

Background to 'Lord of The Flies'

'Lord of the Flies' - the novel

'Lord of the Flies' is a fable, a story with a moral. It also contains elements of allegory; on one level it is an adventure story of boys on an island and on another level it shows us that evil resides within ourselves. The struggle between Ralph and Jack represents the struggle between democracy and totalitarianism, two opposing ways of organising society.

'Lord of the Flies' is open to many types of interpretation. Golding said 'I decided to take the literary convention of boys on an island...and try to show how the shape of the society they evolved would be conditioned by their disease, their fallen natures.' (The Hot Gates, 1965)

William Golding - Author of 'Lord of the Flies'

William Golding was born on 19th September, 1911, in Cornwall, England. He grew up in Malborough in an old, 14th century house at the end of the churchyard and was fearful of the graveyard and the sleeping dead. Golding's parents tried to bring him up with a scientific, rational view of the world and wanted him to be a scientist.

Golding went to Oxford in 1930 to study science but changed to English Literature. After graduating he worked as a writer, actor and producer with a small theatre group and then became a teacher.

During the Second World War Golding served with the Royal Navy and was profoundly affected by his experiences. After the war he taught at a boys' school in Salisbury and in 1954 published his first novel, 'Lord of the Flies'. Years later he said that writing the book was 'like lamenting the lost childhood of the world'. In 1962 he retired from teaching to become a full time writer.

He won the Booker Prize in 1980 with 'Rites of Passage', was awarded the Nobel Prize for Literature in 1993 and was knighted in 1988. William Golding died in 1993.

Nigel Williams - Playwright and Novelist. Adapted 'Lord of the Flies' for the stage

Nigel Williams was born in Cheshire in 1948, educated at Highgate School and Oriel College, Oxford. He is the author of TV and stage plays, and several novels, including the best-selling 'Wimbledon Poisoner', 'They came from SW19', 'East of Wimbledon' and 'Scenes from a Prisoner's Life'.

The Royal Shakespeare Company at Stratford upon Avon first professionally produced his stage adaptation of 'Lord of the Flies' in 1995. However King's College Junior School, Wimbledon performed the first production, on 3 December 1991 where Nigel's son attended. William Golding came and watched the production.

Nigel Williams writes:

'What Golding's book has is a real knowledge of its subject - schoolboys - and a real conviction that they can represent more than the things they seem. They are animated by an important debate about power, democracy and the good or evil that is within men's hearts, but they are also, all too vividly, real boys of the kind you might find in any school today, forty years after the book was written.' (Lord of The Flies, 1996)

Synopsis of 'The Lord of the Flies'

A group of English school boys, evacuated from a potential war situation, find themselves on a small tropical island after their plane is shot down. There are no adult survivors. They elect Ralph as their chief, despite the claims of Jack Merridew, the choir leader, to be leader. The boys have a meeting to decide what they should do and agree to make a signal fire on top of the mountain to attract passing ships.

After some weeks it is clear that Ralph and Jack have different priorities; Ralph tries to build shelters and keep a fire going that has been lit with the help of Piggy's glasses whilst Jack hunts for pigs. Meanwhile, some boys are scared of a 'beast' they believe is on the island.

While Jack and the hunters are off hunting a ship is seen on the horizon, but the signal fire on the mountain has gone out. The hunters return having killed a pig and proceed to act out the hunt and the killing, chanting and dancing in a circle.

The body of a dead airman lands on the island and is wedged between rocks beside the signal fire on the mountain. Sam and Eric, the twins, are terrified and run down the mountain to tell the others about the 'beast'. The boys assume that it must live on the island in an area that they have not yet been and decide to search the tail-end of the island.

Jack claims Ralph is not fit to be chief. Jack leaves without support, but gradually the boys leave Ralph and join his hunting tribe. Simon has hidden in the forest and watches as Jack and his tribe kill a pig, place its head on an upright spear and offer it as a gift to the 'beast'. Simon goes up the mountain and finds the rotting corpse of the airman and realises that it is not a beast. He makes his way down the mountain to tell the others what he has seen.

Meanwhile, the boys are feasting at Jack's camp fire and they begin a ritual dance. As the dance becomes more frenzied, Simon crawls out of the forest into the centre of the stamping circle and is beaten to death by the boys. His body is left on the beach and carried away to sea.

Sam and Eric, Piggy and Ralph are left to sustain their fire, but have to let it go out at night. Jack's tribe have moved to Castle Rock and as they have no means of lighting a fire, raid Ralph's camp and steal Piggy's glasses.

Ralph, Piggy, Sam and Eric go and see Jack to demand Piggy's glasses back, but find the entrance to Castle Rock guarded. Jack and Ralph argue and then fight. Sam and Eric are taken prisoner. Roger releases a huge boulder that knocks Piggy to his death. Ralph escapes into the forest.

