

Study Guide: *Lord Of The Flies*

Getting the most out of the
Study Guide for

Lord Of The Flies:

Our study guides are designed with you and your classroom in mind, with information and activities that can be implemented in your curriculum. National Players has a strong belief in the relationship between the actor and the audience because, without either one, there is no theatre. We hope this study guide will help bring a better understanding of the plot, themes and characters in the play so that you can more fully enjoy the theatrical experience.

Feel free to copy the study guide for other teachers and for students. You may wish to cover some content before your workshops and the performance; some content is more appropriate for discussion afterwards. Of course, some activities and questions will be more useful for your class, and some less. Feel free to implement any article, activity, or post-show discussion question as you see fit.

Before the Performance:

Using the articles in the study guide, students will be more engaged in the performance.

Our articles give information about history, setting, themes, and the original author of *Lord Of The Flies*, William Golding. All of this information, combined with our in-classroom workshops, will keep the students attentive and make the performance an active learning experience.

After the Performance:

With the play as a reference point, our questions, and activities can be incorporated into your classroom discussions and can enable students to develop their higher level thinking skills. Our materials address Maryland Core Learning Goals, which are listed on the next page.



Your feedback is important to us!

In order to improve our programming, we appreciate any feedback you and your students can provide. Please use the evaluations found at the end of this study guide.

These forms can be mailed to the address at the bottom of the page or emailed to nationalplayers@olneytheatre.org. Please call 301.924.4485 x116 if you have any questions.

Curriculum Connections

The study guide, pre- and post-show discussion questions, and extended activities address specific Maryland Core Learning Goals in English and Essential Learning Outcomes in Theatre, including:

Maryland High School Core Learning Goals: **English**

Goal 1 Reading, Reviewing and Responding to Texts

1.1.4 The student will apply reading strategies when comparing, making connections, and drawing conclusions about non-print text.

1.2.1 The student will consider the contributions of plot, character, setting, conflict, and point of view when constructing the meaning of a text.

1.2.2 The student will determine how the speaker, organization, sentence structure, word choice, tone, rhythm, and imagery reveal an author's purpose.

1.2.3 The student will explain the effectiveness of stylistic elements in a text that communicate an author's purpose.

1.2.5 The student will extend or further develop meaning by explaining the implications of the text for the reader or contemporary society.

1.3.4 The student will explain how devices such as staging, lighting, blocking, special effects, graphics, theorists that represent various cultures and historical periods.

II.C.1. Demonstrate familiarity with a variety of dramatic texts and genres.

II.C.2. Compare the treatment of similar themes in drama from various cultures and historical periods.

4.3.3 The student will alter a text to present the same content to a different audience via the same or different media.

1.3.5 The student will explain how common and universal experiences serve as the source of literary themes that cross time and cultures..

Goal 2 Composing in a Variety of Modes

2.1.2 The student will compose to describe, using prose and/or poetic forms.

2.1.3 The student will compose to express personal ideas, using prose and/or poetic forms.

Goal 4 Evaluating the Content, Organization, and Language Use of Texts

4.1.1 The student will state and explain a personal response to a given text.

4.2.2 The student will explain how the specific language and expression used by the writer or speaker affects reader or listener response.

4.3.1 The student will alter the tone of a text by revising its diction.

III.B.6. Study dramatic texts and, using improvisational skills, create extensions appropriate for identified characters and situations

Maryland Essential Learning Outcomes for Fine Arts: Theatre Developed by the Arts Education in Maryland Schools Alliance

Outcome 1: Perceiving, Performing and Responding—Aesthetic Education

I.A.1. Identify a wide variety of characters presented in dramatic literature and describe ways they reflect a range of human feelings and experiences

Outcome II: Historical, Cultural, and Social

Context II.A.2. Demonstrate knowledge of appropriate audience behavior in relationship to cultural traditions

II.A.4. Select and discuss the work of a variety of playwrights, critics, theatre commentators, and

Outcome III: Creative Expression and Production

III.A.2. Construct imaginative scripts and collaborate with actors to refine scripts so the stories and their meaning are conveyed to an audience.

III.A.3. Develop multiple interpretations for scripts and visual and oral production ideas for presentations

III.A.6. Create and project subtleties of character motivation and behavior using speech, sound,

movement, language, and other techniques unique to a non-print medium are used to create meaning and evoke response.

Outcome IV: Aesthetic Criticism

IV.A.1. Use prescribed and self-constructed criteria to evaluate and describe verbally the characteristics of successful ensemble performances and productions

IV.B.1. Analyze dramatic texts and other literature of theatre to identify and describe the presence of theatrical conventions that influence performance

IV.C.1. Identify and describe verbally the primary scenic, auditory, and other physical characteristics of selected theatrical performances

IV.C.2. Write critical reviews of selected theatre performances using established criteria and appropriate language for the art form.

Your Role As The Audience

The audience plays an integral role in every live performance, and especially in National Players shows. The audience is, in fact, a key element in making live theatre such a special medium and so different from television and film. During a live performance, please keep in mind that the actors onstage can both see and hear the audience. While actors enjoy listening to the audience react, talking and making loud comments only serve to distract not only the actors, but fellow audience members as well.

