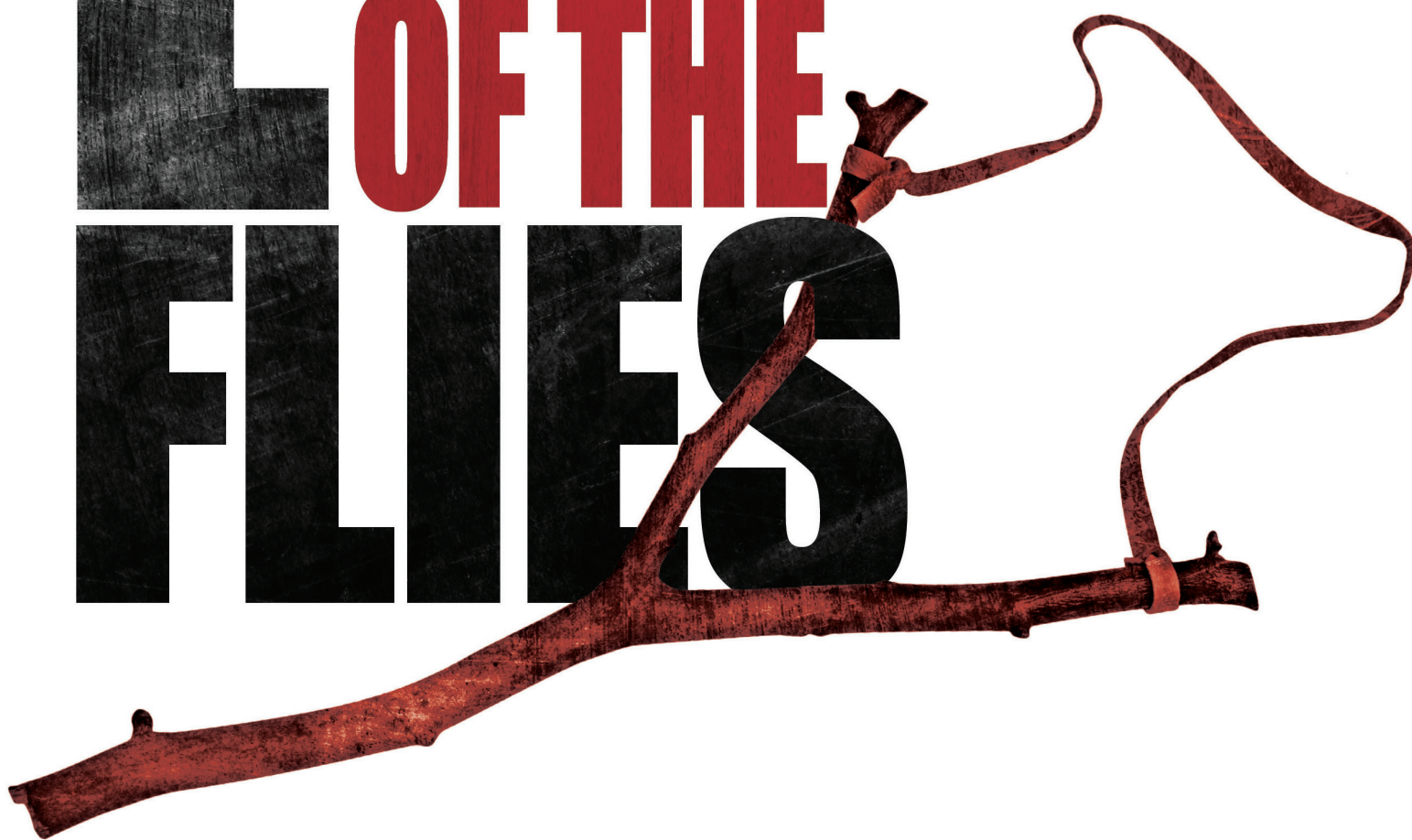


LORD OF THE FLIES



Resource Pack

Written by Mark Palmer

Director of Learning for Creative and Media, Wildern School, Southampton

mousetrap
THEATRE PROJECTS

REGENT'S PARK
**OPEN
AIR**
THEATRE

Commissioned by Mousetrap Theatre Projects and Regent's Park Open Air Theatre

Cast

(in alphabetical order)

George Bukhari	Piggy
James Clay	Jack
Sam Clemmett	Bill
Theo Cowan	Henry
Matt Ingram	Roger
Jordan Maxwell	Maurice
James McConville	Sam
Stuart Matthews	Eric
Alistair Toovey	Ralph
Joshua Williams	Simon
Harrison Sansostri	Perceval
Spike White	Perceval
Adam Thomas Wright	Perceval
Ken Christiansen	Military Officer

Creative Team

Timothy Sheader	Director
Liam Steel	Co-Director
Jon Bausor	Designer
Nick Powell	Composer & Sound Score
James Farncombe	Lighting Designer
Mike Walker	Sound Designer
Pippa Ailion	Casting Director
Kate Waters	Fight Director
Barbara Houseman	Voice Coach and Text Consultant
Matthew Hellyer	Associate Designer
Majella Hurley	Dialect Coach

Lord of the Flies

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INTRODUCTION

“We can do whatever we like can’t we?”

Welcome to the Education Pack for the Regent’s Park Open Air Theatre’s new production of *Lord of the Flies*. This spectacular production will transform the stage of the Open Air Theatre, where the audience will become part of a ‘real’ plane crash. It is highly recommended for anyone who is delivering a Scheme of Work on William Golding’s original novel, or indeed anyone who would benefit from taking their students to see a theatrical re-imagining of a literary masterpiece.

This pack has been developed with a range of cross-curricular ideas suitable for students from KS3 to KS5. There are activities for students of art and design, ICT, drama, dance, English, maths, music, citizenship, PSHE and SEAL. The pack can be read in its entirety, or dipped into as appropriate.

We hope that this Pack, and the Open Air Theatre’s production, will be just a starting point for your ongoing study of *Lord of the Flies* and that the activities will help to engage your students in one of the most important stories in 20th Century literature.



BACKGROUND

“I’ll be chief. For ever and ever, amen.”



William Golding came from a family in which radical ideas were encouraged. He was born in 1911 to Alec and Mildred Golding in his Grandmother’s house at St Columb Minor, near Newquay in Cornwall. His father Alec was a schoolmaster at Marlborough Grammar School, the school which Golding would later attend himself. Alec was a socialist and his mother was sympathetic to the cause of women’s suffrage.

As a child, Golding was a dedicated reader. He later recalled:

“I remember I could read but I don’t remember how old I was when I learnt. I remember knowing how to read and knowing too that my parents were not aware of my ability. I tried to tell them but could not get through to them or convince them, so I went off, puzzled, and continued reading.”

