scent spilled out into the air and took possession of the island.

**Questions (answer each in complete sentences; use details from the passage in your responses):**

1. What is the mood of this passage? Which words indicate the mood, and what connotative associations do these words have?

2. Give examples of figurative language used in the passage. How does the language contribute to the overall meaning of this passage?

3. It is often noted that Golding intended for Simon to be seen as a “Christ-like” or messianic figure. Provide examples of imagery in the passage that support this claim.

4. Compare and contrast the imagery and mood in BOTH passages.

5. Overall, what was your initial response to BOTH passages? Explain your opinions.

**Chapter 4: Mood and Tone**

**Tone** is the emotional quality of the words that the author has chosen. It is also the author’s attitude and point of view toward a subject; it reflects the feelings of the writer, and can affect the emotional response of the reader to the piece. While we have all heard, “Don’t use that tone of voice with me!” a writer does not have the advantage of the sound of his voice to reveal the tone of the piece. As we read the words on the page, the author hopes that the words he or she has chosen and the way he or she has arranged those words will help us hear a voice in our heads, supplying the emotional appeal. Tone can be nostalgic, sentimental, moralizing, humorous or serious, personal or impersonal, subjective or objective, casual or passionate, and more. When learning to recognize tone, it is also important to understand **mood**, a general feeling that is created by the tone. In literature, writers carefully choose their words, wanting the reader to feel love and hate, joy and sadness. etc.

**Mood** is *usually* described in expressions of feeling and emotions, such as fear, surprise, anger, hatred, contentment, or jealousy, to name a few.

**In short, *tone* is how the author says something, and *mood* is how it affects you, the reader.** For example, an author writes, “John turned quickly, exclaiming, ‘What a great idea!’” Bythe choice of the author’s words (diction), he created a tone which is enthusiastic, eager, andoptimistic. By just reading this sentence, however, did you guess that the next sentences are:

‘“Drop out of school, get a minimum wage job, and that will, of course, solve all my problems? Thanks, Jessica, but no thanks”’? Once the tone of the words change to cynical, pessimistic, and ironic, the mood changes to that of gloom, dejection, and frustration.

Directions: For the following excerpts, underline the words that contribute to the mood: adjectives, adverbs, or other strong sensory words. Identify the tone that Golding is using (see above), and how it affects you (mood). Finally, write your analysis of the excerpt, or how the mood and tone work or don’t work in the excerpt.

***Example:*** *“The first rhythm that they became used to was the slow swing from dawn to quick dusk. They accepted the pleasures of morning, the bright sun, the whelming sea and sweet air, as a time when play was good and life so full that hope was not necessary and therefore forgotten” (57).*

*a. Tone: calming, restful, relaxing*

*b. Mood: optimistic, hopeful, tranquil, peaceful, carefree*

*c. Analysis: There is no denying the automatic, repetitive rhythm the boys experience each day.*

*The words that best illustrate this are “slow swing,” and “whelming.” The reader begins to understand that life for the boys is taking on a regular routine of its own in some ways. We, the readers, want to find out more about the beauty and tranquility of the island, and to experience the feeling of hopefulness that is created by the writer.*

1. “At midday the illusions merged into the sky and there the sun gazed down like an angry eye.

Then, at the end of the afternoon, the mirage subsided and the horizon became level and blue and clipped as the sun declined. That was another time of comparative coolness but menaced by the coming of the dark. When the sun sank, darkness dropped on the island like an extinguisher and soon the shelters were full of restlessness, under the remote stars” (57-58).

a. Tone:

b. Mood:

c. Analysis:

2. “There were creatures that lived in this last fling of the sea, tiny transparencies that came questing in with the water over the hot, dry sand… This was fascinating to Henry. He poked about with a bit of stick, that itself was wave-worn and whitened and a vagrant, and tried to control the motions of the scavengers. He made little runnels that the tide filled and tried to crowd them with creatures. He became absorbed beyond mere happiness as he felt himself exercising control over living things. He talked to them, urging them, ordering them. Driven back by the tide, his footprints became bays in which they were trapped and gave him the illusion of mastery” (60).

a. Tone:

b. Mood:

c. Analysis:

3. “Jack planned his new face. He made one cheek and one eye-socket white, then he rubbed red over the other half of his face and slashed a black bar of charcoal across from right ear to left jaw. He looked in the pool for his reflection, but his breathing troubled the mirror. ‘Samneric. Get me a coconut. An empty one.’ He knelt, holding the shell of water. A rounded patch of sunlight fell on his face and a brightness appeared in the depths of the water. He looked in astonishment, no longer at himself but at an awesome stranger. He… leapt to his feet laughing excitedly” (62).