So watch the show, let the story move you in whatever way is true to you. Laugh if you want to laugh, be afraid, intrigued, shocked, confused or horrified. The actors want you to be involved in the story they are telling. But please be respectful of the actors working hard to bring you a live performance and to the audience around you trying to enjoy the play. And remember, you will have the opportunity to ask any question about the play or the actors after the show during our Question-and-Answer session.

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Directors Note: Lord Of The Flies



Lxactly fifty years before the

television show "Lost" premiered, William Golding's novel "Lord of the Flies" was published: Groupthink versus the individual; rational thought versus emotional reactions; morality versus immorality. Lord of the Flies is a savage inquisition of civilization, role-played by a group of young children. It is an indictment of government structures - where democracy and fascism collide; where order and anarchy battle it out to a murderous and bloody end. Their playground is a deserted island. Their toys are spears. Their prey is each other. The play is a coming of age tale where schoolchildren are forced to grow up under a blanket of war. The one they are fleeing, and the one they have created themselves.

Unique to our production is the casting of women in four of the boy roles (including

that of our protagonist Ralph – who is now ‘Rachel’). Instead of having our actresses portray ‘boys’, I wanted to embrace a gender switch and acknowledge the fact that we are living in a world where strong women are elected into positions of political power; that women can hold their own as leaders and freely adopt strong stances on both ends of the political spectrum. Without question, this change in gender dynamics will inherently impact on the storytelling, bringing a vitality and contemporary resonance to the action of the play.

In fifty years since the novel’s initial printing, we are still fascinated with the lengths humans will go to in order to survive or come out on top. We watch reality programs like “The Amazing Race” or “Survivor” - which encourages contestants to ‘outwit’, ‘outplay’, and ‘outlast’ in order to win a million dollars. When people are put in high stakes situations – character is revealed. Their choices force us to question what we would do in similar situations. At which point do we betray those we care about in order to survive? Is violence justified in this pursuit? Are we willing to sacrifice ourselves, and/or our beliefs to live another day? Being stranded on a deserted island is the ultimate test of physical, mental, and emotional strength. Technology is useless. Money is worthless. All we have are our instincts, our value systems, and our will to endure.

--David Gram



Characters: Lord Of The Flies

Rachel (Ralph) - Rachel is the protagonist of the play who- at first- is overjoyed to be on a tropical island free from adult supervisions. By nature, she is an innocent, mild-tempered girl who accepts leadership when it is thrust upon her. She serves as a democratic leader who tries to keep everyone together on the island. She befriends Piggy, the fat boy that gets taunted and teased by the others, and learns to rely on Piggy's intellectual reasoning. Rachel has courage when the occasion demands it, but she really longs for the secure world of grown-ups, especially when order starts breaking down on the island. There is a constant conflict between the Rachel and Jack. Rachel stands for civilized ideals, while Jack leads a tribe of savages and lapses into primitive rituals. In the midst of the savagery, Rachel holds onto rationality and the hope of rescue.

Jack - Jack is the antagonist in the play. He is in constant conflict with Ralph, for he feels he should be the leader. Jack is a boy of action and fiery temperament. He motivates his boys to hunt, instigates the wild dances, drives them to savagery, organizes the rebellion against the current leader, plans the raid on Rachel's camp, and serves as a demanding, dictatorial ruler.



Piggy - Piggy is the fat boy who is the brunt of all the jokes and teasing in the play. He is physically weak and constantly complains about his asthma. He is also almost blind without his glasses. But Piggy is also rational and has an understanding about life. He constantly warns the boys about their behavior and foolish ways. He becomes Ralph's best friend and serves as an advisor to him.

Rose (Roger) - Roger is an aggressive girl and Jack's close companion. She is the one who pushes the boulder that kills Piggy. Later, she becomes completely savage, ignoring all the rules of civilized behavior.

Characters: Lord Of The Flies

Piggy



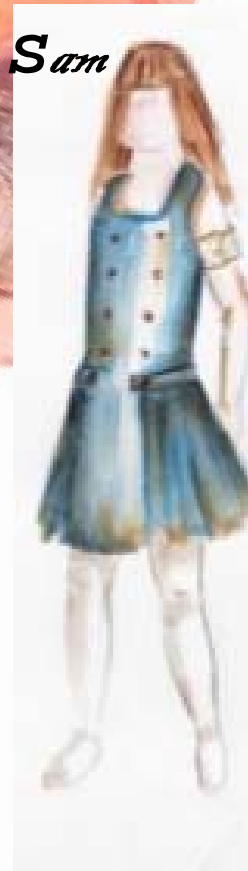
Sam and Eric – A pair of twins (a girl and a boy) closely allied with Ralph. Sam and Eric are always together, and the other boys often treat them as a single entity, calling them “Samneric.” The easily excitable Sam and Eric are part of the group known as the “bigguns.”

Sally (Simon) – A shy, sensitive girl in the group. Sally is, in some ways the only naturally “good” character on the island. She represents natural goodness, as opposed to the unbridled evil of Jack and the imposed morality of civilization represented by Rachel and Piggy.