Golding studied natural sciences at Marlborough and later at Oxford University, switching to English and graduating with a BA in English and a Diploma in Education. He followed his father into the teaching profession, before joining the Royal Navy and seeing active service during the Second World War. His experiences in command of a rocket ship undoubtedly coloured his view of the world, and of the human condition. Later, recalling his wartime service, he remarked that *“man produces evil, as a bee produces honey.”*

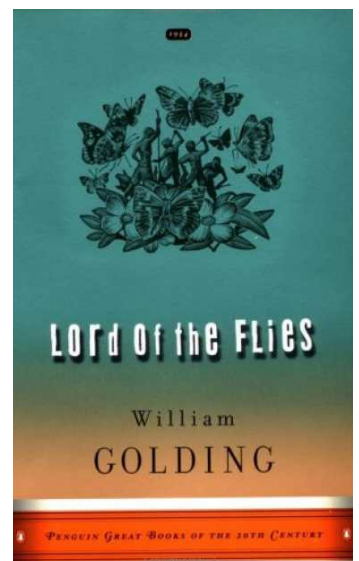
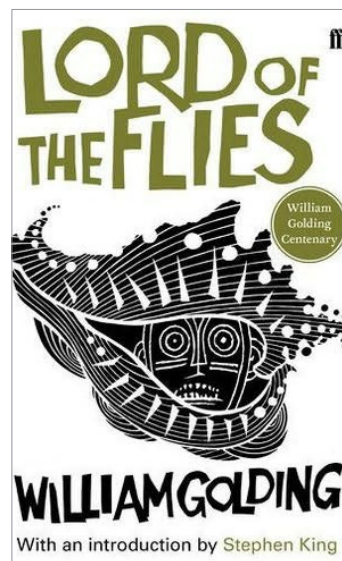
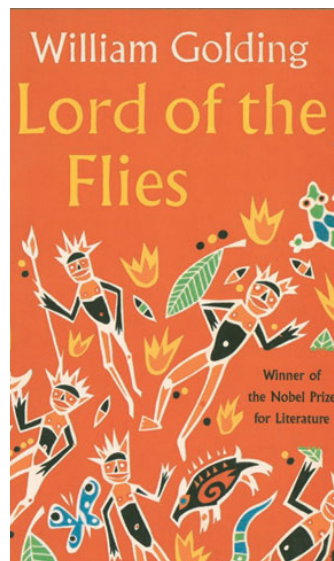
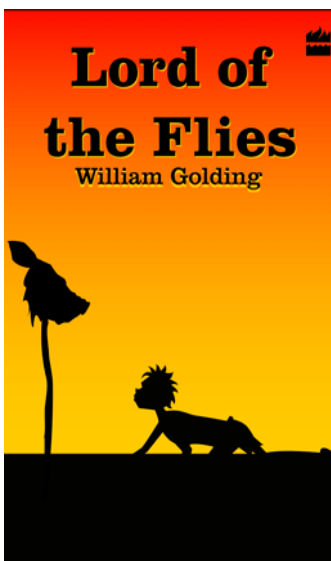
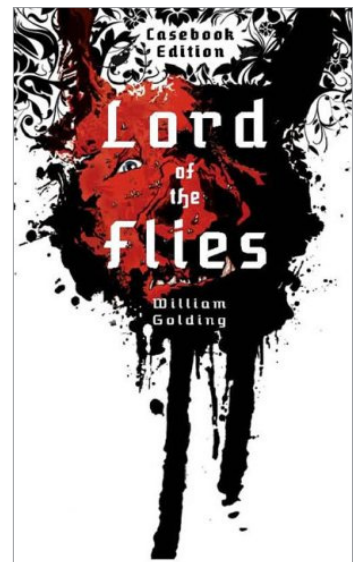
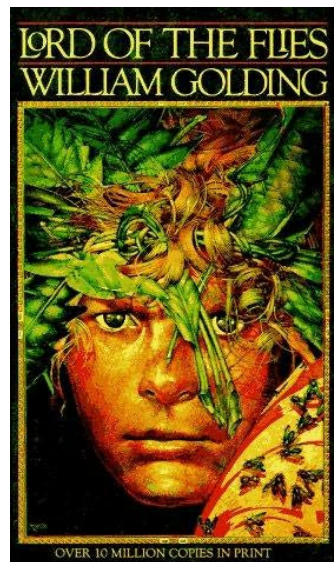
His wartime experiences included involvement in the sinking of the Bismark, the German battleship, in 1940 and participation in the Normandy invasion in 1944. These events shaped both Golding’s view of humanity and also his feelings about himself. When he returned to teaching at the Bishop Wordsworth’s School in Salisbury, he began writing. He believed that human beings were not innocent and that, left to our own devices, we would revert to base instincts and a ruthless, dark and extreme side of human nature would be revealed. This belief became the basis for *Lord of the Flies*.

The success of *Lord of the Flies* allowed Golding to leave teaching and to concentrate on his writing, but his views did not change and he began drinking heavily. A sense of guilt at his own behaviour seems to have been a contributory factor to his unhappiness, as well as the haunting nature of his Second World War experiences. His son David was born with a club foot and Golding felt that he treated David badly

in childhood. His biographer, John Carey, believes that Golding was also haunted by the memories of girlfriends that he treated badly. Carey had access to Golding's unpublished memoirs, written for his wife, in an attempt to explain what the author saw as his “*monstrous*” character.

Carey sums up Golding in his postscript to the biography like this: “*He saw the seeds of all evil in his own heart and found monstrous things, or things he accounted monstrous in his imagination.*”

William Golding's initial manuscript for *Lord of the Flies* did the rounds of the publishing houses, even being rejected initially by its eventual publishers Faber and Faber, its reader calling it an “absurd and uninteresting fantasy”, concluding that it was “rubbish and dull”! After being rescued by Faber's Charles Monteith and published in 1954, Golding went on to win the Nobel Prize for Literature in 1983. He died in Perranarworthal in Cornwall in 1993.



VISION

“If there is a beast then lets find it.”

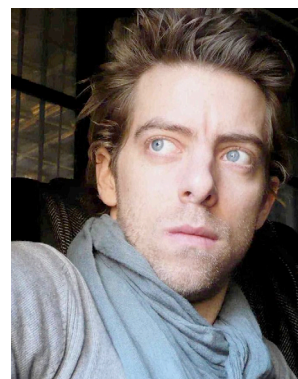
The creative team for Lord of the Flies discuss their vision for this new production and the challenges of staging it at the Open Air Theatre in Regent’s Park. With contributions from Timothy Sheader, Director, Liam Steel, Co-Director and Jon Bausor, Designer.



Timothy Sheader, Director



Liam Steel, Co-Director



Jon Bausor, Designer

THE SPACE

Every play has to be re-imagined for this space, including *Lord of the Flies*. For instance, we will start in daylight and, at evening performances, end at night, which is already different to the script. Also, our audiences react differently in this space to the way that they react in a traditional venue. They react differently when they can see each other. With light and weather to contend with, truly every single performance will be different. The weather is all part of the experience at a venue like this. It’s unique and different. It’s thrilling and it adds to your experience of being here.

