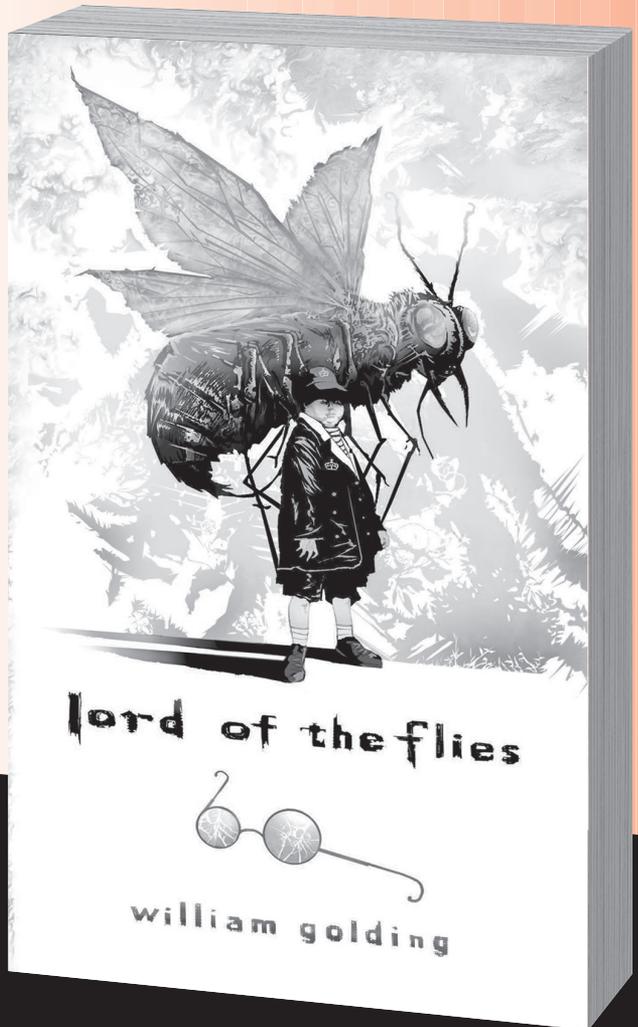


TEACHER'S GUIDE

A TEACHER'S GUIDE TO

LORD OF THE FLIES

BY WILLIAM GOLDING



BY LAURA REIS MAYER

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INTRODUCTION

In a desolate land devastated by war, children struggle to survive with no food, no shelter, no grownups, and no rules. Humans turn hunters; innocence is lost.

Fans of *The Hunger Games* will immediately identify this young-adult, post-apocalyptic scenario. Yet it actually belongs to William Golding's 1954 debut novel, *Lord of the Flies*, in which a group of young boys crash on a deserted island and are soon faced with a fierce struggle to survive. Written long before today's wildly popular dystopian fare, Golding's story helped introduce the genre with a world where adolescents descend into savagery, power trumps reason, and the very meaning of "civilization" is called into question.

In the classroom, *Lord of the Flies* will connect students to the timeless themes of survival, society versus the individual, and the savagery possible in human nature. Students will undoubtedly recognize the parallels between Golding's novel and favorite contemporary titles such as *Catching Fire*, *Divergent*, *Matched*, and

Delirium. Popular website goodreads.com explains the current phenomenon: "Dystopian fiction is more popular than it has been in 50 years. Whether it's the result of political turmoil, global financial crises, or other anxieties, readers are craving books about ruthless governments and terrifying worlds." *Lord of the Flies*, with its high-stakes battle between chaos and control, will engage students in their own explorations about human nature and the myriad issues we face today.

The activities in this *Teacher's Guide* offer educators multiple avenues to engage students in the critical reading, writing, thinking, speaking, and technology required by today's Common Core standards. Informational, non-print, and literary selections are suggested as companion pieces to Golding's anchor text. Strategies can be used in any combination as teachers design their individual goals and lessons. Activities are differentiated to appeal to various learning styles and are easily adaptable to the multi-leveled lessons today's educators are looking for.

SYNOPSIS OF THE NOVEL

Chapters 1-2: Paradise

The novel opens after a plane full of school boys has crashed on a deserted isle. Two boys explore their surroundings. Ralph is a fair-haired, outgoing twelve year old who views their predicament as an adventure. Piggy is an awkward, overweight, intelligent boy whose asthma and priggishness makes him an immediate target. Using a conch shell they find together, Ralph is able to gather together all the other survivors. One of their first actions is to elect Ralph as their leader. His competitor, Jack, is angry at first, but Ralph placates Jack by allowing him to maintain control of the choirboys. As the boys set up their community, Ralph explains they will need to start a fire, form a band of hunters, and establish protocols for behavior. The conch shell will indicate permission to talk. A six-year old boy with a mulberry-colored

birthmark on his face cries, asking what will be done about the snake-like "beastie" he saw in the woods. Intent on settling the resulting excitement, Ralph insists there is no beast. Jack leads the choirboys in building a fire, and Ralph uses Piggy's glasses to light it. Jack volunteers the choirboys to be keepers of the fire as well as hunters. When the fire burns out of control, Piggy admonishes the group for their behavior, claiming they should have made shelter, and they should be keeping an eye on the youngest children. The group realizes that the little boy scared of the "beastie" has gone missing.

Chapters 3-7: Paradise Lost

Time has passed. The little ones are suffering from nightmares. Ralph and Jack struggle to communicate as Jack's obsession with hunt-

ing and Ralph's emphasis on shelter draw them apart. One afternoon, Jack experiments with charcoal and mud to create a mask for hunting. Feeling liberated, he dances and snarls like a savage. Scared, yet compelled by the mask, some of the other boys follow him, letting the fire go out. When they return, thrilled with their capture, Ralph admonishes Jack for losing their chance of rescue. Earlier a ship had appeared on the horizon and they had no way to signal it. Piggy joins in the blaming, and Jack punches him in the stomach then hits him in the head, knocking Piggy's spectacles to the ground where they lay half broken. Although Jack apologizes, he has lost Ralph's respect and camaraderie.

Ralph realizes this is no longer an exciting adventure. He is tired and having trouble keeping focused. He wants to be logical but is lapsing into strange speculation. He has begun to appreciate Piggy, if not as a leader, as a thinker. He addresses the assembly solemnly. What started as group efforts, like the huts and the fire, have been abandoned. The boys are becoming savages. Ralph insists they address their fears while Jack berates the "littluns" for their childish behavior, their fears, their crying, and their play. Piggy expounds the virtues of science, claiming there is no fear except the fear of people. Simon suggests, "Maybe ... there is a beast. . . . Maybe it's only us" (p. 89).