Eric



Sam



Maurice – a French boy who is one of Jack's hunters. He pretends to be a pig while the others pretend to slaughter him. When the hunters kill a pig, Jack smears blood on Maurice's face. Maurice is a good representation the mindless masses.

Henry and Bill – Followers of Jack and Rose.

Percival - One of the smallest boys on the island. He becomes increasingly hysterical over the course of the novel and requires comforting by the older boys.

Naval Officer -The only adult in the play, he comes to the kids' rescue at the very end.

**Costume sketches
designed by
Diana Khoury**

Synopsis: *Lord Of The Flies*

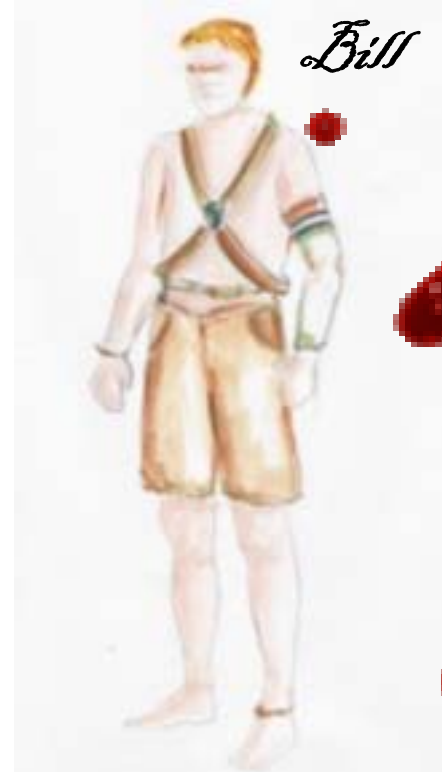
Lord of the Flies is set during World War II. A bunch of young boys are being transported via airplane from England to escape from the war. When the airplane crash-lands on an island, they find themselves helplessly lost, with no adult in sight. One of the older children, Rachel, takes leadership immediately after a boy named Piggy finds a conch shell on the beach. He uses it to call the other children scattered about the island. Characters such as Sally, Sam 'n' Eric, and a group of "Littl'uns", gather. A choir group led by a boy named Jack Merridew offer their services as hunters. That same day, Jack encounters a wild pig, but cannot bring himself to kill it. He promises to be emotionally stronger next time.

Later that night, Rachel calls a meeting. She sets down some rules that all of them must abide by, such as whoever would like to speak must possess the conch. Then, everyone is surprised when one of them speaks of a "beastie". Once everyone hears this, they all start to become worried and afraid. Piggy is the only boy who does not believe in the beastie. Rachel suggests that they should build a fire to alert boats that they were stranded. Using the lens from Piggy's glasses, they create a fire-- but end up burning a large portion of the island in the process.

The next day, Jack gathers up a team of hunters, and when Jacks gets back from hunting, an argument ignites between him and Rachel. Jack protests that hunting is more important, which makes Rachel furious with him. A ship is suddenly spotted in the distance. But when Rachel looks up towards the mountain, she notices that there is no smoke. Jack and his band have let the fire go out. As Jack and his band of hunters come back triumphantly with their first kill, Rachel yells that they lost their chance of rescue. A fight ensues, which results in the accidental breaking of one of Piggy's lenses. Later that night, they roast the pig, and eat it while doing a tribal dance.

Another assembly is called, in which Rachel mentions that work isn't getting done. Her words fall on deaf ears, however, as all the younger children are still afraid of a "beastie" in the forest. Jack tells everyone that he has checked the entire island, and that there is no trace of it. Some children try to say that they have seen it- but Sally says they are only mistaking each other for the beast. No one cares to listen to her.

As the war outside of the island is still going on, a fighter plane is shot down. The pilot is ejected from the burning plane, but doesn't survive. A strong wind carries the parachuter through the forest, frightening Sam 'n Eric. Another assembly is called, where Sam 'n Eric inform the others about this "beast from the air." Jack comes to the conclusion that they must hunt it, before it hunts them.



Synopsis: *Lord Of The Flies* (con't)



While out hunting, Jack runs into the parachuter and takes it for the beast. This prompts Jack to call a meeting. Jack questions Rachel's ability as chief, so he calls for a vote. When no one agrees with him, he runs off, spouting that he will make another, better tribe. During another hunting trip, Jack kills a mother pig. To celebrate this killing, he sharpens a stick at both ends, sticking one side of the stick into the ground, and the other side into the pig's head. They claim it is an offering to the beast. Later, while Sally is in the forest she comes across the pig's head in the center of the field. She starts talking to it. She calls the beast "Lord of the Flies" because of the thick layer of flies surrounding the pig's head. Later, Sally comes across the "beastie." She realizes that it is indeed only a dead parachuter that they all feared. With this new insight, she sprints through the forest, searching for someone to tell. Meanwhile, Rachel and Piggy head towards Jack's tribe to talk some sense into him. When they get there, they find that they are having a feast with the pig they had killed, full of tribal dances and war paint. Rachel and Piggy actually get drawn into the ritual themselves, and as they are doing this ritual, Sally runs onto the beach with news that there is no beast. Caught up in the moment, however, the group mistakes her for the beast. Everyone, including Rachel and Piggy, chase her down and beat her to death with spears and sticks. Only after they kill Sally do they realize what they've done.