THE DESIGN

We’re in a world where planes get blown up in the sky. The Open Air Theatre itself is on the flight path into Heathrow. Theatre is often just about sitting and watching a play and then going home. We wanted

this to be different. We wanted the audience to be part of the plane crash, and so we bought a plane which is going to be a major part of our set. However, it's not like a set that you'd see in the traditional theatre, this set is real. As the audience come in to the space, everything will be alive and smoking, bits of landing gear and bits of tyres. As the play begins, the plane will become our climbing frame set, part of the 'game' that the boys are playing. The set lets us into the pretence that this is all a game. The conceit is that everything is symbolic. The tail of the plane (five and a half metres high) becomes the mountain, for instance, and by the interval, the audience will know we're not looking at a plane anymore. The pieces will stand for something else. Later on, it will start to come apart. The set will be like a beached whale, rotting away and becoming a skeleton.

THE PLAY

This is a show that the actors will need to prepare for psychologically. It was written for a black box theatre without any specific solid structure. Any part of that black box could become anything that you want. Here, we have more 'set' and that's a big part of it.

THE BACKGROUND

The play is written in a very 1950's style. Some of the dialogue is a bit imperialistic, very Eton, but we don't have to interpret it like that. Our interpretation is going to be contemporary. We're going to play the background as the war on terror, rather than the Second World War. After all, both the novel and the play are about the internal nature of human beings, not about war. It's going to be a visceral experience for the audience, with the boys living like crazy people in a garbage heap. The actors are going to need real physicality – they're in an adventure playground with a real sense of danger. These boys have no fear and we need to see that. We're creating a big production. We are creating a thriller and we are rediscovering Golding's work.

THE VISION

We are going to tell the story through the eyes of Ralph and this is the one big change from the way that the novel is written. The book itself is about how these boys behave and their internal conflicts. That's not inherently dramatic. The play, on the other hand, is dark, pessimistic, pitting reason against instinct, goodness versus savagery. Ralph survives by accident because somebody intercepts at the last minute. In fact, in the play, Ralph is the only one who cries – in the novel, all of the boys do. This has the effect of making the others in some ways more evil, because as an audience you don't forgive them. In the novel, they all return to being little boys – in the play, again, only Ralph does. Ralph is our shred of hope. Golding himself was inherently pessimistic. His views were fashioned by experiences

in the Second World War. He believed that we are all inherently brutes. Ralph is concerned that the people who are coming to save them will be worse versions of the savages that the boys themselves have become. He wonders what sort of world they will be coming back to. His self awareness leaves us with hope at the end of the play. Perhaps we haven't all been born to original sin, as Golding suggests. The young man Ralph gives us hope for the future.

THE STUDENT EXPERIENCE

We want students to relate to the piece. We want them to imagine that this could happen to them and to think that they might have to make these decisions. We want them to consider what it means to be civilised and what society is all about. These days we tend to live in very small worlds, where all that we really care about is our family and friends. But actually, we have a wider responsibility to decide what rules we want to live by and what we expect of ourselves and of others. We drop litter because we don't really care about our environment. The rules of a civilised society, even in such a small way, seem not to apply. We want students to re-examine their attitudes, but also to leave the show with hope that things can be better.



THE STORY

"It's an adventure, stupid!"

As the play begins, it is clear that a disastrous plane crash has just taken place. Strewn all around are the remains of the aircraft, smoking engines and twisted fuselage. The only group of survivors are a small group of boys, from differing backgrounds and of varying ages.

Ralph, a happy, sensible boy, meets Piggy who is fat and short-sighted. They discover a conch shell, which Ralph blows. From different parts of the small island, other surviving boys heed the call of the conch and gather on the beach where they assess their situation. The boys elect Ralph as their leader, with Jack, arguably of more natural 'leader' material, taking charge of a group of boys who will become the 'hunters'. The boys take Piggy's glasses and make a fire. Then Perceval, a younger boy, joins them, bringing news of a 'beastie' in the jungle. The older boys dismiss this story, but some of the others are scared.

Excitement breaks out when Ralph spots a ship on the horizon. The boys jump and scream before deciding to make the fire bigger so that the people on the ship will see the smoke. But they are too late and the ship is gone. Ralph makes his peace with Piggy, apologising for stealing his glasses and losing his temper, but this only reinforces to Jack that the wrong person has been elected. Jack sees himself as a fighting leader, believing that weapons are what they need now.

"We're not savages, you know. But we'll come back with spears."

Some time passes and some of the boys are still worried about 'The Beast'. As they fall asleep, a dead man drops by parachute from the sky and becomes entangled in the trees. Eric sees it first and is so terrified that he can barely move. Jack is told about 'The Beast' and immediately gets himself into fighting mood. Carrying his newly sharpened spear, he rushes into battle. He returns with a slaughtered pig, relishing its destruction and smearing blood onto the faces of his companions.

Ralph calls a meeting, but Jack and the Hunters are too busy severing the pig's head to go. Jack's hunting tribe celebrate their success in killing the pig by dancing a ritual dance during which they get more and more excited. Simon returns, after going off on his own to clear his head and discovering that 'The Beast' is actually just a dead man. However, he returns as the excitement of the group reaches a frenzy and, rather than listening to Simon's wisdom, they fall on him and their ritual dance becomes an almost ritualistic sacrifice as Simon is killed.

Ralph and Jack's groups are now living separately. Ralph's group tries to keep the fire alight, but Jack decides that he wants to teach Ralph a lesson and his group trek down from their mountain encampment to Ralph's shelter. Immediately, once they arrive, they grab Piggy's glasses and start to break up the camp, before leaving with the glasses with which they can make their own fire. Ralph's group decide to make their way to Jack's mountain camp to demand the return of Piggy's glasses. During the ensuing confrontation, Piggy is killed. Jack maintains that the conch doesn't matter in his part of the island and his hunters smash it on the rocks. Ralph escapes. Jack justifies the actions of the group, saying that Piggy was possessed by 'The Beast'.