The next morning, the twins discover the body of a dead pilot stuck in his parachute harness but mistakenly think they have seen the beast. Ralph calls an assembly, and after much talk, Ralph, Jack, Simon, and other boys set out to investigate. Simon knows better than to share his insights but cannot envision the beast without also seeing a human, "at once heroic and sick."

Ralph is conflicted between the urge to give in to hopelessness and fear and the desire to hold onto his humanity. He reminisces about his childhood while Simon encourages him to stay strong. Meanwhile, Jack tracks a wild boar. Contrary to character, Ralph spears the pig, in an instance of joining with the hunters. Back at the camp, Jack orders the boys to reenact the hunt with Robert as the pig. Yelling,

"Kill the pig! Cut his throat," the boys hit and scare Robert who says they need a real pig. Jack suggests they "use a littlun."

Separating himself from the group, Simon volunteers to tell Piggy they will be delayed. Ralph feels they all should go back to the shelter but because of Jack's taunts continues the quest for the beast. When they get to the top of the mountain, the dead pilot's ghostly face rises in the wind, and all three boys run.

Chapters 8-12: Angels and Demons

The boys return to tell Piggy and the others what they've seen. Jack is determined to gather his hunters and fight the beast, but Ralph insists the rescue fire is most important. Jack snatches the conch, calling an assembly without Ralph's permission. He demands that the boys take sides, either with him or with Ralph, whom Jack accuses of being like Piggy. Jack calls for a vote to remove Ralph as leader, but none of the boys raise their hands. Electing not "to play any longer," Jack abandons the group. Simon, asking "What else is there to do," believes the group should climb the mountain and face the beast. Piggy suggests building the fire down on the beach, and the boys set out to do so. Eventually, they realize that Maurice, Bill, and Roger are missing, obviously gone to follow Jack.

The hunters find a mother boar nursing her piglets and they attack her in a heated frenzy. Afterwards, they leave her head as a gift for the beast and run off to steal fire from Ralph and the others. Meanwhile, Simon has climbed the mountain and imagines he hears the voice of the beast chide him for his innocence, threatening him not to spoil the hunters' fun. Refusing to run away but sick with the comprehension that the beast is not "something you could hunt and kill," Simon loses consciousness. When he awakes, Simon realizes the ghostly figure is actually the dead pilot and staggers down the mountain to reveal that the beast is "harmless and horrible."

Meanwhile, the hunters are holding a feast. Jack sits painted and garlanded, "like an

idol.” Piggy and Ralph join the group, and Jack orders his hunters to bring them some meat. When Ralph asserts he is still the elected leader, Jack insists that his provision of food makes him the ruler and that the conch is meaningless on this end of the island. It starts to rain, and Ralph reminds the boys that the shelter is with him. Realizing his recruits are torn between the promise of food and shelter, Jack orders them to “Do our dance.” The hunters circle and chant, and when Simon appears to reveal the mirage of the dead pilot, the boys in a frenzy kill him, believing the beast has broken their circle. Later, wind and rain free the parachute which falls from the mountain, carrying the body out to sea. Likewise, the tide lifts Simon and he also floats out to sea.

Ralph, Piggy, Sam, and Eric are guilt-ridden but tell themselves they had no part in Simon’s murder. Jack tells his hunters that Simon was the beast in disguise. Ralph struggles to main-

tain his sanity and longs for his childhood, depending on Piggy to remind him of what is important—the rescue fire. But when Jack, Maurice, and Roger attack at night, stealing Piggy’s glasses, that hope seems lost.

Ralph and Piggy go to Jack’s fort to recover Piggy’s glasses. When Piggy stands up to the hunters, Roger releases a large, levered rock, instantly killing Piggy. Jack stabs and wounds Ralph, who runs away, alone. He sneaks up on Sam and Eric, who give him some food and warn him away, telling him Jack intends to hunt him and kill him the next day. He hides in a thicket and falls asleep, only to awaken to the savage sound of a hunt. The boys send boulders to smash Ralph and then set fire to the forest to smoke him out. Ralph runs in fear, straight into a naval officer on the beach. Ralph and the rest of the boys break down in tears as the officer looks to the distance, a navy cruiser on the horizon.

PRE-READING ACTIVITIES

These activities are designed to deepen students’ background knowledge of literature and history and to introduce them to the novel’s major themes.

I. BUILDING BACKGROUND KNOWLEDGE IN HISTORY AND LITERATURE

The Cold War

1. Introduce students to the pervasive and often irrational fear prevalent in the Cold War era of Golding’s *Lord of the Flies*. Explain that in the post WWII decade of the 1950s, adults and children alike were under constant reminder of the fear of atomic attack. Posters, videos, and drills were commonplace at schools, businesses, and even at home. Using still and video images, ask students to reflect on the role of government and the media in shaping this atmosphere of fear. Discussion questions might include:
 - What purpose does each image or video serve? To inform? To protect? To scare?

How did the artists/producers go about meeting this purpose? Explain.

- What would your reaction have been after seeing this image or video in 1954?
- How might these images and videos address the theme of “man’s inhumanity to man?”

Fallout Shelter Images:

- <http://t1.gstatic.com/images?q=tbn:ANd9GcSc2ZR03j6KUL2Nmpo17dAia0AsCDNXBbPZ6C7B2U6dpWkBSbFla9uQpTrE>
- <http://atomicoasters.com/wp-content/uploads/2012/06/Fallout-Shelter-3.jpg>

“Duck and Cover” Images:

- <http://www.babyboomerdaily.com/wp-options/upload/2012/07/Bert2-1-e1342998773609.png>
- <http://t2.gstatic.com/images?q=tbn:ANd9GcQcKOBcFoXg3DaEHtk>

VyyUMAZ-NlyCmBB5oOgdNQY
XqX8sNDHc

Civil Defense and Public Service Videos:

- http://www.youtube.com/watch?v=iCH3T_gp-jA
 - http://www.youtube.com/watch?v=vuotR1L_EnI
2. On January 12, 1954, U.S. Secretary of State John Foster Dulles made his mark on history by announcing a massive change in international policy. No longer would the U.S. take a reactionary role in facing atomic threats from enemies such as the USSR. Instead, it would employ what he coined “massive retaliatory power” in order to prevent such an attack and to render future attacks impossible. Ask students to read Secretary Dulles’s short address to the Council on Foreign Relations. Students might annotate their first reading with symbols indicating passages they admire, agree with, or have questions about. After reading, ask students to write and/or discuss responses to one or more of the following reflection/discussion questions:
- Why does Dulles employ the analogy of “locks on our doors . . . but no armed guards in every home?” What is the desired effect on his audience?
 - What is meant by “maximum deterrent at a bearable cost?” What might be an example of a “bearable cost?”
 - Dulles asserts, “The way to deter aggression is for the free community to be willing and able to respond vigorously at places and with means of its own choosing.” What does he mean by “vigorously?” What is the significance in “of its own choosing?”
 - Define “massive retaliatory power.” Why did Dulles choose these precise words?
 - Who is to be feared after hearing this speech in 1954? The Soviets? The United States? Explain.
 - Does Dulles’s policy address the theme of “man’s inhumanity to man?” Explain.