The day after Sally's demise, Piggy attempts to assure Rachel that Sally's death was an accident. That night, their camp is woken by strange noises outside of their hut. They soon realize that it is Jack and his group of savages trying to steal Piggy's glasses—Jack and his tribe succeed.

In the morning, Rachel decides that she, Sam 'n Eric, and Piggy will go to Jack's camp to get the glasses back. When they reach the camp, they are met by a savage Jack and Rose, and the children begin to fight. All of a sudden, Piggy blows the conch, pleading to be heard. Rose hits the lever she had been working on holding a giant boulder, making it crash Piggy into the water. At first Jack is surprised by Rose's action, but he then threatens to do the same thing to Rachel. They chase her into the forest, but give up on Jack's orders.

The next morning, the search recommences. Now captives of Jack's tribe, Sam 'n Eric suggest to stay away from Rachel's area. But after they are threatened by Jack, they give up their knowledge, fearing for their safety. A boulder is rolled down towards Rachel's hiding spot, just missing her. Out of desperation, they set the island on fire. Rachel must abandon her hiding spot to escape the flames. She is pursued throughout the forest until she reaches the beach where she runs into navy officer. At first, the man thinks they are having "fun and games," but when he sees Jack and his tribe members run out screaming madly holding spears, he realizes the severity of the situation. Everyone is then taken with the naval officer onto his ship, leaving their island and savagery behind.

About the Author: William Golding

William Gerald Golding was an English novelist, who received the Nobel Prize for Literature in 1983. The choice was unexpected, because the internationally famous novelist Graham Greene (1904-1991) was considered the strongest candidate from the English writers. In many novels Golding has revealed the dark places of human heart, when isolated individuals or small groups are pushed into extreme situations. His work is characterized by exploration of 'the darkness of man's heart', deep spiritual and ethical questions.

William Golding was born in the village of Newquay in Cornwall. His father, Alec, was a schoolmaster, who had radical convictions in politics and a strong faith in science. Golding's mother, Mildred, was a supporter of the British suffrage movement. Golding started writing at the age of seven, but following the wishes of his parents, he studied first natural sciences and then English at Brasenose College, Oxford. Golding's first book, a collection of poems, appeared in 1934, a year before he received his B.A. in English and a diploma in education.

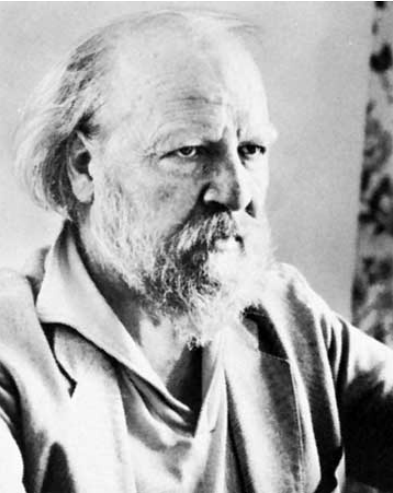
From 1935 to 1939, Golding worked as a writer, actor, producer, and a settlement house worker. In 1939 he moved to Salisbury, where he began teaching English and philosophy at Bishop Wordsworth's School. He married Ann Brookfield; they had two children. In his private journal Golding described how he once set two groups of boys against one another. These psychological experiments most likely inspired later his novel *Lord of the Flies* (1954).

During World War II, Golding served in the Royal Navy in command of a rocket ship. His active service included involvement in the sinking of the German battleship *Bismarck* in 1940 and participating in the Normandy invasion. Demobilized in 1945, Golding returned to writing and teaching, with a dark view of the European civilization. Recalling later his war experiences, he remarked that "man produces evil, as a bee produces honey."

In Salisbury, Golding wrote four books, but did not get them published. *Lord of the Flies*, an allegorical story set in the near future during wartime, was turned down by twenty-one publishers until it finally accepted by Faber and Faber after substantial revisions. E.M. Forster named it Book of the Years and in the late 1950s it became a bestseller among American readers. At the time of its appearance, Golding was 44, but the success of the novel allowed him to give up teaching. In the gripping story a group of small



About the Author: William Golding (con't)

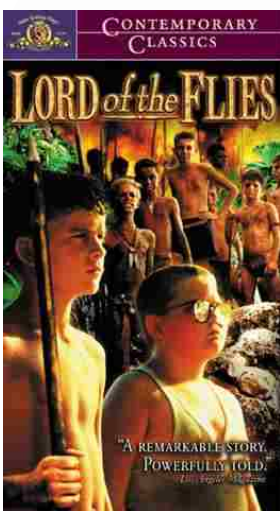


British boys, stranded on a desert island, lapse into violence after they have lost all adult guidance. Ironically, the adult world is devastated by nuclear war.