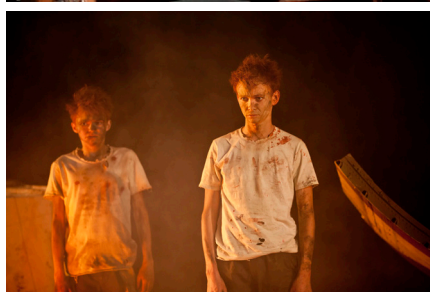
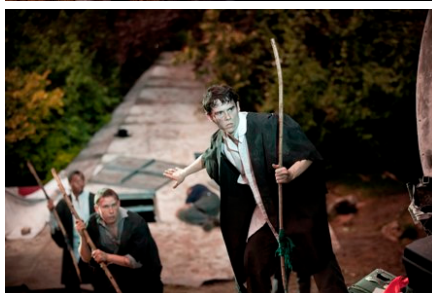
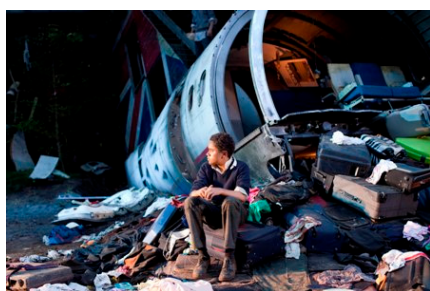
"It's because the beast was in him. And now it's in Ralph. It's in that stupid, stuck up, weak boy."

The group hunt Ralph and taunt him with their plans for his death. Just as they are about to kill him, a Naval Officer arrives. The smoke signals have been seen and the boys are to be rescued. Ralph gathers up Piggy's glasses and cries.

THE STORY

Photocopiable Worksheet

Using the production photographs from *Lord of the Flies*, create your own Photo Story for a magazine that tells the story of the play. You will need to tell the story in as succinct a way as possible, using speech bubbles and narrative where appropriate. Try to make your Photo Story as clear and as visually interesting as possible. Could you create the story from the point-of-view of one of the characters?



THE ISLAND

“This is our island. It belongs to all of us.”

The Island where we initially discover Ralph and Piggy at the beginning of Lord of the Flies is used by William Golding as a microcosm of our society. During the play, it changes from being a place of mystery and adventure, to a place of fear and savagery. The civilised rules that we take for granted are eroded, leading to the characters struggling to exist together. This contrasts with the usual literary view of remote deserted islands, as portrayed in novels such as Robinson Crusoe. Some have argued that the island, in fact, represents the Garden of Eden, initially idyllic, but full of temptations that get the better of its inhabitants. But would your students see their own desert island?

DESERT ISLAND DISCS

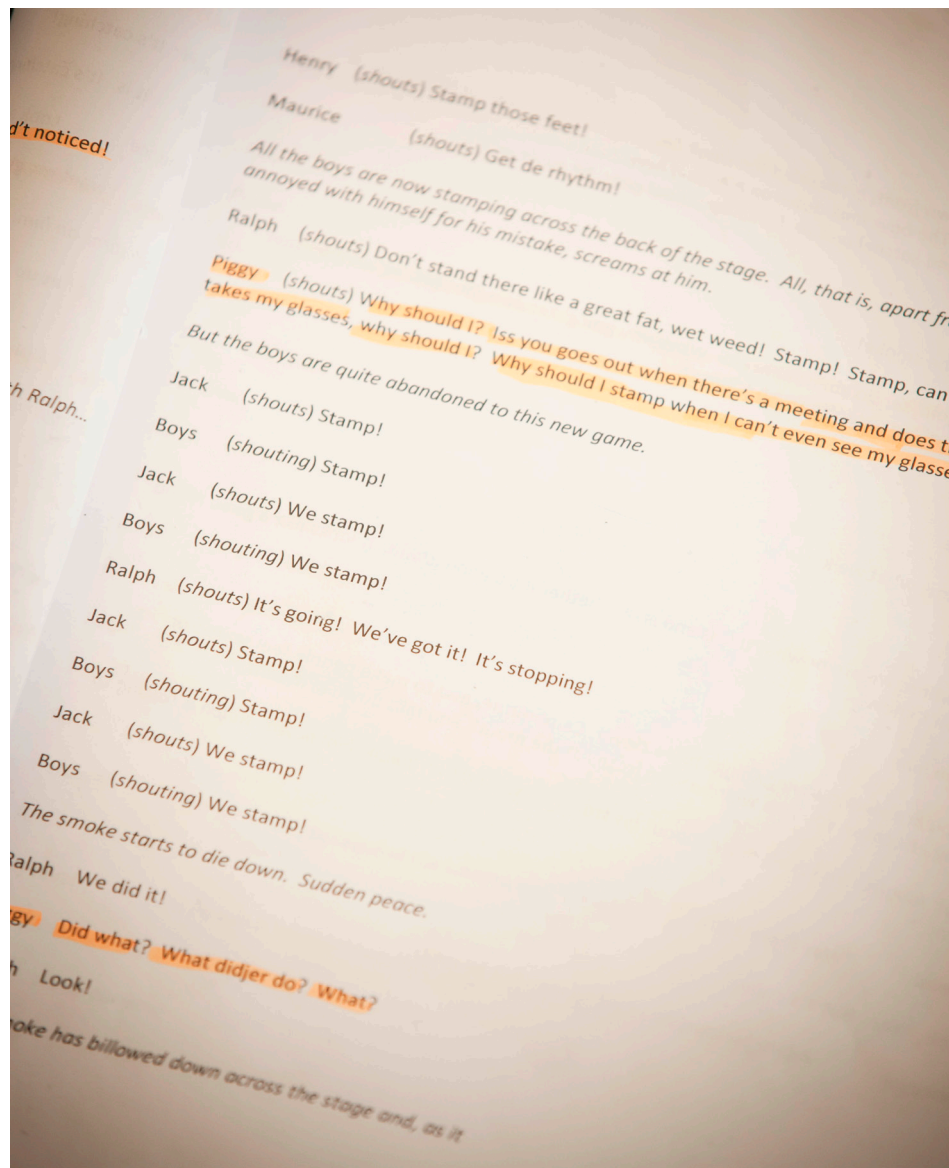
Ask your students to consider their own potential desert island. They should imagine that they have been marooned, but, as with the Radio 4 programme Desert Island Discs, they have been able to salvage eight music tracks to take with them. These can be favourite tracks, or tracks that mean something to them. They should list these, along with explanations as to why they have been chosen. They are then at liberty to select one book and one luxury item to take with them as well. They could discuss their choices with each other, or present their ideas to the class. You could also set up, in true Desert Island Discs style, for students to interview each other to discover more about the reasons behind their choices. These interviews could be recorded as a podcast, along with clips from the tracks that have been chosen. If you can get hold of a copy of *By The Sleepy Lagoon*, by British composer Eric Coates, they could use this as their theme tune, as Desert Island Discs actually does.

EXPLORING THE ISLAND

One of the challenges of staging *Lord of the Flies* is the variety of locations that need to be covered in the course of the play and the relative distance between them. Provide students with the script extract from the beginning of the play where Ralph and the boys look properly at the island for the first time. Ask your students to stage this piece of drama, considering how they can achieve the staging requirements in the most imaginative way. They may decide to use physical theatre, changing levels as the boys climb the mountain, or creating some of the features of the island using themselves. They may want to use rostra blocks to achieve this and this may be appropriate in some cases, but for more able students, the challenges of achieving this with a bare stage will be more interesting to explore.