a. Tone:

b. Mood:

c. Analysis:

4. “Ralph turned to the sea. The horizon stretched, impersonal once more, barren of all but the faintest trace of smoke. Ralph ran stumbling along the rocks, saved himself on the edge of the pink cliff, and screamed at the ship. ‘Come back! Come back!’ He ran backwards and forwards along the cliff, his face always to the sea, and his voice rose insanely. ‘Come back! Come back!’ Simon and Maurice arrived. Ralph looked at them with unwinking eyes. Simon turned away, smearing the water from his cheeks. Ralph reached inside himself for the worst word he knew.

‘They let the bloody fire go out’” (67).

a. Tone:

b. Mood:

c. Analysis:

5. “He looked down the unfriendly side of the mountain. Piggy arrived, out of breath and whimpering like a littlun. Ralph clenched his fist and went very red. The intentness of his gaze, the bitterness of his voice, pointed for him” (67).

a. Tone:

b. Mood:

c. Analysis:

6. “Then Maurice pretended to be the pig and ran squealing into the center, and the hunters, circling still, pretended to beat him. As they danced, they sang. *‘Kill the pig. Cut her throat.*

*Bash her in*’” (74).

a. Tone:

b. Mood:

c. Analysis:

**Personal Response:**

In the early chapters of *Lord of the Flies*, Ralph begins to emerge as a leader of the young boys. Describe some of the direct and indirect characterization that Golding uses to develop him as a leader/savior of the boys. Predict what could be some potential challenges that his leadership style will present for the tribe.

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**Chapter 5: Discussion Questions**

Directions: On a separate piece of paper, please address the following questions in complete sentences.

1. Analyze Ralph's state of mind and degree of awareness in this chapter.

* Compare with his enthusiasm in the beginning
* Look at the paths his thoughts are travelling and analyze his speech - what does it tell us about his development?
* Comment on why he continues to discuss the existence of a beast

2. Discuss Jack's way of dealing with whatever beasts there might be. Develop what we already know about him.

3. Discuss Jack's statement: “Why should choosing make any difference?” (92). Relate it to the vote for or against ghosts.

4. Discuss the significance of Simon’s comment about the beast: “What I mean is…maybe it’s only us” (89). What does he mean by this?

5. In this chapter, what does Golding try to say about nature, the nature of man, and the importance of civilization?

**Writing Style:**

**Style** is a literary technique used by an author to create a piece of literature that reveals the author’s uniqueness. Word choice, figurative language, imagery, rhythm, sentence structure, foreshadowing, symbolism, use of dialect, and other literary devices, all work together to make an author’s writing distinctive. The style in which an author writes influences how well we understand and identify with the literature, and reveals an author’s biases and beliefs.

William Golding’s writing uses numerous techniques of style to make *Lord of the Flies* such a literary success. He uses symbolism, imagery, and repetition of ideas and situations extensively. He also uses some difficult vocabulary, foreshadowing, long wordy sentences, and smatterings of dialect.

Directions: Identify the elements of style that are being used in each of the following excerpts, choosing from the box below. Elements may be used more than once, and there may be more than one right answer for each. Once you have identified the elements of style that have been used, explain the effect that these techniques have on the reader.

|  |
| --- |
| short, simple sentences clear rhythm pattern plain, simple vocabularyheightened vocabulary foreshadowing figurative languagesymbolism repetition sensory imagesdialectlong, wordy sentences |

*EX. - “The tide was coming in and there was only a narrow strip of firm beach between the water and the white, stumbling stuff near the palm terrace. Ralph chose the firm strip as a path because he needed to think, and only here could he allow his feet to move without having to watch them. Suddenly, pacing by the water, he was overcome with astonishment. He found himself understanding the wearisomeness of this life, where every path was an improvisation and a considerable part of one’s waking life was spent watching one’s feet” (76).*

*Elements of style: sensory images, figurative language, symbolism*

*Effect: This passage uses sensory images (sight) to create for the reader a mental picture of the place Ralph chose to do his thinking. Ralph comes to a startling revelation about life as he paces, symbolic of every man’s journey through life. Figurative language (personification) is used in “every path was an improvisation” to give life to his writing.*

1. “This wind pressed his grey shirt against his chest so that he noticed—in this new mood of comprehension—how the folds were stiff like cardboard, and unpleasant; noticed too how the frayed edges of his shorts were making an uncomfortable, pink area on the front of his thighs. With a convulsion of the mind, Ralph discovered dirt and decay, understood how much he disliked perpetually flicking the tangled hair out of his eyes, and at last, when the sun was gone, rolling noisily to rest among dry leaves” (76-77).