- <http://www.history.com/this-day-in-history/dulles-announces-policy-of-massive-retaliation>
- <http://www.freerepublic.com/focus/f-news/1556858/posts>

3. The plane that crashes at the beginning of Golding’s novel carries a group of British schoolboys, presumably evacuating from war-threatened England. Ask students to read the BBC’s *Evacuees in WW II—The True Story*. http://www.bbc.co.uk/history/british/britain_wwtwo/evacuees_01.shtml. Afterwards, ask students to list the effects of evacuations on British children during World War II. Effects may be listed in the article or inferred. Answers can be recorded on a multi-flow map or cause and effect chart. Tell students to keep these inferences in mind while reading *Lord of the Flies*.

Discuss: What tends to happen when people are under stress? What happens to people who are fearful? How do they act? Can students think of any contemporary situations in which people have been moved by fear to engage in violent actions?

Genre Study: Dystopian Fiction and Film

1. Using a Smartboard, Ben-Q, or other digital projector, share with students the definition of “Dystopia” provided by the teacher site ReadWriteThink: http://www.readwritethink.org/files/resources/lesson_images/lesson926/DefinitionCharacteristics.pdf

Ask students to consider these characteristics and brainstorm dystopias and dystopian protagonists they have seen in books or movies. Answers might include Katniss Everdeen or Disney’s WALL-E. Ask students to look for these same characteristics as they read *Lord of the Flies*.

2. Like many books ahead of their time, *Lord of the Flies* was not popular in its day; the novel went out of print almost immediately. But by the 1960s Golding’s

novel was required reading in many high schools and colleges. In 2005, TIME Magazine named *Lord of the Flies* as one of the best English language novels of the 20th century. The decade prior, the American Library Association recognized it as one of the 100 most challenged books taught in school. Censors of the book denounced what they saw as demoralization of human beings, excessive violence, and lurid sexual imagery.

Using a free educational blogging program such as Edublogs.com or Edmodo.com, ask students to reflect on censorship and the study of dystopian literature in school. Start them off with a prompt such as:

- Is it appropriate for students to read books where children are forced to act as adults due to circumstances in which they find themselves?
 - How might dystopian novels inform readers about contemporary society and the adult world?
 - Why might dystopian novels be challenged? How do they attack the status quo or why are they sometimes considered to hold dangerous ideas?
3. Ask students to read Moira Young's "Why is Dystopia so Appealing to Young Adults?" <http://www.guardian.co.uk/books/2011/oct/23/dystopian-fiction>. While reading this opinion column, students can highlight the author's arguments and annotate their own reactions. After reading, in a journal entry or group discussion, ask students to answer these questions:
- What are the author's claims? How does she go about making these claims?
 - Do you agree with the author's opinion? Or do you have other reasons for why dystopian fiction is so popular right now?
4. Post-apocalyptic and dystopian music videos provide both an audio and visual point of comparison for students reading novels of the same genre. Using youtube.com, show students one or two of the songs below. Ask them to jot down

images and lyrics that stand out. After watching, have students compare notes. As a class, analyze the treatment of similar topics by two different artists. What is similar? What is different? Discuss: What do the artists seem to be saying about how they see the world?

<i>Alejandro</i>	Lady Gaga
<i>Bad Moon Rising</i>	Creedence Clearwater Revival
<i>Big Brother</i>	David Bowie
<i>Express Yourself</i>	Madonna
<i>I Wear My Sunglasses at Night</i>	Corey Hart
<i>In the Year 2525</i>	Zager and Evans
<i>It's the End of the World as We Know It</i>	REM
<i>Radio Gaga</i>	Queen
<i>SkyFall</i>	Adele
<i>Tightrope</i>	Janell Monae

Archetypes and Allusions

1. In *Lord of the Flies*, Simon is set apart from the beginning. With his contemplative nature and calm spirit, he is a classic "Savior" figure. Introduce or review with students the different types of literary archetypes with emphasis on the martyr or Christ figure. Other types might include the innocent, the orphan, the hero, the caregiver, the rebel. Descriptions and even personality tests to identify students' own archetypes can be found online and in personality handbooks. Helpful sites include:
 - <http://ericdigests.org/1996-4/mythic.htm>
 - <http://www.webenglishteacher.com/hero.html>

Discuss with students:

1. What characteristics define the Christ figure or martyr archetype?
2. What are his strengths and goals?

3. What are his fears?
4. What are his nemeses?
5. Name some savior/martyr archetypes in literature, film, and society. (Consider Harry Potter, Cool Hand Luke, and Huckleberry Finn).

Ask students to look for evidence of these archetypes, particularly the Christ figure, as they read *Lord of the Flies*. Students might develop a chart and look for text evidence to support their identifications.

2. Piggy is another of Golding's symbolic characters in *Lord of the Flies*. From the first chapter, Piggy's glasses are significant—first to him and then to the entire group whose survival depends on the fire. Piggy is the most logical of the boys, but because of his “asmar” and glasses, his warnings are rarely acknowledged. Show students the blind prophet clip from the beginning of *O Brother, Where Art Thou?* Before viewing, explain that the trope of the blind prophet is an old archetype, often used to represent knowledge and wisdom extending beyond physical “sight.” After viewing, ask students, What does the old man “see”? How is he a prophet? To what do the escaped prisoners seem “blind”? Discuss the irony in this archetype. Ask students to look for evidence of “the blind prophet” character as they read *Lord of the Flies*. At this time, the class might discuss: Who *are* prophets? Are they always obvious? Do people want to listen to prophets? Why or why not?

II. BUILDING BACKGROUND KNOWLEDGE THROUGH INITIAL EXPLORATION OF THEMES

The Individual versus Society

1. Assign students to small groups to read different codes or rules of behavior. One envelope might hold The Boy Scout Creed; another could contain The Ten

Commandments; inside another might be quotes from *All I Really Need to Know I Learned in Kindergarten* by Robert Fulghum available at <http://www.goodreads.com/work/quotes/2399046-all-i-really-need-to-know-i-learned-in-kindergarten>

Other codes of conduct are found in:

- The Magna Carta <http://www.constitution.org/eng/magnacar.htm> (Groups might divide the 63 points.)
- The U.S. Constitution http://www.senate.gov/civics/constitution_item/constitution.htm (Groups might look at all or one of the following: Preamble, Bill of Rights, Amendments.)

Each group reads, analyzes, and discusses their code, noting significant words and ideas.