The next day he is hunted like a pig by Jack and his tribe who flush him out of the undergrowth by setting fire to the jungle which quickly becomes out of control. Ralph reaches the beach. A Royal Navy ship has seen the smoke from the island and an officer is standing on the beach. He has come to take the boys off the island.

Themes in 'Lord of the Flies'

- The need for civilisation/The Basic needs of society
- Innocence and the loss of it
- Fear of the unknown
- Blindness and Sight
- Use and Abuse of Power
- The Loss of Identity
- The Problem of Evil in Man
- Betrayal
- Survival
- Bullying
- Justice and Injustice
- Violence and Death
- Leadership

We have used some of the above themes as stimulus for workshops that are included in this pack and can be used with pupils who may or may not have any knowledge of the text.

For those pupils studying 'Lord of the Flies' ask them to research one chosen theme as part of a small group and prepare a presentation on it using quotes from the novel to back up their statements.

For GCSE Drama and Expressive Arts group the themes can be chosen as stimulus for a prepared improvisation piece which does not necessarily need to link to 'Lord of the Flies'.

Character Sketches

Piggy

Pigs are intelligent creatures that are hunted and killed on the island

This parallels the events surrounding Piggy.

- rational and intelligent, overweight and physically unfit
- wears thick glasses
- gets out of breath easily because he has asthma
- poor grammar suggests that he comes from a different social background than Ralph
- thinks logically and has a scientific way of looking at the world
- an outsider
- apprehensive of anything involving physical activity
- severe physical limitations

Ralph

Ralph's name is derived from the Anglo-Saxon language meaning 'counsel'

- well built, athletic
- displays leadership skills immediately
- eager to be rescued and believes desperately that adults will come to their rescue
- needs to be alone to think things out
- responsible and can organise
- tolerant and open-minded
- possesses moral courage
- although he admits to fear, he does not lack courage
- popular and admired
- believes in rules and fair play

Jack

Jack's name is Hebrew in origin and means 'one who supplants'

- leader of the choir and later the hunters
- charismatic, attractive and manipulative
- irritable and quick to anger
- has no time for weakness
- destructive nature
- wants to make up his own rules and is power hungry
- has primitive urges and feelings
- is happy and at home in the forest
- no qualities such as thought and reasoning
- rules his tribe by fear and violence
- used to power
- superficial maturity
- aggressive with violent reactions
- self-confident and arrogant
- irresponsible

**Roger**

His name, which is Germanic in origin, means ‘spear’

- furtive, intense, secretive
- desire to hurt others
- sadistic and irresponsible
- ruthless and coldly violent
- enjoys the freedom of being out of control

Simon

Simon’s name comes from the Hebrew word meaning ‘listener’

- has fits and is ridiculed
- solitary and stammers
- has insight and is thoughtful about the situation
- has the faith that everything will be all right
- represents the spiritual, poetic point of view
- compassionate
- his oddness is the mark of an individual

Maurice

- enthusiastic and easily swayed
- joins in with Jack’s gang and doesn’t consider the consequences
- the joker

Sam

- Eric’s twin brother, younger than the others
- has dominant control over Eric and is the more dominant of the pair

Eric

- Sam’s twin brother, appears much younger than the rest
- follows his brother and accepts his choices

LORD OF THE FLIES - CONTEMPORARY RELEVANCE

**‘Somewhere not very far away,
Somewhere not very long ago’**

In 1993 Jamie Bulger was lured away from his mother in a shopping centre by Jon Venable and Robert Thompson, both aged 10 years. They battered him to death and with this act came a turning point in the public perception of children; the notion of childhood innocence died.

In October 1997 Luke Woodham, aged 16, stabbed his mother, drove to school in her car and shot his sweetheart who had spurned him along with another girl. The police found a ‘Manifesto’ he had written:

‘I am not insane...for murder is not weak or slow-witted. Murder is gutsy and daring...I do this to show society: “Push us, and we will push back.”’

On Tuesday 24th March in Jonesboro, Arkansas two young males aged 11 and 13 years shot dead four children and one adult. As a recent article reported:

‘They had laid an unsophisticated but effective trap; they had set off a fire alarm in order to send the children into the playground to face the gunfire. The Jonesboro boys had decided to kit themselves out in fatigues - even combat hats for the occasion.’

This is the fourth schoolyard killing in five months across the American South, not in busy cities but in areas that were ‘remote, close to the elements, equating individualism with the rural wild and the wild with weaponry.’ By coincidence the state capital is ‘considering motions to reduce the age of adult responsibility - and thereby liability for life imprisonment to 11.’ Vulliamy, 1998

Parallels in ‘Lord of the Flies’ are clear; the young age of the boys who batter Simon to death, the remoteness of the environment around them, the chilling way they dress themselves up as part of the gang and smear blood on their faces and the calculating way Ralph is flushed out of the forest by fire. We soon forget that Jack started life on the island as the chapter chorister and the boys as upper middle class public school boys:

‘The recent American schoolyard killers are not, in the main, from poor families. In all cases, the schools and communities to which they belong are hallmarked by devout Christianity.’