Golding resigned in 1961 from teaching and devoted himself entirely to writing. He lived quietly in Cornwall, gaining the reputation of a mildly eccentric and reclusive person. In 1965 he received the honorary designation Commander of the British Empire (CBE) and in 1988 he was knighted. Golding died in Perranarworthal on June 19, 1993. His last novel, *THE DOUBLE TONGUE*, left in draft at his death, was published in 1995. The story was set in the ancient Greece, and depicted the life of the last Delphic oracle, the Pythia, who witnesses the rise of the Roman power, and the decline of the Hellenistic culture.

Golding's most widely read work, *Lord of the Flies*, has been translated into many languages and filmed in 1963 and 1990. It is an ironic comment on R.M. Ballantyne's *Coral Island*, using also the names of its characters. The story describes a group of children, who are evacuated from Britain because of a nuclear war. Their airplane crashes on an uninhabited island, and all the adults are killed. The boys create their own society, which gradually degenerates from democratic, rational, and moral community to tyrannical and cruel. "They cried for their mothers much less often than might have been expected; they were very brown, and filthily dirty." (from *Lord of the Flies*)

Adaptations: Lord Of The Flies



This production of *Lord of the Flies* is one of a few adaptations. There have been two film adaptations of Golding's novel- one in 1963 (directed by Peter Brook), and one in 1990 (directed by Harry Hook, and starring Balthazar Getty as "Ralph.")



[LEFT: Cover of 1990 *Lord of The Flies*, RIGHT: Images from 1963 *Lord of the Flies*]

Themes: *Lord Of The Flies*

Survival of the Fittest and Struggle for Mastery

Lord of the Flies is a story of transformation in which the characters must adjust to the harsher realities of life the island they crash upon, where survival is the only imperative. The island is a cruel, uncaring world, where only the strong prosper. It is, one might say, a perfect Darwinian world, and Golding's depiction of it owes much to Charles Darwin, who proposed the theory of evolution to explain the development of life on Earth and envisioned a natural world defined by fierce competition for scarce resources. The term often used to describe Darwin's theory, although he did not coin it, is "the survival of the fittest."

But Golding is not content to make the struggle for survival the central theme of his novel; instead, his antagonist struggles toward a higher end, namely mastery. We see this struggle particularly in Jack's conflict with Rachel, in his determination to become the leader. Jack does not merely want to survive; he wants to dominate—as does his rival, Rachel. In this quest for domination, which is celebrated by Golding's narrative, we can observe the influence of Friedrich Nietzsche, a German philosopher of the late nineteenth century. Nietzsche's worldview held that the world was composed of masters, those who possessed what he called "the will to power," and slaves, those who did not possess this will. Nietzsche delighted in using animal metaphors, comparing masters to "birds of prey" and "blonde beasts" and comparing slaves to sheep and other herd animals. Jack, with his indomitable strength and fierce desire for mastery, is a version of Nietzsche's masterful men.

Loss of Innocence

As the boys on the island progress from well-behaved, orderly children longing for rescue to cruel, bloodthirsty hunters who have no desire to return to civilization, they naturally lose the sense of innocence that they possessed at the beginning of the novel. The painted savages in Chapter 12 who have hunted, tortured, and killed animals and human beings are a far cry from the guileless children swimming in the lagoon in Chapter 3. But Golding does not portray this loss of innocence as something that is done to the children; rather, it results naturally from their increasing openness to the innate evil and savagery that has always existed within them. Golding implies that civilization can mitigate but never wipe out the innate evil that exists within all human beings. The forest glade in which Simon sits in Chapter 3 symbolizes this loss of innocence. At first, it is a place of natural beauty and peace, but when Simon returns later in the novel, he discovers the bloody sow's head impaled upon a stake in the middle of the clearing. The bloody offering to the beast has disrupted the paradise that existed before—a powerful symbol of innate human evil disrupting childhood innocence

Religion

Lord of the Flies can be read, at least in part, as a religious allegory. It features the character Simon (Sally) as a Christ-figure who is killed by the other children. Following this train of thought, the island can be seen as the Garden of Eden, before it was corrupted by mankind and his evil activities (as represented by the beast). On a less complex level, there are many generally religious or superstitious images in the novel: Jack as the god, sitting on a log as he presides over his feast, the name "the *Lord* of the Flies," the rituals that the boys engage in as they replay the pig hunts over and over, and the sacrifice that they leave for the beast. The pig head, impaled on a stake, seems to be a kind of god itself.

Themes: *Lord Of The Flies* (con't)

The Membership of the Individual in the Group

When the children become stranded on the island, their primal instincts take effect immediately, and they require a great deal of trial and error before they are suited to live there. Help arrives in realizations about the very different rules that govern the world outside of their familiar civilization, but also in the support of the group of which each of them becomes a part.