MAPPING THE ISLAND

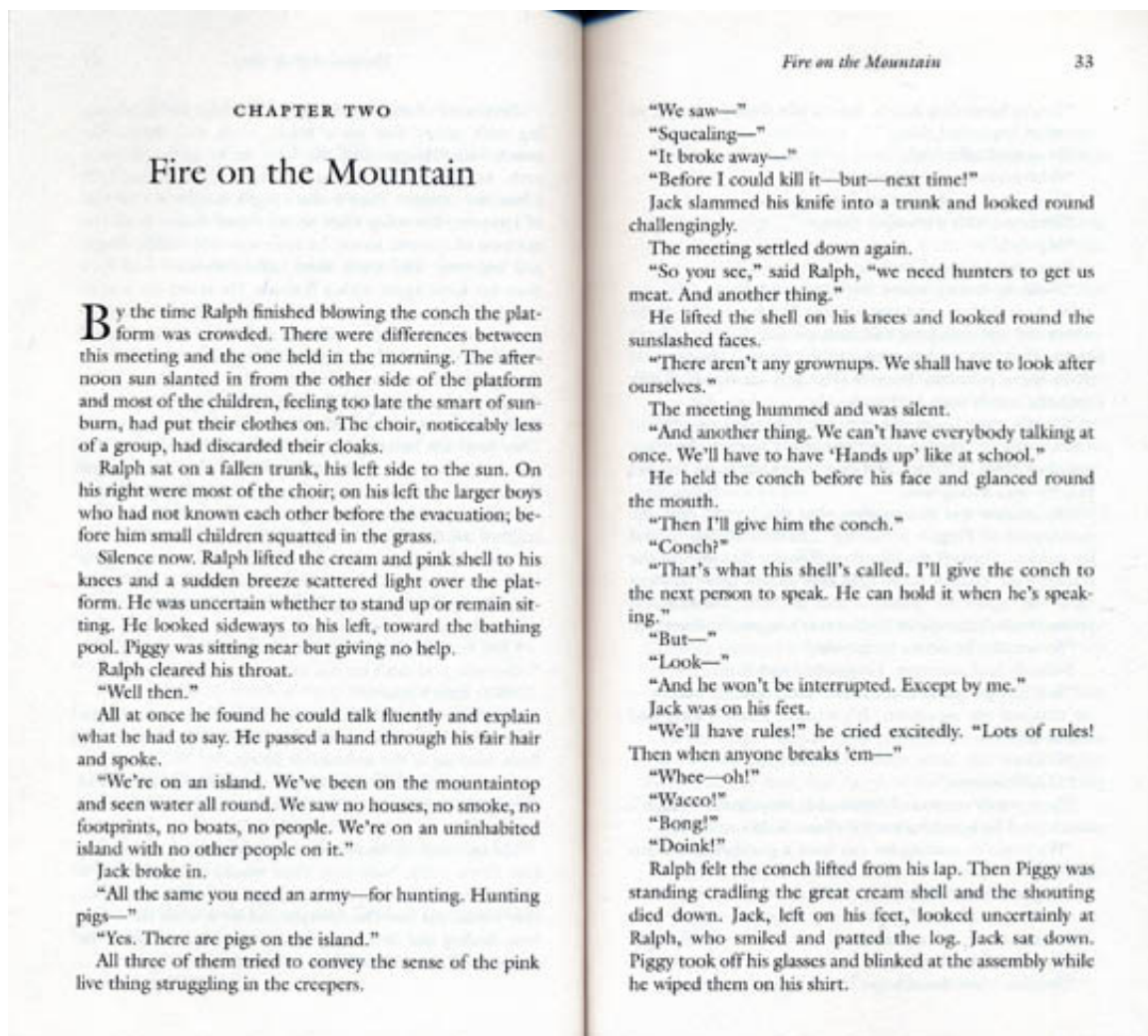
Provide students with William Golding's description of the island on the next page taken from the novel of *Lord of the Flies*. Ask them to also read the script extract from Nigel Williams's adaptation in which the boys describe what they can see, provided on page 15. Ask students to draw their own map of the island, demonstrating their understanding of the plot by marking the key landmarks from the story such as Castle Rock and also places where key events in the story happen, such as Piggy's death. They may need to return to the text to look carefully for details of where these events happen. Should their map look any different at the end of the play, compared to the beginning, to fit in with the symbolism of Golding's story?



NOVEL EXTRACT

Ralph, Jack and Simon climbed the mountain and discovered that they were on an island which was roughly boat shaped, with a mountain, falling down to the sea in cliffs at the blunt end. The mountain sloped gradually into jungle which got flatter towards the pointed end, where it terminated in a rocky promontory, almost a small island, connected to the main island. There was a square shaped jetty of pink rock that cut across the jungle and beach and jutted into the lagoon. This was the platform where the boys held their meetings. A coral reef ran parallel to one side of the island, protecting the lagoon within from the open sea. The other (wild) side of the island was unprotected by a lagoon.

from *Lord of the Flies*
by William Golding



SCRIPT EXTRACT

- Ralph** Listen – I’m leader. *(He still has the shell. He holds it aloft)* And there’s no need for fighting. Because we’re all one gang. One gang. And this is our island. It belongs to all of us. Doesn’t it?
- Piggy** Unless there’s natives
- Jack** If there were natives they would have been here by now...
- Ralph** It’s ours. All ours. I’m sure of it. It looks like that, don’t you think? Look at it. Sand. Blue sea. Those palms. Look at it. There’s no one. No one but us.
- Jack responds to this.*
- Jack** Look up there – there’s a great hill...
- Ralph** Do as a look out! *(He means the top end of the raked stage)*
- Piggy** Hang on!
- Ralph** Hang on where?
- Piggy** Ralph, you’re leader – it’s a meetin’ thass what it’s –
- Jack** It’s an adventure, stupid!
- Piggy** Ralph’s got the conch, ‘e –
- Jack** Ralph, it’s amazing up here...*(He has started to move up the rake)* It’s amazing. You can see right across the island!
- Piggy** *(shouts)* It’s a meetin’!
- Jack** *(shouts)* Ralph, it’s really good. Come on!
- One by one the boys are drifting up to the crest of the stage.*
- Sam** Look over there, it’s –
- Eric** All blue, you can –
- Sam** See right round the –
- Eric** Island!
- Henry** Look at those trees!
- Bill** Brilliant! Brilliant, wonderful, it’s all blue.
- Ralph has joined them.*
- Ralph** *(shouts)* Our island!
- Jack** *(shouts)* Treasure Island!
- Bill** *(shouts)* Coral island!
- Henry** *(shouts)* Castaways!
- Jack** *(shouts)* Three cheers for our island!

from *Lord of the Flies*
adapted for the stage by Nigel Williams
from the novel by William Golding

SONG AND DANCE

“Stamp those feet! Get de rhydmn!”