Afterwards, the class can submit their significant words to pollev.com via cell phone or laptop. From this polling website, the submitted words can be posted to wordle.com, a digital word cloud program. Because wordle magnifies the words that appear most often, the resulting wordcloud illustrates the similarities and serves as a visual analysis of expected behavior in our society. After the activity, discuss:

- Do these codes apply in today's world? Are they reasonable? If not, why not?
 - How do we comply, reject, or qualify traditional codes of conduct in today's world?
 - Is there ever a situation where it would be okay to stray from these behaviors?
 - What can take the place of a pre-ordained code of behavior?
 - How can a person monitor his/her behaviors and choices without a set of standards by which to judge actions?
2. In *Lord of the Flies*, Golding depicts children making adult decisions and facing adult consequences. Discuss with students the idea that individuals (including children) are expected to adhere to societal norms or face the consequences. To prepare students for this discussion about

the individual versus society, project the following image of an imprisoned youth: <http://graphics8.nytimes.com/images/2009/11/17/learning/youthLN/blobSpan.jpg>

Using the image-analysis template available from the National Archives, ask students to divide the photograph into quadrants and record the details and analysis they generate in their observation and reflection on the image. http://www.archives.gov/education/lessons/worksheets/photo_analysis_worksheet.pdf

After students have had an opportunity to reflect individually in writing, have them “turn and talk” to a partner or share with the class. Discuss:

- Should children be held responsible for the crimes they commit? Why or why not?
 - What role, if any, does technology (news, television shows, movies, video games, music) play when it comes to youth violence?
 - What role, if any, do adults and their actions play when it comes to youth violence?
3. Throughout the ages, philosophers such as Thomas Hobbes, John Locke, Jean-Jacques Rousseau and Thomas Jefferson reasoned that though humans are born with certain individual rights, it is necessary for their own happiness that individuals must willingly trade some of those rights for the protections provided by government. How do we strike a balance between rights and rules? Ask your students to talk it out using the fishbowl strategy.

Arrange half the class in a circle. The other half sits in a larger circle on the outside perimeter. While the inner circle discusses, students in the outer circle observe, take notes, and later pose questions and comments to classmates in the inner circle. Before beginning the discussion, discuss the norms for fishbowl discussions, such as participating fully, building upon previous comments, and

asking extension questions. To start the discussion, pose an open-ended question to the inner circle, such as: When might it be necessary for the governed to relinquish an individual right or are there any limits to my individual freedoms? As students discuss, the teacher stays outside the fishbowl, looking in but only participating if norms need to be restated or if the discussion has come to a halt. After a set period, the two circles might exchange places and start the process again with a new question.

The Darkness of Human Nature

1. To generate thinking about human nature, ask students to reflect and respond to a recent CNN opinion piece written after the Boston marathon bombing: “Is Man Inherently Good or Evil?” at <http://www.cnn.com/2013/04/17/opinion/cairn-boston-marathon>. After reading, ask students to share their thinking via wallwisher.com, an online notice board where students write, post, and view each other’s short responses. Prompts might include: How would you answer the author’s question: Is man inherently good or evil? What acts define us as humans? Do you agree with, disagree with, or qualify the author’s point of view?
2. In order to provide a structure through which to examine issues of morality and moral development in *Lord of the Flies*, briefly discuss with the class Lawrence Kohlberg’s Six Stages of Moral Reasoning. Next, present a scenario involving a moral dilemma. In the first column of a double-column chart ask students to write a short response explaining how they think the dilemma should be resolved. Explain that there are no right or wrong answers; it is their thinking that is important. In column two, students should apply Kohlberg’s stages. Which of the moral reasoning stages best fits their thinking? Students might also exchange responses and analyze each other’s thinking, identifying the stage they think their

classmate's answer reflects and explaining their choice. A chart detailing Kohlberg's stages can be found at: <http://www.usefulcharts.com/psychology/kohlberg-stages-of-moral-development.html>

Examples of moral dilemmas can be found on the following sites:

- <http://www.gloablethics.org/dilemmas/The-Rules-of-the-Game/68/>
 - <http://www.haverford.edu/psych/ddavis/p109g/kohlberg.dilemmas.html>
3. Show students a short clip from "The Howling Man," an episode from the original *Twilight Zone* series at <http://www.youtube.com/watch?v=py6sl1X5QBI>. In this episode, a man learns that humans repeatedly fail to recognize the devil when they see him. Draw a circle map on the board. In the center circle, write "the devil" or "evil." Ask students: What form can evil take? Answers might include terrorism, war, or murder. Record answers in the large circle. To extend students' thinking, write these hints outside the circle: movies, songs, literature. Now ask students to name some texts where the devil or evil plays a role, and ask them to explain the references. Students might list Jay-Z's song, "Lucifer" or Roger Chillingworth from *The Scarlet Letter*. Add answers to the large circle. Explain that in *Lord of the Flies*, the boys face evil but don't see it for what it is. Challenge students to look for signs of this theme as they read.

The Loss of Innocence

1. Today's media promotes an adult lifestyle to an audience that grows younger and younger every year. This contemporary reality can build background for a discussion about childhood loss of innocence. Provide groups of students with magazine, Internet, and television ads that portray teens in an adult manner. Consider commercials for clothing, perfume, or teen television shows. First students should describe the advertisement in one

paragraph. If print, start from the most obvious image and move to the details. If video, describe in sequential order. Then ask students to analyze an ad, either independently, in partners, or in groups, using the following questions:

1. What, if anything, about the advertisement makes it age-inappropriate?
2. Is the ad appealing? Why or why not? What is your group's reaction?
3. What is the intended effect of the advertisement on the consumer?
4. Is the company justified in portraying its product in this fashion? Why or why not?

Some possible advertisements can be found at these sites:

- <http://money.cnn.com/2013/03/27/news/companies/victorias-secret-underwear-ad/index.html> (Victoria's Secret Tween-line)
- <http://www.youtube.com/watch?v=irmMb5EDZAQ> (Abercrombie)
- http://www.huffingtonpost.com/2013/01/30/dakota-fanning-banned-marc-jacobs-ad-perfume_n_2581749.html
- http://www.huffingtonpost.com/2013/01/30/dakota-fanning-banned-marc-jacobs-ad-perfume_n_2581749.html (Oh, Lola! perfume)

2. Explore the loss of innocence theme by reading and discussing informational text. Ask students to read "We Know Lots of Things that We Shouldn't Know: Kids, Parents Talk Shooting," an article about the December 2012 Sandy Hook Elementary School shootings.
- http://usnews.nbcnews.com/_news/2012/12/16/15946256-we-know-lots-of-things-that-we-shouldnt-know-kids-parents-talk-shooting?lite.

Then, ask students to respond in writing. Possible prompts might include:

- What role do parents have in shielding a child's innocence?
- What role does the media have in shielding a child's innocence?
- What impact have recent tragedies involving children had on our nation's innocence?