*Elements of style:*

*Effect:*

2. “…the littlun wept. His face puckered, the tears leapt from his eyes, his mouth opened till they could see a square black hole. At first he was a silent effigy of sorrow; but then the lamentation rose out of him, loud and sustained as the conch. ‘Shut up, you! Shut up!’ Percival Wemys

Madison would not shut up. A spring had been tapped, far beyond the reach of authority or even physical intimidation. The crying went on, breath after breath, and seemed to sustain him upright as if he were nailed to it. ‘Shut up! Shut up!’ For now the littluns were no longer silent. They were reminded of their personal sorrows; and perhaps felt themselves to share in a sorrow that was universal. They began to cry in sympathy, two of them almost as loud as Percival” (87).

*Elements of style:*

*Effect:*

3. “Ralph turned involuntarily, a black, humped figure against the lagoon. The assembly looked with him, considered the vast stretches of water, the high sea beyond, unknown indigo of infinite possibility, heard silently the sough and whisper from the reef” (88).

*Elements of style:*

*Effect:*

4. “Simon’s effort fell about him in ruins; the laughter beat him cruelly and he shrank away defenseless to his seat” (90).

*Elements of style:*

*Effect:*

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

*Elements of style:*

*Effect:*

*6.* “What are we? Humans? Or animals? Or savages? What’s grownups going to think? Going off—hunting pigs—letting fires out—and now” (91)!

*Elements of style:*

*Effect:*

*7.* “Bollocks to the rules! We’re strong—we hunt! If there’s a beast, we’ll hunt it down! We’ll close in and beat and beat and beat—! He gave a wild whoop and leapt down to the pale sand” (92).

*Elements of style:*

*Effect:*

**Chapter 6: Questions for discussion**

On a separate piece of paper, please answer the following questions in complete sentences:

1. In actuality, what is the “beast from air”? Why is it ironic?

2. Characterize Samneric based on their actions in this chapter.

3. Analyze the following passage and explain how it ties into the theme of this novel:

“Simon, walking in front of Ralph, felt a flicker of incredulity - a beast with claws that scratched, that sat on a mountaintop, that left no tracks and yet was not fast enough to catch Samneric. However Simon thought of the beast, there rose before his inward sight the picture of a human at once heroic and sick” (104).

4. Provide more images that show Simon symbolizing a “Christ-like” figure.

5. Draw connections between the island and the adult world.

**Chapter 7: Motifs and Themes**

As you read “Shadows and Tall Trees,” please describe the significance of the following passages. Explain if they represent any of the motifs or themes of the novel:

1. “With the memory of his sometimes clean self as a standard, Ralph looked them over…they were dirty…hair tangled much too long, tangled here and there…he discovered with a little fall of the heart that these were the conditions he took as normal now and that he did not mind” (112).

2. Simon to Ralph – “You’ll get back to where you came from…I just think you’ll get back all right” (113).

3. “All at once, Robert was screaming and struggling with the strength of frenzy. Jack had him by the hair and was brandishing his knife. Behind him was Roger, fighting to get close. The chant rose ritually, as at the last moment of a dance or a hunt…’Kill the pig! Cut his throat! Kill the pig! Bash him in”’ (117)!

4. “Ralph too was fighting to get near, to get a handful of that brown, vulnerable flesh. The desire to squeeze and hurt was over-mastering” (117).

5. “’That was a good game”’[Jack]…’You want a real pig,’ said Robert, still caressing his rump, ‘because you’ve got to kill him.’ ‘Use a littlun,’ said Jack, and everybody laughed” (117).

6. “By now, Ralph had no self-consciousness in public thinking but would treat the day’s decisions as though he were playing chess. The only trouble was that he would never be a very good chess player” (119).

7. Ralph to Jack – ‘“Why do you hate me?’ The boys stirred uneasily as though something indecent had been said” (120).

8. “Before them, something like a great ape was sitting asleep with its head between its knees. Then the wind roared in the forest, there was confusion in the darkness and the creature lifted its head, holding toward them the ruin of a face” (125-126).