In 1995, heavy metal band Iron Maiden released a track based on William Golding’s novel *Lord of the Flies*. In many ways, the lyrics sum up Golding’s view of the world, garnered from his experiences in the second world war, particularly his belief that human nature is fundamentally dark and ruthless.

THE SONG

Provide students with the lyrics to Iron Maiden’s version of *Lord of the Flies*. Ask them to relate it to their knowledge of the text. Is it an accurate representation? Ask them to write their own lyrics, which sum up one of the themes of *Lord of the Flies*, chosen from either: Power; Loss of Innocence; Fear of the Unknown; or Civilisation versus Savagery. If you have the facilities, they could do this on Sibelius, Logic or Garage Band. Or they could create their own song using simply percussion instruments. English students could simply write the lyrics, creating their own verse and chorus form. This activity could also be done in combination with the ‘trailer’ activity in the Production section of this pack, providing a soundtrack to the students’ own videos or live action trailers.

THE DANCE

In *Lord of the Flies*, one of the ways that Jack exerts his authority is by trying to make all of the boys join in with his dance in celebration of the pig being killed. Piggy believes that it’s a dance “like savages do” but Jack believes his dance to be a salutation to his leadership.

Ask your students to create their own version of a celebratory hunter’s dance, involving a showcase of power and ritual. It should be a tribal dance, representative of the growth of Jack’s fledgling tribe and Ralph’s loss of leadership.

Ask students to consider what would be an appropriate track to create their dance to. This could be the Iron Maiden version of *Lord of the Flies* mentioned above or any appropriate alternative track.

SONG LYRICS

I don't care for this world anymore
I just want to live my own fantasy
Fate has brought us to these shores
What was meant to be is now happening

I've found that I like this living in danger
Living on the edge it makes feel as one
Who cares what's right or wrong,
it's reality
Killing so we survive
Wherever we may roam
Wherever we may hide
gotta get away!

I don't want existence to end
We must prepare ourselves for the elements
I just want to feel like we're strong
We don't need a code of morality

I like all the mixed emotion and anger
It brings out the animal the power you can feel
And feeling so high with this much adrenaline
Excited but scary to believe what we've become

Saints and sinners
Something within us
To be *Lord of the Flies*

Saints and sinners
Something within us
To be *Lord of the Flies*

Lord of the Flies
Lyrics by Iron Maiden
From the album *X Factor* (1995)

RIGHTS

“It isn’t just kids stuff. It’s serious.”

One of the key things that William Golding is exploring in Lord of the Flies is the innate aggression in the human spirit. On the island, there are no adults to attempt to mediate and no rules to live by, other than the rules that the boys apply themselves. Since 1945, the United Nations worked towards international agreement on children’s rights, with the Convention of the Rights of the Child finally being adopted in 1989. But this is a framework drawn up by adults and Lord of the Flies provides us with an opportunity to explore its principles from an alternative angle.

PRINCIPLES

Ask students to consider Article 15, in which the Convention on the Rights of the Child explains some of the responsibilities that children themselves have.

“In exercising their rights, children have the responsibility to respect the rights, freedoms and reputations of others.”

Ask students to identify key events in *Lord of the Flies* in which the rights, freedoms and reputations of others are not respected. Who are the key characters responsible for demonstrating disrespect in this way? Ask students to imagine that the boys have been repatriated following the Naval Officer’s arrival on the island at the end of the play. Create a mock trial in which Jack is the defendant, accused of breaking Article 15 during his time on the island. What questions would be put to him by the prosecution team as part of the trial and what responses would be given that reflect his character as we know it from the play. Who would be called as witnesses and what would their testimony be? For students of drama, this trial could be begun using the technique of *hotseating*, in which a character is placed in the ‘hotseat’ and answers questions in character. This could then be developed into a role play that dramatically recreates the trial itself.

STRUCTURE

The boys on the island have no choice but to make up their own rules and to decide what they believe in. Ralph is often the voice of responsibility, with Piggy being the adult voice through his regular quoting of his Auntie. The Convention on the Rights of the Child, Article 5, is in some ways in direct conflict with the events in *Lord of the Flies*, as events force the boys to make choices which have very clear consequences.

“Helping children to understand their rights does not mean pushing them to make choices with consequences that they are too young to handle.”

In small groups, ask students to make a list of ten rules that they consider to be the most important rules that they should live by. They should try to imagine that, like the boys in the play, they are starting again, with no societal structure as we know it. What would be their starting point? Are the things that we assume to be moral certainties actually that important when what you need to do is survive?

A summary of the Convention can be found at http://www.unicef.org/crc/files/Rights_overview.pdf

HOME

“There’s no one else in the whole world”

The boys on the island convince themselves that they are on their own, that the rest of the world has been destroyed. In Golding’s novel, this is as a result of war, in Timothy Sheader’s interpretation at the Open Air Theatre, this is as a result of terrorism. Of course, this turns out not to be the case when they are rescued at the end of the play, so what is actually happening at home whilst the boys are creating their own world on the island?

REPORT

The story of *Lord of the Flies* is located exclusively on the island. But back home, the loss of the plane would undoubtedly have been headline news. Ask students to consider the story from a journalistic point-of-view. It is clear from the Naval Officer’s arrival at the end of the piece that the outside world had no idea where the boys were, or even where the plane had come down, as the only way that they were discovered was by the sight of smoke from their fire. Ask students to create their own newspaper article about the loss of the plane. Nobody else other than the boys survived on the island, but did anybody else bail out before the plane crashed and make it to another island or to civilisation? In what ways are people back home in England speculating about the loss of the boys? Students should remember that, in order to be effective journalists, they need to consider the facts that would be known at home, as well as the opinions of experts. Who would it be appropriate to interview on the subject of the plane crash? For the purposes of this exercise, you or your students may need to pinpoint a location for the island, which is not clear in either Golding’s novel or Nigel Williams’ adaptation. Students will also need to decide, in terms of language, whether their newspaper article is contemporary, which would be appropriate for the Open Air Theatre’s re-imagining of *Lord of the Flies*, or whether it will be appropriate to the 1950’s, as per the original text.

NEWS 24

Of course, the trend in television is for 24 hour news. Either as a one-off activity, or as a development of the ‘Report’ activity (above), ask students to develop a dramatic representation of 24 hours in the life of a 24 hour news station, focusing on the day after the plane crash in which the boys from the island went missing. In order to make their dramatisation interesting to watch, they will need to concentrate on important moments during the 24 hour period. These could include the ‘breaking news’ that the plane has been lost, the first interview with the boys’ parents, or perhaps optimistic news that the plane might have been found. For media students, this dramatisation could be filmed, with credits, idents, captions and graphic, as well as interviews and comments, as a video package from the news genre.