(Examples might include the 2012 Sandy Hook shootings, the 2013 Boston Marathon bombing, the 2013 Ohio teen kidnapping victims, the 2013 Moore, Oklahoma elementary school tornado).

- Should children be protected from witnessing bad or evil actions? What happens when children realize that people do bad things?
- What is the impact of experience on children and their process of maturation?

Qualities of a Leader

Students will encounter different types of leadership in the novel. To explore the concept of leadership, have students use a free infographic program such as <http://infogr.am/>

to collect data and create a bar chart, pie graph, pictorial, or other infographic that represents what is valued in political candidates. Data might be collected from current research or from a class poll; in either case, google docs or polleverywhere.com offer easy to use surveys and polls. Questions contributing to the data might include: What makes a good leader? What characteristics are most important in a leader: knowledge, charisma, appearance, honesty, experience, confidence, ideology. After examining the resulting infographic, ask the class to compose summary statements about the implications of public perception on leadership and society. Sites that might inform this topic include:

- <http://www.forbes.com/sites/tanyaprive/2012/12/19/top-10-qualities-that-make-a-great-leader/2/>
- <http://www.icpsr.umich.edu/icpsrweb/instructors/setups/notes/candidate-characteristics.jsp>

DURING READING ACTIVITIES

These activities encourage students to utilize research-based comprehension strategies such as predicting, connecting, summarizing, and determining main ideas while reading *Lord of the Flies*. Whether the novel is read in class or at home, teachers can choose appropriate assignments from the ideas below.

I. EXPLORING THE NOVEL

1. *Lord of the Flies* provides students with an excellent opportunity to unpack the complex structure and meaning of a text. The close-reading process focuses on excerpts, or "chunks" of text, promoting interpretation that is deep rather than wide, and fostering critical thinking skills through writing and speaking. As students read the novel, choose a paragraph or short section. Ask students to read it first independently. The teacher may

choose to read it a second time aloud to the whole class, or the second reading might be independent. Partners or small groups respond in writing to the following questions, returning to the excerpt for each question:

- What is happening in the text (plot)?
- What is this text beginning to be about? (What themes are beginning to emerge)?
- After re-reading the passage aloud:
 - Which words contribute to the text's meaning and tone? Explain.
 - How does point of view shape the content and style?

Students can engage in close reading at the start of a novel to prepare for stylistic and thematic challenges, or throughout the reading as an opportunity for practice using the language of reading and litera-

ture. Scenes that work well for close reading include the island description in Chapter One (p. 9), the landing of the dead pilot (p. 95), the killing of the mother pig (p. 135), and Simon's conversation with the "Lord of the Flies" (p. 143).

2. Ask students to take notes as they read on character motivation or one of the themes. Annotations can take the form of post-it notes or can be shared with classmates through a free, online "sticky-note" service such as linoit.com. Hand-written post-its can be categorized later for group discussion. With digital sticky-notes, students post their annotations on a "canvas" and choose color, size, font, and icons for their digital stickies. Teachers may create several class canvasses, such as one for each major character or theme from *Lord of the Flies*. Students may upload files to support the annotations, such as video clips, images, or maps. The class can work on the canvas in school or at home, or teachers can share it on their computer with a digital projector. The linoit canvas serves as an updated and visually engaging blog, where students can record thinking and communicate with classmates throughout the reading of the novel.
3. Student-created questions that lead to interpretation and analysis are more effective comprehension tools than traditional end of chapter questions. Discuss with the class the different levels of questions and how more critical questions lead to interpretation and analysis. A good resource is Bloom's Revised Taxonomy (BRT) with accompanying question starters: http://ww2.odu.edu/educ/roverbau/Bloom/blooms_taxonomy.htm

Ask students to generate one or two questions per chapter and to jot questions down on post-it notes, one per note. At least one question in each chapter must be from the higher end of BRT. Post-its are affixed to the page of text they reference. In class, students can categorize these questions on the board or on a

concept chart, and discuss possible answers with their peers.

4. *Lord of the Flies* contains several subplots in addition to the main story line. Examples include the dead pilot and Simon's secret sojourns. Flow charts can help students visualize how these subplots contribute to the novel's overall structure and meaning as well as impact its aesthetic appeal. Ask students to create a box and arrow flow-chart in which main action is recorded in the boxes. Then ask them to superimpose in a different color when subplots are introduced or reappear. Students can then write an objective summary of the plot events. The result is a better understanding of how these text elements interact and build on one another to produce a complex account. Digital flowchart templates can be found at: www.lucidchart.com.

II. ANALYZING THROUGH GROUP RESPONSE

DISCUSSION QUESTIONS

Discussion questions encourage students to deepen their individual analysis of the novel by sharing their reactions with classmates. Students generally feel more comfortable sharing their ideas with a small group of peers first. When group discussions are complete, student spokespersons can discuss their findings with the class as a whole.

Chapters 1-2: Paradise

1. The author spends much of Chapter One describing the island and the boys. One example is on page 19, where "the creature stepped from mirage on to clear sand, and they saw that the darkness was not all shadow but mostly clothing. The creature was a party of boys, marching approximately in step in two parallel lines and dressed in strangely eccentric clothing." How does the author's figurative language contribute to the mood and

setting? (Discuss this example or one of your choosing from Chapter One).

- In his description of the beach, the narrator says, "always, almost visible, was the heat" (p. 10). Why does the author choose to emphasize this feature? What comparison might he be suggesting for the reader? Explain.
- Why do the boys react to their island surroundings by stripping off their clothes? What might their actions symbolize?
- Explain the irony when Ralph pretends to be a fighter-plane, machine-gunning Piggy.
- In reaction to their view from the cliff, the boys exclaim, "Wacco," "Wizard," and "Smashing!" (p. 27) Explain the connotation of these words as well as their impact on meaning and tone.
- How do the boys try to establish order on the island? What is the effect on the boys' behavior?

Chapters 3-7: Paradise Lost

- In the opening scene of Chapter Three, Jack is "bent double. . . . his nose only a few inches from the humid earth" (p. 48). Analyze the impact of Golding's characterization and imagery here.
- Piggy's glasses are used to start the fire. What might be their symbolic significance? How does the significance of the glasses change or deepen after Jack breaks them (p. 71)?
- What order of business is most significant to Ralph? What is most important to Jack? What does Piggy believe to be most pressing? How might these different motivations affect their future interactions?
- What does the conch represent and why is it so important to Piggy?
- Describe Ralph's state of mind at the beginning of Chapter Five. Explain his insight when he asks himself, "If faces were different when lit from above or below—what was a face? What was anything?" (p.

78). What does this insight reveal about the changes that he is undergoing?