**Chapter 8: *Finding Supporting Quotations***

Prompt: In Chapter 8, it becomes apparent that Jack fully intends to oust Ralph from his elected position and become leader himself. He uses intimidation and scare tactics to recruit his followers. Using examples from Chapter 8, explore the **evidence that Jack is** **taking over leadership of the island.** Support your response with references from the text.

|  |  |  |
| --- | --- | --- |
| **Page #** | **Direct Quote** | **Significance** |
| 128 | “The sound of the inexpertly blown conch interrupted them. As though he were serenading the rising sun, Jack went on blowing till the shelters were astir and the hunters crept to the platform and the littluns whimpered as now they so frequently did. Ralph rose obediently, and Piggy, and they went to the platform.” | Ralph had previously been the one to call all meetings. Jack is not willing to remain under Ralph’s leadership, and decides that if things are going to be the way he wants them, *he* must take over as leader. Blowing the conch is, for him, the place to start. Ralph and Piggy don’t realize this is what is happening, and follow him. |
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**Chapter 9: Annotating Poetry**

## I. Fully annotate the following poem:

## “Lines Written In Early Spring” (1798)

## *by William Wordsworth*

I heard a thousand blended notes,
While in a grove I sat reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.

To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man.

Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes.

The birds around me hopped and played,
Their thoughts I cannot measure: --
But the least motion which they made,
It seemed a thrill of pleasure.

The budding twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there.

If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What man has made of man?

II. Answer the following questions in paragraph form. Justify your answers by using evidence from the poem:

1. Annotate the poem. Follow the instructions on the handout that you were given in class. Include an analysis of the poem’s structure, language, tone, speaker, imagery, symbolism, and any other literary techniques that Wordsworth utilizes.

2. Find connections between the poem and Chapter 9 of *Lord of the Flies*. Use specific details from the text AND the poem to support your answers. Please use proper MLA citations from both sources in your response.

**Chapter 9-10: Making Evidence-Based Claims**

**Question**: Who is responsible for what happened to Simon? Is it Ralph? Jack? All of the boys? Simon himself?

1. Create a claim (thesis statement).

* State your opinion (without using “I”).
* Provide at least TWO reasons that you’ll use to support/defend your claim (opinion).
* Thesis statement should be ONE sentence.

2. Write two body paragraphs in which you will defend your claim using specific and relevant evidence from of *Lord of the Flies* (you can refer to any of the chapters that we’ve read so far).

* Each paragraph should include a topic sentence, relevant details, and a transition sentence.
* Include at least two citations from the book. \*EX. – Intro to text, “------------“ (Golding 55).
* Proofread!

**Claim (thesis statement):**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Body paragraph #1:**

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**Body Paragraph #2:**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Checklist:

Claim (thesis statement):

* \_\_\_claim clearly introduces your argument
* \_\_\_claim is clear / well-written
* \_\_\_claim contains at least 2-3 valid reasons which support your argument
* \_\_\_claim is ONE sentence

Body paragraph #1:

* \_\_\_include a topic sentence to introduce the material
* \_\_\_use specific, relevant examples from the text to support your argument
* \_\_\_details / examples are sufficiently described
* \_\_\_contains correct use of MLA citations when citing or paraphrasing text
* \_\_\_last sentence is a transition sentence

Body paragraph #2:

* \_\_\_include a topic sentence to introduce the material
* \_\_\_use specific, relevant examples from the text to support your argument
* \_\_\_details / examples are sufficiently described
* \_\_\_contains correct use of MLA citations when citing or paraphrasing text

**Signature required: I have fully edited and proofread this response \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Chapter 11: Dynamic and Static Characters**

In *Lord of the Flies,* the leaders of the tribe have defined characteristics that are revealed through their interactions with other characters and responses to their internal and external conflicts. Many of the characters are shaped by the possession or absence of power. Additionally, many of the characters are dynamic and undergo numerous changes when they are exposed to stressful situations. Identify THREE major characters in the novel and analyze their contribution to the themes and development of the plot in *Lord of the Flies*. You should write one paragraph for each character.

**Chapter 12: Motif of Power**

In his song, "Power," Kanye West states, "No one man should have all that power / The Clock's tickin', I just count the hours / Stop trippin', I'm trippin’ off the power." Please write a response in which you adopt a position concerning whether or not the desire for power and the corrupting influence of power changes Jack. Analyze whether or not the maxim in the song lyrics that no one man should have absolute power is evident in the character changes in the novel. Your response should include a clear claim and valid supporting evidence from the novel, as well as from any other relevant sources.