TWEET

Ask students to imagine that the boys on the island have been allowed limited communication with home and that they are permitted to communicate via Twitter, with one Tweet each per day. From the point of view of each character, ask students to develop a series of Tweets that reflect different sections of the story. Remind students that each Tweet is limited to 140 characters, which includes spaces and punctuation marks, so they must carefully consider what information to include.



DEATH

“Hunt! Hunt! Hunt de pig!”

Some of the most shocking scenes in Lord of the Flies are those in which characters die. In many ways, we are somewhat sanitised to the idea of death from the wealth of television crime dramas that pervade our screens at home, but there is something particularly disturbing about the idea of children doing the killing, particularly in the way that it happens in the play. So, how can you sensitively explore this element with your students?

GOOD VERSUS EVIL

Start by exploring the nature of good and evil with your students. What do they consider to be a good act and what do they consider to be an evil act? Ask them to suggest where these ideas have come from? Are good and evil fixed things? Are there any areas of the world where views on good and evil are different to ours? Ask students to create their own individual list, without discussing it with anyone else first, of the five virtues that they think are most important in human life. Now ask them to consider the five evils that they consider to be most abhorrent. When this has been completed, ask them to compare their lists and discuss where the differences lie.

Create a debating chamber in your classroom, appointing teams of three that will take both the affirmative and negative lines in these debates relating to *Lord of the Flies*:

- That Jack is really evil
- That the character of Piggy is pathetic and deserves to die
- That Ralph could have prevented the murders of Simon and Piggy
- That children can only be prevented from being evil by the influence of adults
- That all human beings are capable of evil acts

Remind students that they do not have to agree with the statement, but rather construct an argument that either affirms it or negates it. Have the debate, allowing comments from other class members at an appropriate moment.

THE DEATH OF PIGGY

The death of Piggy is both shocking and unexpected. It's also potentially problematic to stage in a way that will have maximum impact on the audience. Read through the script extract with your students, asking them to consider how this important segment of the play could be staged and considering any drama techniques that could usefully be employed.

In groups of 6 or 7, ask them to stage their own version of the events leading up to Piggy's death. Explain to them that they need to mark the moment of Piggy's demise in as poignant a way as possible. In the lead up to him falling off the back of the stage, ask them to consider the possible use of choral speaking, choral movement, slow motion and freeze frame as ways to bring the script to life in a non-naturalistic interpretation.

SCRIPT EXTRACT

Piggy (shouts) Ralph!

Ralph (shouts) Leave him alone can't you?

Jack Standing up for your fat friend?

He almost lunges at Ralph. The fight starts again. Piggy, really almost blind, is panicked by the noise.

Piggy That you, Ralph?

Ralph (shouts) Over here!

Roger (shouts) No here!

And as Ralph is tied up with Jack, Roger steps forward and offers Piggy his hand. Piggy takes it.

Piggy That you, Ralph?

But Ralph is wrestling with Jack. Roger starts to lead Piggy towards the crown of the hill.

This your hand, Ralph?

Roger Yeah. Yeah. This is chunky Ralph you got hold of, Pig.

As Piggy struggles in panic, Roger tightens his grip.

Piggy Let go! Let go cancher?

Roger What's the matter? I'm Ralph! I'm a good, good person. I believe in rescue. Wethcue and shlterth thatth me. And of course I believe in pwetty, pwetty, shellth!

Piggy Lissen –

Roger Come along pig. Pig pig piggy come along!

Bill Hey! Blind man!

Henry Blind man!

Maurice darts forward and buffets Piggy.

Maurice Blind man's buff!

Piggy (screams) Ralph!

But Jack and Ralph are locked to the ground.

Roger Blind man's buff!

Piggy (screams) Ralph!

Ralph (shouts) Piggy, this way!

Piggy (screams) I got the conch, Ralph!

(and as he staggers blindly about, buffeted from one to the other, getting nearer and nearer to the crest of the hill, he holds the shell up.) (shouts)

Look at it you lot!

Roger (shouts) We can see it, fatso! We can see it! *(He twists it out of Piggy's grasp)*

Now we see it! Now we don't!

The shell falls to the ground.

Piggy Where am I? I can't see. Where am I?

Ralph On top of the mountain, blubber. Right on top of the mountain. *(He starts to push Piggy towards the edge)*

Piggy Don't! Don't please! Don't push me! Don't –

Ralph (screams) Piggy!

Piggy (shouts) Ra-alph!

This last shout of his friend's name turns into a scream as Piggy falls off the high back of the stage. The scream is cut short by a heavy, curiously solid sound, as if a large, weighted sack had hit the deck. There is a dead silence.

from *Lord of the Flies*
adapted for the stage by Nigel Williams
from the novel by William Golding

MARKETING & ICONS

“What’s the difference between a boy and a pig?”

The Regent’s Park Open Air Theatre have selected a catapult as a major icon for the show. Their marketing department have intertwined it with the letters of the play title of Lord of the Flies to create a logo that sits perfectly with the venue’s wider branding. Forthcoming plays for the 2011 season utilise a similar idea: an origami hat doubling as a ship for Pericles; jailor’s keys for The Beggar’s Opera ; and rose petals for Crazy for You. So, how can you use this idea of icons with your students?

THE CONCH

Perhaps the most obvious icon in *Lord of the Flies* is the conch. It is a beautiful object, something that represents authority, order and democracy to the boys when they discover it at the beginning of the play. At the end, when it is destroyed by Roger, it is symbolic in both that it is tough to break and also that when it breaks it breaks completely.

Ask your students to create a role play using one of the following quotes from the play as a stimulus:

- You can’t always make people, you know
- A game, is that it? You’re all playing a game?
- If you’re not faithful and loyal then you’re punished
- They’ll come back with their tails between their legs
- Why do you always have to be in charge?

Explain to them that they can create their own story – they do not have to follow the events of *Lord of the Flies*. However, what they do need to include, is a prop, either real or imaginary, which has an iconic place in their story. Their prop should be representative of something that is important in their play. When you all watch the pieces together, after a reasonable period of rehearsal, see whether the audience can work out the nature of the important prop and what it symbolises.



BRANDING

The unique branding for the plays at The Regent's Park Open Air Theatre in 2011 is effective in creating an immediate impression of what the play is about, providing a cohesive 'feel' to the entire season and also locating the plays at the venue itself, as all of the play logos also reflect the branding of the theatre itself.

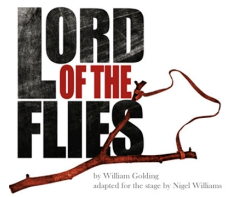
Ask students to consider how this works and also to reflect on whether they think that all of these three considerations have been achieved in the logos for the 2011 season. There isn't actually a catapult in the script of *Lord of the Flies*, so is it the right image for the play's logo? Ask students to create their own alternative branding for *Lord of the Flies*, using the pig's head, the conch, Piggy's glasses, or another symbol of their choosing. This can be done on the photocopiable worksheet, which provides students with the existing branding as a reference point.