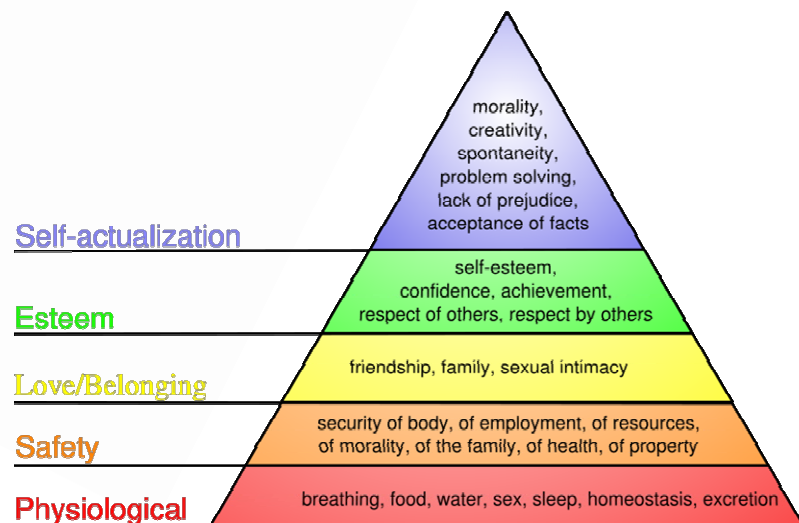
At the same time, however, one of the most valued traits in the in the island is individualism. If *Lord of the Flies* is a story about ultimately achieving mastery over a foreign, primal world, that mastery is achieved only through separation from the group and independent survival. Throughout much of the story, the children are serving a master (either Rachel or Jack); even as leaders, Rachel and Jack are responsible for the well-being of the group. In many ways, then, when the children land on the island, they are also beginning the process of separation from a group mentality in that they have left their previous social statuses back in England, and are now adapting to their new ones on the island.

Civilization vs. Savagery

The central conflict of *Lord of the Flies* is between two contrasting instincts that are present in all humans: the instinct to live by rules or government, behave peacefully, versus acting violently to obtain leadership over others, and enforce one's own will. This conflict can be expressed in a number of ways: civilization vs. savagery, order vs. chaos, reason vs. impulse, law vs. anarchy, or the broader heading of good vs. evil. Throughout the novel, Golding associates the instinct of civilization with good and the instinct of savagery with evil. The conflict between the two instincts is clearly the driving force of the novel, explored through the dissolution of the young English boys' civilized, moral, disciplined behavior as they accustom themselves to a wild, brutal, barbaric life in the jungle.

As the novel progresses, Golding shows how different people feel the influences of the instincts of civilization and savagery. Piggy, for example, has no savage feelings, while Roger (Rose) seems incapable of understanding the rules of civilization. When left to their own devices, Golding implies, people naturally revert to cruelty, savagery, and barbarism. This idea of innate human evil is central to *Lord of the Flies*, and finds expression in several important symbols, most notably the beast and the pig's head on the stake. Among all the characters, only Simon (Sally) seems to possess anything like a natural, innate goodness.

It is worth taking a look at Maslow's hierarchy of needs (image on right), and comparing them with *Lord of the Flies*. The needs include safety, psychological, social, esteem, self-actualization, and self-transcendence needs. The way the Ralph (Rachel)'s group behaves on the island seems to work it's way from the top of the pyramid down, while Jack's group appears to be working from the bottom up.



Pre-Show Discussion Questions

1. Talk about a time you felt nervous or scared of a situation or person. Were your instincts correct? How did you handle the situation?
2. If stranded on a deserted island, which survival tactic would be more important to you: every person for themselves, or working together? Why? What are the downsides to your choice?
3. Recall your first time at the beach, or another experience that was completely foreign to you. What were your reactions? Sensations? Fears? Feelings?
4. Discuss the time(s) you had to get control over or lead a group. Tell what you did to take control. Had you intended to be the leader? If not, why did you take charge? How did others react to your actions?
5. Ask students to work independently or in small groups to create a word web, a spider map, or another graphic organizer that explores one or more of the following concepts: *new territory*, *leadership*, *instinct*, *civilization*. You might encourage students who are having difficulty getting started to 1) define the concept, perhaps beginning with a dictionary entry; 2) give specific examples from their own experience to illustrate it; and 3) list their personal reactions to and associations with the concept.

Post-Show Discussion Questions

1. Who is civilized in *Lord of the Flies* and who is uncivilized? Divide students into two groups and have them debate two sides to the question. Instruct them to define each term, answer the question, and cite specific examples from the play. Have each side explain what, in their opinion, is the most important difference between being civilized and uncivilized.
2. Ask students to work in pairs and choose a character from the Character page. Do the students like their chosen character or not? Do they feel sorry for them? Why or why not?
3. In this particular production, there are some gender changes. Ralph, for example, is now Rachel, and Roger is Rose. Do you think the same violent and cruel tendencies would have emerged on the island if the play maintained the original genders? Explain your answer in detail. If you think the outcome would have been different, explain how and why.
4. Analyze the student population in your school and the various groups or cliques that exist. Discuss whether there are certain mannerisms, clothing preferences, behavior codes, or other qualities that characterize each group. Have you ever known a group member outside the context of his or her group? Did that person behave differently when not under the direct influence of the group?
5. Defend or criticize Ralph's actions as leader. What were his motivations? Did he contribute to the tragedy in any way? Could he have prevented any deaths? Would you have done something different?
6. Describe the religious imagery in *Lord of the Flies*: the forces of good and evil, a fall from grace, a savior, and eventual redemption. How does Golding's depiction of the island compare to the Garden of Eden?

