

Track the key symbols in the novel and their significance

Use the **empty sections** to consider the **meaning, role** and **development** of the following symbols. You need to include quotations for each symbol from **different chapters** of the novel. Try and generate **multiple** interpretations. You do not need to write in full sentences.

- The conch shell
- Piggy's glasses
- The signal fire
- The beast
- The lord of the flies
- Ralph, Jack, Piggy and Simon

- The conch shell

○ Piggy's glasses

○ The signal fire

○ The beast

○ The lord of the flies (the head on the stick)

The characters:

o Ralph, Jack, Piggy and Simon

Character Word Bank

Task: Label the words to describe the following characters: Ralph, Jack, Simon, Piggy and Roger.

Aggressive	Visionary	Physically strong	Barbaric
Introspective	Pugnacious	Compassionate	Sensible
Ironically short-sighted	Innocent	Athletic	Anarchy
A thinker	Common sense	Is killed in the dance during the storm	Physically weak
Outsider	Just	Integrity	Shy
Enjoys teasing and hurting others just for fun	Is seen as weak because of his fits	Becomes a savage terror	Satanic
Purity	Christian martyr	Prophetic	Jack's lieutenant
Intelligent	Overweight	Arrogant	Dictator
Interested in the best for all	Fairness	Morality	Christ-like figure
Naturally democratic leader	Usually controls his cruel side	Cunning and sneaky	Primitive
Sensitive	Kind	Red hair	Horror
Tries to get across big ideas	Dark and brooding	Kills Piggy	Ends up ruling the island
Sadistic	Cruel	Law and order	Chief of the savages
Voice of reason	Dominant	Protagonist	Antagonist
Strange	Practical and determined	Callous	Childish

Background information

- From 1939 during the Second World War, Golding served in the Royal Navy in command of a rocket ship. He was involved in the bombardment and sinking of enemy ships, the Battle of the North Atlantic and the Normandy Landings. The character of the naval officer in the final moments of the novel may have been a persona he was familiar with. During his wartime service he witnessed and contributed to vast destruction and human suffering.
- The end of the Second World War left him pessimistic and bitter about the future of mankind and our capacity for humanity or 'civilisation': he felt despair at the 'discovery' of the concentration camps as well as the use of the atomic bomb as a way of bringing about an end to the conflict. The war led him to believe in the **innate evil of humanity**. We are trapped by **original sin**.
- The novel is set during a time of global conflict. His original draft of the novel, rejected by his publisher, included an opening chapter that looked at a nuclear war which caused the boys' evacuation from England and their crash. This fictional background may also explain Piggy's

Good and Evil

- Christianity argues that there exists a continual battle for our souls between God and Satan. It is important to note that Christians also believe that God gave human beings the power of **choice** when he expelled them from the Garden of Eden: they may be inherently flawed, but they can make the choice to struggle to be good. A similar battle between good and evil is shown in the novel, a further way in which 'Lord of the Flies' is a **microcosm**.

Questions:

Which characters are involved in this battle and what sides do they take?

How does Golding explore and represent the idea of choice in the novel? Refer to two specific moments, although this does not need to be a PEE paragraph

Consider how SamnEric link to the idea of choice – in particular their actions and the events at the end of the novel – make this a PEE paragraph

The Island

- This is geographically and culturally isolated. It is lost in the midst of the ocean. The island is representative of **nature**, and perhaps by being surrounded by nature they too revert to the

innate natural state as barbarians. **Alternatively**, nature could be the true image of purity, not the children: a kind of **Garden of Eden** and an unspoilt paradise that is destroyed and poisoned by the introduction of the children who set fire to it, fear it, and taint the ground with blood. Interestingly, the island also has a **serpent** (an early description of the beast by the littleuns). The use of the island as symbol helps to make the novel an **allegory** which explores the Bible, in particular the **Book of Genesis** about the creation and fall man.

Write a definition of the term **allegory** _____

Consider the ways in which this novel is **allegorical** – try and generate two **alternative interpretations**:

Literary and narrative techniques

Put a tick beside the techniques that are used in the novel to make place, them, character and plot particularly **vivid** and **intense**:

Pathetic Fallacy	Foreshadowing	Flashbacks	Humour
Dialect and colloquialisms	Personification	Enjambment	Metaphor
Rule of Three	Rhetorical Questions	Similes	Alliteration

Choose the four most important literary and narrative techniques and find examples from the text. Analyse them in detail, including word-level analysis and alternative interpretation. **Consider WHY Golding has chosen to use these specific techniques.** You do not need to write in full sentences.

<u>Point</u>	<u>Evidence</u>	<u>Explanation</u>

Annotate the following extract in as much detail as possible:

As they came to the last slope, Jack and Roger drew near, changed from ink-stains to distinguishable figures. By common consent they stopped and crouched together. Behind them, on the horizon, was a patch of lighter sky where in a moment the moon would rise. The wind roared once in the forest and pushed their rags against them.

Ralph stirred.

"Come on."

They crept forward, Roger lagging a little. Jack and Ralph turned the shoulder of the mountain together. The glittering lengths of the lagoon lay below them and beyond that a long white smudge that was the reef. Roger joined them.

Jack whispered.

"Let's creep forward on hands and knees. Maybe it's asleep."

Roger and Ralph moved on, this time leaving Jack in the rear, for all his brave words. They came to the flat top where the rock was hard to hands and knees.

A creature that bulged.

Ralph put his hand in the cold, soft ashes of the fire and smothered a cry. His hand and shoulder were twitching from the unlooked-for contact. Green lights of nausea appeared for a moment and ate into the darkness. Roger lay behind him and Jack's mouth was at his ear.

"Over there, where there used to be a gap in the rock. A sort of hump - see?"

Ashes blew into Ralph's face from the dead fire. He could not see the gap or anything else, because the green lights were opening again and growing, and the top of the mountain was sliding sideways.

Once more, from a distance, he heard Jack's whisper.

"Scared?"

Not scared so much as paralysed; hung up here immovable on the top of a diminishing, moving mountain. Jack slid away from him, Roger bumped, fumbled with a hiss of breath, and passed onwards. He heard them whispering.

"Can you see anything?"

"There -"

In front of them, only three or four yards away, was a rock-like hump where no rock should be. Ralph could hear a tiny chattering noise coming from somewhere-perhaps from his own mouth. He bound himself together with his will, fused his fear and loathing into a hatred, and stood up. He took two leaden steps forward.

Behind them the sliver of moon had drawn clear of the horizon. Before them, something like a great ape was sitting asleep with its head between its knees. Then the wind roared in the forest, there was confusion in the darkness and the creature lifted its head, holding towards them the ruin of a face.

Ralph found himself taking giant strides among the ashes, heard other creatures crying out and leaping and dared the impossible on the dark slope; presently the mountain was deserted, save for the three abandoned sticks and the thing that bowed.

Question:

How do you think Golding makes this moment in the novel so frightening?