As either an extension activity, or an alternative, ask students to create their own logo that reflects the Open Air Theatre's branding. It should feature their name, along with an icon that represents their own character.

REGENT'S PARK



Create your own design that reflects the branding of the
Regent's Park Open Air Theatre



A large empty rectangular box for creating a design.



CHARACTER

“This is the soul of the pig.”

Animals analogies are used extensively in Lord of the Flies, particularly to symbolise the descent of human behaviour to base animal instincts as the microcosm of society that exists on the island begins to break down. The most obvious is Piggy, so called because of his “blubber”, who becomes a major victim of the primitive, aggressive nature of some of the other boys. In fact, the deterioration of their world is symbolised by their development from killing pigs to killing Piggy. At other times, Jack is variously described as “dog-like” and “ape-like” by Golding and the physicality of the Open Air Theatre’s re-imagining of Lord of the Flies reinforces the animal-like qualities of all of the boys.

SOUL

The animal analogies that Golding uses are taken one step further in Philip Pullman’s “His Dark Materials”, in which each person’s soul is reflected in their animal ‘Demon’ which accompanies them all the time, at least in Lyra’s world. Ask students to apply Pullman’s principle to *Lord of the Flies* and consider the most appropriate animal ‘Demon’ for each of the characters in the play. They should consider that the demon should reflect the character’s personality, so whilst a pig might seem the obvious demon for Piggy, this would, in fact, only reflect his physical appearance, not his persona. As he is a common sense character, somewhat scientific and intellectual, but also virtually blind without his glasses, an owl might be a more appropriate demon for Piggy. What animal demons would suit the other characters in *Lord of the Flies*?

JUNGLE TELEGRAPH

These days, we take for granted getting to know celebrities through their regular appearance on reality TV shows. “I’m a Celebrity, Get Me Out of Here”, for instance, uses the Jungle Telegraph as a way of its audience gaining an insight into the thoughts of its various contestants. On “Big Brother”, the Diary Room serves the same purpose. Ask students to imagine that the events in *Lord of the Flies* are, in fact, part of a large reality TV show, although, in this case, it is one where the Producers do not manipulate the action, as in the above examples. As viewers of the programme, as when we are readers of the novel and an audience for the play, we are voyeurs, unable to alter the action. However, in order to understand the characters better and to get a sense of their motivations and intents, ask students to consider their contributions, at key moments, to a ‘diary room’ or ‘jungle telegraph’ called the ‘island journal’. They can either write, in first person, from the point of view of the different characters, perform their contributions as a monologue, delivering them directly to the rest of the class as their audience, or film them in ‘diary room’ or ‘jungle telegraph’ style, to be shared through your interactive whiteboard.

MOTIFS

Ask students to create a piece of choreography that introduces each character in the piece, in a stylised opening to the play. They should think of a motif that represents each character and use this to suggest their style or personality as they are introduced to the audience.



LEADERSHIP

“A meeting’s a meeting and I’m chief.”

*At the beginning of *Lord of the Flies*, the question of leadership is central. Ralph sets up an election, which he is the winner of, but is he actually the best person for the job? Clearly, Jack doesn’t think so, and as the play progresses he becomes leader of his own breakaway ‘tribe’. Jack considers that marking his face with blood and soil identifies him as a leader, whereas to Piggy, possession of the conch is much more qualifying. How should a leader be effectively represented?*

UNIFORM

Traditionally, leaders, particularly military leaders, which Jack aspires to be, are represented through their uniforms. When the boys arrive on the island at the beginning of *Lord of the Flies*, they are a disparate group from a variety of different schools, wearing a rag-bag collection of uniforms.

Ask students to imagine that they could re-design their own school uniform, but that their re-design must take into account some form of hierarchy. First of all, they must decide on an appropriate hierarchy in the school society. Should the prefects at the top of the school be at the top of the pecking order? Does your school have a system of Head Boy and/or Head Girl? Is this okay? And what happens lower down the line? Is it okay for Yr 7, for instance, to be at the bottom of the hierarchy? Should some of the well behaved members of Yr 7 be above some of the less well behaved students in Yr 11, for instance? Is age enough of a factor to entitle you to a place above a younger member, or should other considerations take precedence?

Once this has been thrashed out, ask students to re-design their current school uniform in a way that makes clear the new hierarchy that they have agreed. Who will need to be able to recognise the hierarchy and for what purpose? Will those who are higher up the chain have additional responsibilities? Who will police this? And what happens if they do not live up to their responsibilities?

Have your students really started from scratch in their formation of a potential new school ‘society’, or have they, like some of the boys in *Lord of the Flies*, reverted to the pre-conditioned notion of society that they have been brought up with?

IDENTIFYING THE LEADER

In *Lord of the Flies*, Jack paints his face to show his authority. He considers that anybody who doesn’t do the same is less brave than he is. Ask your students to consider the boys on the island one by one. What sort of people are they? Is Jack really the bravest, or is he simply the most wilful?

In the play, Ralph is the only character who cries. Does this make him a weaker character, or is he stronger by being more in touch with his emotions?

Ask students to design war paint for each character that reflects their personality and their part in the events on the island. In Nigel Williams' adaptation of *Lord of the Flies*, he describes "the filth" on Jack's face as suggesting he is a "native, not guest, of this island." What would be appropriate for Ralph, or Piggy? Students should draw them in order, showing the hierarchy as they see it, making sure that they can justify their decisions, particularly their understanding of the personalities of the characters.



JACK



RALPH

RESOURCE

“What’re you doing? What game is it?”

WEBSITES

Official website for *Lord of the Flies* at the Regent’s Park Open Air Theatre

<http://openairtheatre.org/production/lordoftheflies>

BBC GCSE Bitesize page for *Lord of the Flies*

http://www.bbc.co.uk/schools/gcsebitesize/english_literature/proselordflies/

Official Nobel Prize site, including an interactive online game to test knowledge of *Lord of the Flies*

<http://nobelprize.org/educational/literature/golding/>

Online homework study guide site for *Lord of the Flies*, with chapter summaries, plot, character information and quotes from the novel

<http://www.homework-online.com/lotf/index.html>

BOOKS

Lord of the Flies – EDUCATIONAL EDITION

by William Golding

ISBN: 978-0571056866

Published by Faber and Faber, 2004

Lord of the Flies – ACTING EDITION

Adapted by Nigel Williams from the novel by William Golding

ISBN: 978-0571160563

Published by Faber and Faber, 1996

DVD'S

Lord of the Flies (1963)

directed by Peter Brook

DVD release - Second Sight Films Ltd, 2007

Lord of the Flies (1990)

directed by Harry Hook

DVD Release – MGM Entertainment, 2003

CD

Lord of the Flies – AUDIOBOOK (unabridged)

by William Golding

read by Martin Jarvis

Published by Faber and Faber, 2009