Curriculum Plan #2

Lord of the Flies: The Court Room

Objectives: Students will understand the following:

1. On a literal level, *Lord of the Flies* deals with what happens to a group of boys stranded on an island with no adult supervision.
2. On a symbolic level, *Lord of the Flies* investigates what happens to civilized people when the structures of civilization disappear.

What You Need:

-The novel *The Lord of the Flies*

Suggested Lesson Plan:

1. Throughout discussions about the novel, guide students to focus on what happens on the literal level in the book and what that development means on the symbolic level. That is, what happens literally to the boys and what is the author saying metaphorically about the structures of civilization?
2. With the preceding discussion as background, divide your students into three groups:
 - One group is the rescued boys who should look at the entire time on the island through Jack's point of view.
 - One group is the rescued boys who should look at the entire time on the island through Ralph's point of view.
 -

One group will act as an audience of adult judges—parents, police, and other authority figures; this group will ask questions of the two groups of boys and pass judgment on them.

3. While the group acting as judges prepares questions for both groups, the groups supporting Jack and Ralph should consider the following questions by way of preparing for questions from the adults:

- What happened?
- What events does each boy have firsthand knowledge of?
- What events did each boy only hear about?
- Which actions will each boy defend the most emphatically?
- What will each boy say about the others?

4. The group acting as judges should prepare questions for both groups. In order to come to a fair judgment, what do the judges need to find out? How can they look beyond the boys' personalities and leadership styles to find an accurate depiction of what happened on the island? Explain that the judgment group must create questions that elicit both objective and subjective answers.

5. After the adults have interrogated each boy, the judges should meet to formulate their conclusion: Who was responsible for each development during the boys' stay on the island? To what degree? Why do the judges hold specific boys responsible?

6. Judges should give out punishments—and possibly rewards—based on their findings. They may be creative in crafting consequences for each boy and may also consider making recommendations so that in the future society at large can avoid another destruction of a civilized group.

Curriculum Plan #3

Letters to Home: Life on the Island

Objectives: In this lesson, students will use higher-order thinking skills to analyze a character from *Lord of the Flies* and write a letter consistent with his/her personality and vocabulary as demonstrated through the text.

What You Need:

-A pencil and paper to take notes during the performance.

This lesson will take one to two class periods.

Suggested Lesson Plan:

1. Before the performance, assign students one of four characters: Rachel, Piggy, Jack, or Rose or choose a character from the “Who’s Who” page of this study guide. The students will have the opportunity to speak with the actors after the performance in a Q&A session. Feel free to encourage them to ask the Players questions related to this activity.

2. Explain to the students that they will be responsible for taking notes on their assigned character. They should write down what other characters say about him/her, what he/she says about him/herself. They will be responsible for imagining where their character is from, and what their life was like before they arrived on the island.

3. Once students have seen the performance, give them the following writing prompt, asking them to answer each of the following questions:

- Where is your character from?
- How long ago did they leave home for their intended destination?
- Did they like living on the island?
- Do they ever want to return home?
- What is their social status on the island?
- To whom are they writing, and what is their relationship?

4. If your students are working in groups, allow them to meet at this point, and compare notes on their character’s imagined life. Their task is to write a letter home from the perspective of their character. They must somehow answer the questions in the above prompt in their letter, and they should write it in the voice of their character. For instance, if Piggy speaks slang British, be sure to write the letter in the same way. Encourage them to choose a *specific* person that they are writing home to. They must have a name and all.

4. Have the groups read and display their letters to the class. Conclude with a discussion of the different character traits on display and the different performance choices available to an actor portraying each character.

Assessment

Were students able to select specific character traits to duplicate? Did their letters reflect the character of Golding’s character? Do the letters brighten up the walls of your classroom?

Curriculum Plan #4

Lights, Camera, Action: Making Your Own Adaptation

Adapted from Leigh Lemons of Marblehead High School in Marblehead, Massachusetts

Objectives

In this lesson students will adapt a chapter of *Lord of the Flies* into a silent movie, requiring them to think creatively and enhance their storytelling skills in verbal, nonverbal and written form.

What You Need

A copy of *Lord of The Flies*, video camera or still camera and scanner, computer lab access, technician or support teacher if necessary

This lesson will take approximately three class periods, and can be completed before or after viewing the performance of *Lord of the Flies*.

Suggested Lesson Plan

1. Divide the class into five groups and assign each group a short portion of a chapter (5-7 pages) from the novel.
2. Tell students it is their task to create a silent movie of different tableaux to represent the most important developments in their chapter of the book. The movie must have 5-10 "slides," frozen images that represent individual moments in the text. Each group member must participate.
3. Have students begin by brainstorming ideas for the most important moments in the text, then choose a selective group of those moments for their movie.
4. Before getting on their feet, have students create a storyboard for their important scenes. Have them make some quick sketches.

5. Now it's time for students to get on their feet. Have students represent their storyboard slides with real people in real space. Students should explore ways to represent each moment.