- How does Piggy defend his view that there is no beast? Summarize his argument.
- Ralph says of Piggy, Simon, and himself, "Fat lot of good we are....Three Blind Mice" (p. 93). Explain his reference. How are the boys "blind"?
- What is the "sign" that comes "down from the world of grownups?" (p. 95). Analyze its literal as well as figurative meanings.
- When the hunters let the fire go out, Ralph asks, "Hasn't anyone got any sense? We've got to relight that fire.... Or don't any of you want to be rescued?" (p. 102). Do the boys want to be rescued? What reasons might there be to reject civilized society?
- What might be Golding's purpose in including the mock hunting scene where Robert is surrounded by the other boys?

Chapters 8-12: Angels and Demons

- How does Jack use rhetorical structures in his attempt to wrestle power from Ralph (p. 126)?
- Explain the irony in Jack's saying, "I'm not going to play any longer. Not with you" (p. 127).
- Simon climbs the mountain to face the beast alone, asking "What else is there to do?" (p. 128). Why does Simon stand and act apart from the other boys? Why does he not take sides? How are Simon's perceptions different from Ralph's and Jack's?
- Analyze the contrasting imagery of butterflies and blood in the death scene of the mother pig (p. 135). What emotions might this imagery evoke in the reader?
- What is Simon's "ancient, inescapable recognition" upon speaking to the lord of the flies (p. 138)?
- When referring to Jack, the twins say, "He—you know—goes" (p. 142). Why can't they call Jack by name?

7. Why do the boys attack Simon? What does his death indicate about how the boys have changed?
8. Why don't Jack and his hunters take the conch when they attack Ralph, Piggy, and Samneric (p. 168)?
9. Ralph argues that when they confront Jack and the hunters, they should go "washed and brushed" (p. 170). Explain the significance of appearance at this point in the novel.
10. Prior to his death, Piggy once again argues on the side of logic. What does his death signify?
9. "You let me carry the conch, Ralph. I'll show him the one thing he hasn't got." (Piggy, p. 171)
10. "A semicircle of little boys, their bodies streaked with colored clay, sharp sticks in their hands, were standing on the beach making no noise at all. 'Fun and games,' said the officer" (p. 200).

READER RESPONSE JOURNAL PROMPTS

Ask students to keep a reader response journal where they reflect in writing on specific quotations from the novel. These quotations and responses can serve as the basis for class discussions on author's purpose, style, diction, and themes, or as a starter for more formal writing later.

Possible quotations for reflection include:

1. "We've got to have rules and obey them. After all, we're not savages." (Jack, p. 42)
2. "The thing is—fear can't hurt you any more than a dream." (Ralph, p. 82)
3. "Life... is scientific, that's what it is. . . . I know there isn't no beast—not with claws and all that, I mean—but I know there isn't no fear, either. . . . Unless we get frightened of people." (Piggy, p. 84)
4. "Maybe . . . there is a beast. . . . What I mean is . . . maybe it's only us." (Simon, p. 89)
5. "As long as there's light we're brave enough. But then?" (Ralph, p. 125)
6. "Fancy thinking the Beast was something you could hunt and kill!" (Pig Head, p. 143)
7. "He's a proper chief, isn't he?" (Roger, p. 159)
8. "I expect the beast disguised itself." (Stanley, p. 161)
1. Golding employs complex symbols that affect the novel's meaning and tone. Ask students to keep track of objects, characters, or even colors that are significant beyond the literal level. Symbols might include the conch, Piggy's glasses, the pig, and the fire. Individual boys might be added to the list. Using a piece of paper, have students fold and label a multi-row, three-column chart that includes spaces for symbols, page numbers, and student input. For example, students might jot down "Simon," "page 56 & 57," and "oneness with nature, intuitive, spiritual," illustrating Simon's need for solace in nature when man's inhumanity becomes too real. Later, readers might recognize this scene's parallels to the Garden of Gethsemane, the Biblical retreat of Christ prior to his crucifixion.
2. Critical readers can analyze point of view by distinguishing what is directly stated in a text from what is implied in satire, sarcasm, irony, or understatement. Ask students to re-read the excerpt where the boys call a meeting to confront their fears. The section begins with "We've got to talk about this fear and decide there's nothing in it" and ends with "What I mean is . . . maybe it's only us" (pp. 82-89). Divide the class into five groups. One group will re-read the section keeping Ralph's point of view in mind, taking notes on his thoughts and motivations; the second will read it from Jack's perspective; the third and fourth groups will focus on Piggy's and Simon's points of view. The fifth group represents the littluns, which

III. DEEPENING ANALYSIS

is challenging because so much of their point of view is implied rather than stated directly. All students take notes as they read, and then groups can discuss their thinking and create a bulleted list with their points. Spokespersons will share each group's notes with the class. Discuss: How do these points of view reflect the different personalities of the characters?

- In Chapter Eight, Jack attempts to win followers away from Ralph through mudslinging, a rhetorical strategy common in political races. Ask students to re-read pp. 125-127. As a comparison, ask them to read a contemporary political speech or view a political advertisement that involves negative campaigning. For both the novel and the campaign text, ask students to apply the SOAPSTone method of analysis. SOAPSTone charts ask students to analyze text for speaker, occasion, audience, purpose, subject, and tone. By identifying each of these characteristics, readers can make thoughtful decisions about speaker's point of view and can then compare and contrast the two texts. After creating a SOAPSTone chart for each text, students should answer the following: How is Jack's speech similar/different from the modern campaign speech/ad? What is effective in both texts? Why? Can negative campaigning prove effective? How?

Ask student to write a summary statement comparing/contrasting the two texts. Then discuss as a group: How does reading or viewing a modern speech/ad inform your understanding of the novel?

A list of rhetorical fallacies commonly used in politics can be found at <http://uwc.utexas.edu/handouts/rhetorical-fallacies>. Political examples that might be used as companion texts include Lyndon Johnson's 1964 "Daisy Girl" advertisement http://www.youtube.com/watch?v=63h_v6uf0Ao and Elizabeth Dole's 2012 "Godless" attack on Kay Hagan <http://www.youtube.com/watch?v=AQ7YDORknC8>.

- Summarizing is a key strategy for assessing student comprehension and analysis. A popular topic on National Public Radio and all the rage on Twitter, the "six word story" is a creative, engaging method to get students to summarize. Ask students to summarize significant chapters, scenes, or themes in *Lord of the Flies*, or the novel as a whole (post-reading). For instance, a summary of Chapter Five might read, "Stranded: fun and games no more." Samples from literary giants and everyday folks may be found at <http://sixwordstories.net>. Caution: teachers will want to choose appropriate examples prior to class.

AFTER READING ACTIVITIES

I. TOPICS FOR DISCUSSION AND ESSAYS

Now that students have read the entire novel, they can return to the text for a deeper understanding of its significant themes. The following topics and questions can be used for whole class and small group discussion or as essay topics.

