*LORD OF THE FLIES*

STUDY PACKET

2012

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

English

*Lord of the Flies*

Anticipation Guide

Write “A” next to statements with which you agree. If you disagree, write “D.” If you’re not sure, write “NS.” After you’ve read the novel, look at your answers again and see if you want to change any of them.

\_\_\_\_\_\_ Without rules, human beings would all revert (slip back) to ***savagery***.

\_\_\_\_\_\_ There is little hope for the future because of the basic nature of human beings.

\_\_\_\_\_\_ Whenever a group of people live together, there will be a struggle for power.

\_\_\_\_\_\_ Everyone is capable of murder.

\_\_\_\_\_\_ Hunting is ***barbaric*** and ***uncivilized***.

\_\_\_\_\_\_ Children are capable of ***savage***  behavior.

**Marooned on a Desert Island**

Imagine that you are traveling by plane as a class when your pilot is forced to make an emergency landing. The pilot, luggage, plane, and your teachers wash out to sea but the class members all come ashore on a deserted tropical island. You are dressed as you are now and have carried no equipment with you. There are no adults present, and you will have no mechanical assistance of any kind. Your only tools or equipment are what you can create from materials found on the island or in the ocean, and you must hunt and gather all of your food.

**Immediate Consequences**

1. What will be the group’s first action or decision?

2. What will be some of the issues that you’ll have to deal with? Some of the obstacles? Please list as many as you can think of.

**Leadership/Government**

Below is a list of characteristics/qualities of a leader. Examine the list, and add any other characteristics you feel are important for a leader to have. Then rank the final list in order of importance. Place a “1” by the characteristic you consider the most important for a leader to have, a “2” by the second most important, and so on.

*Characteristic: Order of Importance:*

* Intelligence \_\_\_\_\_
* Ethics or moral beliefs \_\_\_\_\_
* Physical strength \_\_\_\_\_
* Military expertise \_\_\_\_\_
* Ambition and determination \_\_\_\_\_
* Common sense \_\_\_\_\_
* Courage \_\_\_\_\_
* Power \_\_\_\_\_
* \_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_
* \_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_
* \_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_

**William Golding – Writing Style**

Golding’s often allegorical fiction makes broad use of allusions to classical literature, mythology, and Christian symbolism. Although no distinct thread unites his novels and his technique varies, Golding deals principally with evil and emerges with what has been characterized as a kind of dark optimism. Golding uses characters to describe conflicts and traits inherent in society and its members. Golding feels that man is inherently evil, and this evil must be confronted and controlled. Society is both a victim and controller of this evil. Although, like many authors, he draws on his personal history, Golding is unique in the way that he uses the actual to build a structure of meaning. The symbolism of his novels is often more important than the action. Though the literal story in itself is interesting, his characters, images, and settings go beyond the merely literal, to represent universal truths about human nature.

His novels are also, in some respects, close to actuality. There is a realism in his description of physical detail and in his dependence on his own experience for documentation. For instance, Lord of the Flies depends on his accurate observation and recording, as well as his knowledge of the old English Epic and experience of the terrors and tensions of war. Golding can be said to be a writer of myths. It is the pattern of myth that we find in his manner of writing. For instance, as a young man, he believed that man would be able to perfect himself by improving society and eventually doing away with all social evil, a view similar to H.G. Wells. Golding argues against those who think that it is the political or other systems that create evil. To him, evil springs from the depths of man himself. It is the wickedness in human beings that creates the evil systems, or, that changes what, from the beginning, is or could be good, into something unjust and destructive.

GARDEN OF EDEN

### Book of Genesis

In the Garden of Eden story of the Biblical book of *Genesis* (Gen 2:4-3:26), God molds Adam from the dust of the Earth, then forms Eve from one of Adam's ribs and places them both in the garden, eastward in Eden. God charges both [Adam and Eve](http://en.wikipedia.org/wiki/Adam_and_Eve) to tend the garden in which they live, and specifically commands Adam not to eat from the [Tree of the Knowledge of Good and Evil](http://en.wikipedia.org/wiki/Tree_of_the_Knowledge_of_Good_and_Evil). Eve is quizzed by the [serpent](http://en.wikipedia.org/wiki/Serpent_%28symbolism%29) (snake) why she avoids eating of this tree. In the dialogue between the two, Eve elaborates on the commandment not to eat of its fruit. She says that even if she touches the tree she will die. The serpent responds that she will not die, rather she would become like a god, knowing good and evil. Eve then eats from the Tree of Knowledge of Good and Evil and persuades Adam to eat from it too. They then become aware, aware of each others’ nudity. God finds them, confronts them, and judges them for disobeying; it is also widely believed that the snake was also the devil in disguise as well.