Encourage them to experiment with different ideas before settling on one. Emphasize the importance of heightened nonverbal communication. Discuss facial expressions, gestures, stance, interaction and pose.

6. Allow students time to rehearse their tableaux.

7. At this point, the students may perform their tableaux with a live narrator as described in #9, or if you're school has access to camera, video & computer equipment, you may want to proceed to #8.

8. Showtime: if your school has a video camera, record the performances. If you have access to a scanner, you could photograph the slides and scan them as well.

9. Using PowerPoint or other presentation software, have students add narration to the slides they have created. Finally, have students complete their movies with slides that introduce their work and its cast.

10. Present the completed movie to the class and print a hard copy for public display. Conclude by discussing the differences in the choices made by the different groups, and the lessons students learned in the creation process.

Curriculum Plan #5

The Case of Rachel vs. Jack

Objectives

Hold a classroom trial in which you explore the conflict between Rachel and Jack. The activity provides students with an opportunity to delve more deeply into the characters of the play and interpret the events of the play.

What you need

A pencil and paper to take notes during the performance, and the Who's Who page from this study guide.

This lesson takes one to three class periods.

Suggested Lesson Plan

1. Elect class members to serve in the following roles: judge, jury, defense team, prosecution team, and each of the characters listed in Who's Who.
2. Additional characters can be "created" by the defense and prosecution teams if they desire. For example, they may want to produce a bartender to serve as a witness for Beauty. If additional characters are created, they can be pulled from the jury. But if a jury member becomes a character, they may not return to the jury. If you run out of students to form the jury, then the trial can become a "hearing" before the judge (who might be played by the teacher.)
3. The students should be given these assignments before the performance,

with the knowledge that they will have to watch the show with the trial in mind. They must pay close attention and take careful notes to build their case.

3. In class, give the defense and prosecution teams time to prepare their cases, and witnesses the time to go over the facts of their stories with regard to the dispute between Rachel and Jack. Students might need to review the play or the play's synopsis for homework.
4. Start the trial, beginning with the prosecution. Have each legal team call for witnesses, ask questions and present evidence against and in the defense of those who "wronged" Jack or Rachel.
5. At the end of the trial the jury (or judge) must pass their verdict. If guilty, they should also recommend a punishment suitable to the crime.

Assessment

After the trial, have the class answer the following questions: Do you agree with the jury's verdict? Why or why not? Was Beauty unfairly treated by the others? Did he do anything to bring such treatment on himself? Did your students delve more deeply into the characters? Did they read the text closely for their characters' story?

Teacher Evaluation

Name of show: _____ Show location: _____ Date: _____

Your Name: _____

School: _____ County: _____

School Address: _____

School Phone: _____ Email address: _____

Grade (s): _____ Type of class: _____ Number of students: _____

Have you ever been to a National Players student matinee before? Yes No

If yes, which shows did you attend? _____

THE PERFORMANCE

The artistic merit of the production was: Excellent Good Fair Disappointing

The performance was suited to the students' age and grade. Yes No

This performance was chosen because:

It enhanced curricular topics. Very much Somewhat A little Not at all

The description of the show sounded interesting and enjoyable.

Very much Somewhat A little Not at all

Other: _____

How did the majority of the students respond to the performance? _____

ADDITIONAL PROGRAMMING:

Did you participate in any additional programming? (please check all that apply)

___ Workshop (Title of Workshop: _____) ___ Back-stage Tour ___ Q & A with the cast

The workshop enhanced the performance and learning experience for my students.
Very much Somewhat A little Not at all

The workshop provided depth to classroom preparation and/or follow-up.
Very much Somewhat A little Not at all

The workshop would be more useful if:

How did the majority of your students respond to the workshop? _____

Do you have any suggestions for additional programming around our student matinees? _____

CURRICULUM

Did this experience apply to your curriculum?

Yes

No

If yes, how? _____

Was classroom time spent discussing the performance after your students attended the play?

Yes

No

The program was a valuable addition to classroom teaching.

Very much

Somewhat

A little

Not at all

The program enhanced aesthetic appreciation.

Very much

Somewhat

A little

Not at all

The program enhanced higher thinking skills.

Very much

Somewhat

A little

Not at all

Comments: _____

STUDY GUIDE

The study guide was useful in general.

Very much

Somewhat

A little

Not at all

It provided what was necessary to prepare the students.

Very much

Somewhat

A little

Not at all

How appropriate was the volume of information provided in the Study Guide?

Very

Somewhat

A little

Not at all

Which sections of the Study Guide did you find most useful? _____

In which sections did the students show the greatest interest? _____

The study guide could be improved by: _____

SERVICE

The registration forms and brochures were clear and easy to use.

Very much

Somewhat

A little

Not at all

The scheduling and confirmation of reservations was:

Excellent

Good

Adequate

Poor

The seating arrangements were:

Excellent

Good

Adequate

Poor

Parking and bus unloading and reloading were:

Excellent

Good

Adequate

Poor

We welcome your comments! Please return this form, along with student evaluations, to: Madeleine Russell, General Manager, National Players, 2001 Olney-Sandy Spring Road, Olney, MD 20832 or email nationalplayers@olneytheatre.org