- Is *Lord of the Flies* an adventure novel? A parable? A historical novel of Cold War Europe? Dystopian? Post-apocalyptic? Establish a claim classifying the genre of

Golding's novel and using evidence from the novel as support.

- Choose one of the novel's main characters (Jack, Ralph, Piggy, or Simon) and analyze the impact of the author's characterization on the novel's overall meaning and purpose.
- Consider the novel's ending, where the officer's eyes "rest on the trim cruiser in the distance" (p. 202). What can a reader infer about William Golding's view of humanity? Is he pessimistic or hopeful?

Support your position by drawing on evidence from the novel.

4. In E.I. Epstein's notes at the back of the novel, he claims that "the lord of the flies" is "the central symbol itself" (p. 205). Do you agree that the lord of the flies, or Beelzebub character, is indeed the most significant symbol in Golding's book? If not, what is? The conch? Piggy's glasses? Explain and defend your claim.
5. *Lord of the Flies* is full of references to glasses, blindness, and sight. Trace these references throughout the novel while summarizing Golding's ideas about logic and blind faith.
6. By the novel's end, Jack wears a mask that virtually hides his identity. What other "masks" or disguises are found in the novel? What appearance or self-image does Ralph try to project? What does their choice of "masks" reflect about Jack and Ralph, about human nature in general?
7. Jack resents the crying of the youngest boys. At one point, he laughingly suggests that the hunters use a "littlun" to practice their skills. What role do the smallest boys, or "littluns," play in the book?
8. Throughout the story, Piggy laments the lack of "grownups" on the island. What other characters long for adult guidance? What does this indicate about each character and what he is experiencing?
9. Ralph and Jack compete from the beginning, each exhibiting different leadership qualities. Which boy makes the best leader and why? What gives him power? Contrast the two boys' leadership styles.

II. GROUP AND INDIVIDUAL PROJECTS

1. Students can create "Fakebook" profiles for Ralph, Jack, Simon, or Piggy. This wall generator allows students to analyze characters, make modern connections, and engage with their classmates in a safe environment. Students can each choose a different character from *Lord of the Flies* and create a profile complete with school history, favorite songs, quotes, television shows, books, movies, and causes. For example, Piggy might select "She Blinded Me with Science" for his song, and post photos of Charles Darwin and Albert Einstein on his wall. He might list "Mensa International" as his "cause" and invite others to "like" it. As students review the novel, they can post messages and respond to each other's posts in character. For example, a littlun might post, "I want my mommy," and Jack might reply, "Quit your squealing!" See samples and create fake walls for free at <http://ClassTools.net>. Discuss as a class: How do these profiles help you understand the personalities of the main characters and how they are changing?
2. Students love creating avatars such as the players in Wii games and the "WeeMees" in WeeWorld.com. A free site where avatars can serve as a learning tool for *Lord of the Flies* is voki.com. Ask groups to create avatars whose dress and background are clear indicators of the character they represent. For instance, students might dress Jack's avatar in war paint to represent his savagery, or Piggy's avatar in glasses to signify his logic and the importance of this symbol. They can choose an island background and a British voice to narrate their script. Written by students and voiced by microphone, telephone, or keyboard (text to voice), the script reveals the character's inner thoughts, inferred or paraphrased by the students. An advanced assignment might be to create two avatars, one for the character as society sees him/her, and one representing his/her true identity. One of Golding's conflicted characters would work well here, such as Ralph or Simon. Teacher tips, lesson plans, and student samples are available at <http://voki.com>.
3. When students analyze similarities and differences between themes in two texts, they improve their comprehension of

each text, and they develop awareness of how theme is created. Show students Simon's death scene from the film version of *Lord of the Flies* <http://www.youtube.com/watch?v=dpOMs7qcW8U> and Roo's death scene from the film version of *The Hunger Games* http://www.youtube.com/watch?v=dkrXDX_D_5w.

Ask students to pay particular attention to how the bodies are treated after death. Students can collect similarities and differences on a two-columned chart labeled "common elements" and "uncommon elements." After they have viewed the scenes and composed their charts, ask students to discuss: How does the treatment of a child's death scene in these two texts inform the common theme of lost innocence?

- Challenge groups with the following scenario: You and your teammates have formed a production company. Your assignment is to scout locations, props, cast, and more for an upcoming film production of *Lord of the Flies*. You are to share and defend your choices through a Voicethread.com presentation, a free, collaborative platform where students can add digital images, video, music, and voice narration to bring their writing to life. The Voice Thread is similar to a student podcast, with background images and audio added. The producer has one rule: your team must not "borrow" any ideas, pictures, or cast from film productions of the novel. Together with the producer (the teacher), the class will decide who receives the contract. Choose *four* of the following production components to research, present, and defend in your Voice Thread.
 - Setting (crash site, island, jungle, mountain)
 - Casting (for one or more of the major characters: Ralph, Jack, Piggy, Simon)
 - Soundtrack (music of the era, music that is appropriate for the production)
 - Backstory (WWII Era England—clothing, education system, treatment of children)

- Costumes (school uniforms, pilot uniform, naval officer uniforms, glasses)
- Props (pig, conch, rocks, backpacks, luggage, plane, others)

For each component, research and create a Voice Thread slide that includes the following:

- an image representing the component
- an identifier (a description of what this image actually is)
- a text excerpt (the line or lines from the novel that led you to choose this particular image)
- justification (analysis of how this image and this text align)

You'll also need a title slide with your production company's name & members, creating a total of five slides.

- Students familiar with the elaborate public relations teams in *The Hunger Games* will enjoy the politics of this activity, as will fans of "Team Jacob" and "Team Edward" from *Twilight*. Divide students into two teams, "Team Ralph" and "Team Jack." Students on each team will serve as mentors, escorts, and stylists to the two "candidates." Teams will "style" their candidate, write his speeches, and perhaps even create logos and posters that illustrate the beliefs of their leader, as supported in the text. The leader of each team will present a speech representing his views to the entire class, followed by a class vote for their leader of choice. Students should be reminded that while having fun, their purpose is to illustrate the differing points of view and characterization of the two boys, using specific textual support from the novel to back up their claims. An extension that will allow for creativity and critical thinking is to allow for "third-party candidates." Students might opt for Simon or Piggy as their leader.
- Literary criticisms provide additional insight and development of themes discussed throughout the reading of *Lord of the Flies*. Students further benefit from

reading criticisms when they incorporate them in literary research papers. Critical reviews can be found through the use of Google Scholar, in school libraries, and in online subscription services. A discussion of research strategies and source validity is helpful in order to discourage online searches of Internet work that has never been pre-published or vetted before an editorial board.