It is at this point that God expels them from Eden, to keep Adam and Eve from partaking of the [Tree of Life](http://en.wikipedia.org/wiki/Tree_of_Life_%28Judeo-Christian%29). The story says that God placed [cherubim](http://en.wikipedia.org/wiki/Cherubim) with an omnidirectional "flaming" sword to guard against any future entrance into the garden.

\*\*\*Loss of Man’s Innocence – Original Sin (giving in to temptation)

\*\*\*Fall from Paradise – the fault of Eve (all women)

*Lord of the Flies*

*Motifs*

**MOTIF** - a recurring subject, theme, idea, etc., in a literary, artistic, or musical work.

**THEME** – The theme is an underlying truth of the story, not the plot – but what the plot means. (In *Lord of the Flies* there are many themes, and they are often interwoven with each other).

**THE NEED FOR SOCIAL ORDER**

The most obvious of the themes is man’s need for civilization. Contrary to the belief that man is innocent and society evil, the story shows that laws and rules, policemen and schools are necessary to keep the darker side of human nature in line.

**THE LOSS OF INNOCENCE**

The existence of civilization allows man to remain innocent or ignorant of his own nature. Although man needs civilization, it is important that he also be aware of his more primitive instincts. Only in this way can he reach true maturity. Golding implies that the loss of innocence has little to do with age but is related to a person’s understanding of human nature. It can happen at any age or not at all. Painful though it may be, this loss of innocence by coming to terms with reality is necessary if humanity is to survive.

**THE LOSS OF IDENTITY**

Civilization separates man from the animals by teaching him to think and make choices. When civilization slips away and man reverts to his more primitive nature, his identity disintegrates. The boys use masks to cover their identities, and this allows them to kill and to murder. The loss of a personal name personifies the loss of selfhood and identity.

**POWER**

Different types of power, with their uses and abuses, are central to the story. Each kind of power is used by one of the characters. Democratic power is shown when choices and decisions are shared among many. Authoritarian power allows one person to rule by threatening and terrifying others. Spiritual power recognizes internal and external realities and attempts to integrate them. Brute force, the most primitive form of power, is indiscriminate.

**FEAR OF THE UNKNOWN**

Fear of the unknown on the island revolves around the boys’ terror of the beast. Fear is allowed to grow because they play with the idea of it. They cannot fully accept the notion of the beast, nor can they let go of it. They whip themselves into hysteria, and their attempts to resolve their fears are too feeble to convince themselves one way or the other. The recognition that no real beast exists, that there is only the power of fear, is one of the deepest meaning of the story.

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Lord of the Flies*

**Symbolism**

Symbolism played an important part in the development of story. This narrative technique is used to give a significance to certain people or objects, which represent some other figure. The following table lists many of the examples of symbolism used throughout Golding's book.

|  |  |
| --- | --- |
| **Object/Character** | **Represents** |
| Piggy (and Glasses)spacer |  |
| Ralph, The Conch |  |
| Simon |  |
| Roger |  |
| Jack |  |
| The Island |  |
| The "Scar" |  |
| The Beast |  |
| Lord of the Flies |  |
| “Creepers” |  |

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

English 10

*Lord of the Flies*

Vocabulary Words – Chapter 1

1. efflorescence

2. specious

3. effulgence

4. enmity

5. decorous

6. fulcrum

7. chorister

8. suffusion

9. bastion

10. hiatus

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

English 10

*Lord of the Flies*

Vocabulary Words – Chapters 2-3

1. ebullience

2. officious

3. recrimination

4. furtive

5. castanet

6. vicissitudes

7. incredulous

8. declivities

9. clamorous

10. susurration

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

English 10

*Lord of the Flies*

Vocabulary Words – Chapter 4

1. opalescence

2. dubious

3. belligerence

4. impalpable

5. detritus

6. vagrant

7. swarthiness

8. errant

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

English 10

*Lord of the Flies*

Vocabulary Words – Chapter 5

*Please give each word’s definition and part of speech!*

1. apex

2. ludicrous

3. reverence

4. tottery

5. derisive

6. effigy

7. decorum

8. indignant

9. tempestuous

10. mimicry

11. discursive

12. theorem

13. incantation

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

English 10

*Lord of the Flies*

Vocabulary Words – Chapter 6

1. festoon

2. oblong

3. interminable

4. tremulously

5. emphatic

6. contemptuously

7. embroiled

8. incredulity

9. diffidently

10. constrainedly

11. leviathan

12. plinth

13. guano

14. exulting

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

English 10

*Lord of the Flies*

Vocabulary Words – Chapter 7

1. dun

2. coverts

3. scurfy

4. brine

5. obtuseness

6. rugger

7. traverses

8. sagely

9. impervious

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

English 10

*Lord of the Flies*

Vocabulary Words – Chapter 9

1. cannon

2. corpulent

3. parody

4. garlanded

5. derision

6. clamorous

7. abominable

8. inquisitive

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

English 10

*Lord of the Flies*

Vocabulary Words – Chapter 10

1. befouled

2. gesticulate

3. torrid

4. assimilate

5. interrogative

6. ungainly

7. rebuked

8. emphatically

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

English 10

*Lord of the Flies*

Vocabulary Words – Chapter 11

1. myopia

2. multitudinous

3. propitiating

4. unquenchable

5. accord

6. truculent

7. inscrutable

8. cessation

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

English 10

*Lord of the Flies*

Vocabulary Words – Chapter 12

1. pax

2. acrid

3. inimical

4. essayed

5. antiphonal

6. ululation

7. goad

8. ensconce

9. cordon

10. diddle

11. crepitation

12. volleying

13. epaulettes

LOST / Lord of the Flies

Project

After reading Lord of the Flies and watching several episodes of the television show *Lost*, you will find that both share some very common topics and motifs:

**Topic / Motif**

Fear of the Unknown

Loss of Innocence

Loss of Identity

Need for Social Order

Power

\*Plot similarities

\*Character similarities

**Part 1. – Journals**. For each episode of the show you are to complete the following assignments in your SSR Journal:

* Write a general summary of the episode
* While watching the episode, take notes and, based on these topics, demonstrate how *Lost* relates to Lord of the Flies
* *These logs will be given a grade.*

**Part 2. – Controlling idea short response**.

Task: After you have read various passages from Lord of the Flies and have watched several episodes of *Lost*, write a controlling idea response about the similarities between both works. In your response, use ideas from both passages to establish a controlling idea about survival. Use evidence from both the book and the show to develop your controlling idea, and show how each used specific literary elements (motif, theme, conflict, characterization, etc.) or techniques to convey ideas.

**Part 3. -Questions**: You will also each answer the following questions about *Lost*:

* 1. If you were a survivor of Oceanic Flight 815, what would be the first thing you’d do after landing on the island?
  2. Which characters do you think will be your friends if you were on the island? Why?
  3. What makes Jack such a natural leader? Who else on the island is a leader?
  4. How are savagery, suspicion, and selfishness seen in the series?
  5. “If we can’t live together, we’re going to die alone.” – Jack (Episode 5). Please explain the significance of this statement.

*Important!*

* *You will be given three (3) separate grades for this project.*

**The Characters of *LOST***

Dr. Jack Sheppard  
**Reason for trip:** Returning his father's body to the United States  
**Meaning of the name:** The group's shepherd, or leader.  
**Profession:** Spinal surgeon at St. Sebastian Hospital. After arriving on the Island, Jack takes on a critical leadership role, and is looked to by most of the remaining survivors for guidance.

Kate Austin  
**Reason for trip:** Extradition to the United States; was fugitive in Australia  
**Origin of name:** Unknown, although "Kate Ryan" may be derived from "Klondike Kate Ryan," a famous Canadian frontiers woman  
**Aliases:** Kate Ryan, Maggie, Annie, Joan Heart  
**Profession:** Unknown. The cryptic Kate is not quite the innocent figure she initially seems to be. Since arriving on the island, Kate has been involved with most of the major developments that have occurred to the survivors, from the recovery of the transceiver, to the discovery of the repeating transmission, the polar bear, the cave-in, the decision to move to the caves, etc.

Hugo “Hurley” Reyes  
**Reason for trip:** Returning from trip to Kalgoorlie, Australia to find the meaning of his "cursed" winning lottery numbers from Sam Toomey.  
**Profession:** Various enterprises and investments; among other things, owns a box company in Tustin, CA and a sneaker factory in Canada. Since coming to the island, Hurley has quickly bonded with Jack and Charlie, and has managed to sustain fairly strong relationships with everyone else, probably due to his apparent friendliness and straightforwardness.

James”Sawyer” Ford  
**Reason for trip:** Deported for headbutting an Australian cabinet minister  
**Meaning of the name:** Tom Sawyer from Mark Twain's Adventures of Tom Sawyer and Adventures of Huckleberry Finn. Both Tom Sawyer and James Sawyer are con men. His real name is "James Ford", which is also the name of a river pirate and gang leader from Illinois at the turn of the 19th century.  
**Profession:** Con man. Known for collecting and hoarding items from the plane crash and for being the resident smart-talking rebel on the island. Along with Shannon, he is one of the island's most prolific sources of colorful, often insulting nicknames for other castaway's and island locations. These mannerisms make him easily hated and despised by most of the islanders, although it eventually transpires that he purposely incites others into hostility against him

John Locke  
**Reason for trip:** Rejected from walkabout tour of Outback  
**Origin of Name:** John Locke, 17th century political philosopher.  
**Profession:** Regional collections supervisor for a box company. Sort of a spiritual leader. He appears to have a connection to the Island itself, to which he ascribes mystical powers, claiming "I've looked into the eye of this island, and what I saw was beautiful." He kept secret his findings and revelations from nearly all.