Directly on the printed or photocopied critical essay, ask students to highlight main ideas and summarize paragraphs in the margin. This note-taking step discourages summaries that are simple translation and instead encourages comprehension of global concepts prior to writing the summary. Ask students to write a summary which introduces the author, title, and focus of the article before presenting an explanation of the critic's main ideas. Along with the summary, students should include a works-cited entry that includes the criticism's original and reprint publication information. After summaries are submitted, ask students to present their critic's ideas to the class for discussion. When other students react or follow up with a similar or opposing criticism, a natural, student-led discussion often ensues.

7. Ask students to create a class website about *Lord of the Flies*, including information and analysis on character, theme, style, historical background, and more. The class can use Weebly.com, a free website builder, where in 1-2 class periods they can choose a stock background and organize their thinking about the novel in a digital environment that can be shared via Facebook, Twitter, or the classroom digital projector. Each component of the website gets its own tab, which looks like a file folder on the top or side of the home page. Within these tabs, students cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. The class might choose to build one

webpage, with different groups designing each tab, or small groups can each create their own Weebly. Once complete, the website, or Weebly, can be published online, providing an authentic audience for student writers and evaluators. Students can view examples and start building at <http://www.weebly.com>.

8. In this cooperative learning activity, divide students into groups of four or five. Assign each group one of the major themes that have been addressed throughout the reading of *Lord of the Flies*, such as the individual versus society, loss of innocence, and the darkness of human nature. In front of large sheets of paper posted around the room, groups meet at one of the posters, which are pre-labeled with the names of the themes. Students brainstorm and write down all textual evidence and commentary they can think of about the theme. When the teacher says, "switch," students move to the next poster and read what the previous groups have written before adding their own ideas. The activity continues until the groups have seen and contributed to all themes and have returned to their original poster to discuss what has been added by classmates.
9. Mash-Ups (made popular on the hit television series *Glee*) are combinations of two or more songs, stories, or even computer applications. Literary mash-ups provide students with a real audience for their writing and if they wish, feedback from both peers and professionals. Also known as fan fiction, mash-ups are one writer's spin on someone else's story. Set in the fictional universe of students' favorite TV shows, films, or books, mash-ups and fan fiction stories are based on a published author's characters or plot. For instance, Ralph from *Lord of the Flies* might encounter Katniss Everdeen from *Hunger Games* at Walmart, and from there, they might equip themselves and plot to avenge the deaths of Roo, Simon, and Piggy. Ask students to choose

one or two characters from another play, novel, movie, or T.V. show and create a story based on Golding's *Lord of the Flies*. To provide opportunity for publication as well as feedback, invite students to post their stories on one of several web-based fan fiction sites, like <http://Fanfiction.net> or <http://Fictionalley.org>.

10. Students who are critical thinkers need to evaluate multiple sources of information in order to address a question or solve a problem. The NY *Times* Opinion pages provide an excellent opportunity. They pose the question: What's behind the dystopian trend in novels for teenagers, and why is there so much demand for it? Seven YA novelists and educators offer their answers, and readers are asked to respond via blog at <http://www.nytimes.com/roomfordebate/2010/12/26/the-dark-side-of-young-adult-fiction>. Now that students have read *Lord of the Flies*, ask them to address this question by reading the debate and posting their own reflection.

III. EXTENDED READING

The following novels and films are excellent for both independent reading or literature circles where each group of students reads or views a different work on the same theme. Ask students for their own additions to the list.

Dystopian Literature

- Blade Runner*. Dir. Ridley Scott. Warner, 1982.
- Bradbury, Ray. *Fahrenheit 451*. NY: Simon and Schuster, 1953.
- Collins, Suzanne. *The Hunger Games*. NY: Scholastic, 2008.
- Condie, Ally. *Matched*. NY: Dutton, 2010.
- Huxley, Aldous. *A Brave New World*. London: Chatto & Windus, 1932.
- Lowry, Lois. *Messenger*. Boston: Houghton, 2004.
- McCarthy, Cormack. *The Road*. NY: Knopf, 2006.

- Oliver, Lauren. *Delirium*. NY: Harper, 2012.
- Orwell, George. *1984*. London: Secker & Warburg, 1949.
- Roth, Veronica. *Divergent*. NY: Harper, 2011.
- Total Recall*. Dir. Paul Verhoeven. Lions Gate: 1990.
- Westerfield, Scott. *Uglies*. NY: Pulse, 2006.

Survival Tales

- Cast Away*. Dir. Robert Zemeckis. Dreamworks: 2000.
- Dashner, James. *The Maze Runner*. NY: Delacorte Press, 2009.
- DuPrau, Jean. *The City of Ember*. NY: Random, 2004.
- I am Legend*. Dir. Francis Lawrence. Warner: 2007.
- Ralston, Aron. *127 Hours: Between a Rock and a Hard Place*. Atria, 2010.
- Read, Piers Paul. *Alive*. NY: Harper, 1975.
- Sachar, Louis. *Holes*. NY: Farrar, Straus, & Giroux, 1998.

Allegories

- Adams, Richard. *Watership Down*. London: Rex Collings, 1972.
- Anderson, M.T. *Feed*. Somerville, MA: Candlewick, 2002.
- Gaiman, Neil. *The Graveyard Book*. NY: Harper, 2008.
- L'Engle, Madeleine. *A Swiftly Tilting Planet*. NY: Farrar, Straus, & Giroux, 1978.
- Lewis, C.S. *The Lion, the Witch, and the Wardrobe*. London: Geoffrey Bles, 1950.
- Orwell, George. *Animal Farm*. London: Secker and Warburg, 1945.
- Rowling, J.K. *Harry Potter and the Sorcerer's Stone*. London: Bloomsbury, 1998.
- Saint-Exupery, Antoine de. *The Little Prince*. NY: Reynall & Hitchcock, 1943.

Star Wars. Dir. George Lucas. 20th Century Fox, 1977.

Tolkien, J.R.R. *The Hobbit*. London: Allen & Unwin, 1937.

Loss of Innocence

Anderson, Laurie Halse. *Speak*. NY: Farrar, Straus, & Giroux, 1999.

Boyne, John. *The Boy in the Striped Pajamas*. NY: Random, 2006.

Knowles, John. *A Separate Peace*. London: Secker and Warburg, 1959.

Kidd, Sue Monk. *The Secret Life of Bees*. NY: Penguin, 2002.

Lee, Harper. *To Kill a Mockingbird*. NY: Lipincott, 1960.

McCarthy, Cormac. *All the Pretty Horses*. NY: Knopf, 1992.

Salinger, J.D. *Catcher in the Rye*. NY: Little, Brown: 1951.

Zusak, Marcus. *The Book Thief*. NY: Knopf, 2006.

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NOTES

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 The Kite Runner
 Listening is an Act of Love
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 ■ Lord of the Flies
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 ■ The Merry Adventures of Robin Hood

The Mousetrap and Other Plays
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