Charlie Pace  
**Reason for trip:** Flying to LA for Drive Shaft's eight week comeback tour opening for "Meat Coat".  
**Origin Of Name:** Along with a drummer, a bassist is responsible for setting the pace of a song, whilst 'Charlie' is a common British term for the drug 'Cocaine', often associated with the rock n' roll lifestyle he once led.  
**Profession:** Bassist for Drive Shaft

Sayid Jarrah  
**Reason for trip:** Traveling to the United States to find a woman named Nadia  
**Origin of Name:** Honorific title for "lord" or "prince." See also Sayyid.  
**Profession:** Communications officer, promoted to intelligence division in the Iraqi Republican Guard. After the crash, he was instrumental in repairing a transponder recovered from the cockpit and receiving the looped distress signal. He had attempted to locate the transmission origin of the signal, using triangulation, but was knocked out and his equipment smashed.

Boone Carlyle  
**Reason for trip:** Returning after sister Shannon's "rescue" from abusive boyfriend   
**Meaning of the name:** Shannon referred to him as "God's gift to humanity". A boon is a gift.  
**Profession:** Works in his mother's international bridal business, headquartered in Malibu, CA  
**Island relationship:** Brother of Shannon - the young, blond spoiled girl.

Michael Dawson  
**Reason for trip:** Returning to the US after Michael received custody of Walt  
**Profession:** Construction worker  
**Island relationship:** Father of Walt – the young boy who owns a dog

Jin-Soo Kwon  
**Reason for trip:** Secret business trip   
**Profession:** Businessman for a car manufacturing company   
**Island relationship:** Married to Sun, a housewife

***Lost* Journal Format/Outline**

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Episode #\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Title\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. **SUMMARY OF EPISODE** (must be 2-3 paragraphs minimum):

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2. **CONNECTIONS BETWEEN *LOST* AND *LORD OF THE FLIES***(must be at least 2 paragraphs, but should be more; base these on similar plot points, characters, and motifs):

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LORD OF THE FLIES by William Golding/ *LOST* by J.J. Abrams

On the table below, please keep track of examples of the various motifs and topics. You will be doing this throughout each episode of *Lost*. You will need this for the final assessments of *Lord of the Flies*.

EPISODE #: 1 / DATE :\_\_\_\_\_\_\_\_\_\_\_

|  |  |
| --- | --- |
| Motif / Topic | Examples of motif (from *Lost* & *Lord of the Flies*) |
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| Motif / Topic | Example of motif (from *Lost* & *Lord of the Flies*) |
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EPISODE #: 2 / DATE :\_\_\_\_\_\_\_\_\_\_\_

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| Motif / Topic | Examples of motif (from *Lost* & *Lord of the Flies*) |
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| Motif / Topic | Example of motif (from *Lost* & *Lord of the Flies*) |
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LORD OF THE FLIES by William Golding/ *LOST* by J.J. Abrams

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EPISODE #: 3 / DATE :\_\_\_\_\_\_\_\_\_\_\_

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| Motif / Topic | Examples of motif (from *Lost* & *Lord of the Flies*) |
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| Motif / Topic | Example of motif (from *Lost* & *Lord of the Flies*) |
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LORD OF THE FLIES by William Golding/ *LOST* by J.J. Abrams

On the table below, please keep track of examples of the various motifs and topics. You will be doing this throughout each episode of *Lost*. You will need this for the final assessments of *Lord of the Flies*.

EPISODE # 4 / DATE :\_\_\_\_\_\_\_\_\_\_\_

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| Motif / Topic | Examples of motif (from *Lost* & *Lord of the Flies*) |
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| Motif / Topic | Example of motif (from *Lost* & *Lord of the Flies*) |
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LORD OF THE FLIES by William Golding/ *LOST* by J.J. Abrams

On the table below, please keep track of examples of the various motifs and topics. You will be doing this throughout each episode of *Lost*. You will need this for the final assessments of *Lord of the Flies*.

EPISODE #: 5 / DATE :\_\_\_\_\_\_\_\_\_\_\_

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| Motif / Topic | Examples of motif (from *Lost* & *Lord of the Flies*) |
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| Motif / Topic | Example of motif (from *Lost* & *Lord of the Flies*) |
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