The issues of childhood innocence, identity, violence and death are all directly relevant as we lurch forward into the shadows of the millennium.

Marian Wright Edelman, the director of the Childrens’ Defence Fund in Georgia states:

‘There is no buffer from the world. It’s a shame that they have been stripped of their

childhood, of the natural idea of play, of their sense of security.'

Bibliography and Suggested Further Reading

Ballantyne, R.M. 1858	<i>The Coral Island</i>	
(Golding took this book as a starting point for <i>Lord of the Flies</i>)		
Golding, William 1954	<i>Lord of the Flies</i>	Faber and Faber
Golding, William 1965	<i>The Hot Gates</i>	Faber
(The <i>Hot Gates</i> include a lecture given by Golding dealing with aspects of the novel, <i>Lord of the Flies</i> , under the title <i>Fable</i>)		
Johnson, K 1981	<i>Impro</i>	Methuen
Morrison, Blake 1997	<i>As if</i>	Granta
Neelands, J 1992	<i>Learning through imagined experience</i>	Hodder and Stoughton
Neelands, J 1989	<i>Structuring Drama Work</i>	Cambridge
Poulter, C 1987	<i>Playing the game</i>	Macmillan
Sutton, J	<i>The Criminalisation of working class children</i>	Socialist Parent, No. 10 Section 5
Williams, Nigel 1996	<i>Lord of the Flies, Acting Edition</i>	Faber and Faber
Vulliamy, Ed Tuesday 24th March 1998 and Thursday March 26th 1998	<i>Shots in the Dark</i>	The Guardian
<i>Lord of the Flies</i>	Film version of Golding's novel by Peter Brook	1963

Workshops

- The following workshops explore themes present in the novel and play ‘Lord of the Flies’; however most do not rely on any previous knowledge of the text.
- You may decide to use the workshops as a lead in to reading the text or seeing the play, as a help to reinforcing themes and characters when studying the text or as review work before exams.
- Most of the workshops can also be used with any group not studying the text, either as one off lessons or as part of a larger project
- All workshops involve elements of discussion, brainstorming and a mixture of individual, small and whole group work.
- Although the workshops below are split under subject headings, you may feel that some of them are still relevant to your subject and will wish to run them.

To help with your choice in workshop:

K

Requires a knowledge of the text

K

Requires no previous knowledge of the text

**BOLD
TEXT**

Aimed at GCSE students,

C

Includes classroom based work

P

Includes practical work

ENGLISH LITERATURE**1) THE ISLAND**

USING DESCRIPTIVE LANGUAGE TO CREATE MOOD AND ATMOSPHERE,
LEADING TO A NEW PIECE OF WRITING

K C P**2) RALPH AND JACK - LEADERSHIP**

USING QUOTES FROM THE NOVEL AND PLAY TO COMPARE AND
CONTRAST THE LEADERSHIP STYLES OF RALPH AND JACK

K C P**DRAMA****3) BETRAYAL**

ANALYSING THREE SECTIONS OF SCRIPT TO IDENTIFY EARLY CHANGES IN THE
RELATIONSHIP BETWEEN PIGGY AND RALPH

4) CHARACTER SKETCHES**C****5) SPONTANEOUS IMPROVISATION**

USING QUOTES FROM 'LORD OF THE FLIES' AS STIMULUS FOR IMPROVISATION

K P**6) TECHNICAL**

ANALYSING PILOT'S CHOICE OF SET, COSTUME, LIGHTING AND SOUND FOR THE
TOURING PRODUCTION OF 'LORD OF THE FLIES'

C**7) KILLING THE PIG**

CREATING DRAMATIC TENSION USING SCRIPT WORK AND SECTIONS
FROM THE NOVEL

K P**PERSONAL AND SOCIAL EDUCATION****8) USE AND ABUSE OF POWER**

USING STILL IMAGES, DISCOVER WHO HAS POWER OVER US AND HOW
TO CHALLENGE IT

K P**9) BULLYING**

SPLIT BRIEF EXERCISE ON BULLYING

K P

THE ISLAND - USE OF DESCRIPTIVE LANGUAGE

- Ask the group to do the first exercise on their own.
- They must choose an area in the room from which they can see a variety of different objects/pieces of furniture and go and sit in it.
- Tell the pupils that in a moment you will ask them to describe everything that is in that section of the room. Everyone will be speaking at the same time and should be able to continue talking for a minute.

Before starting this exercise, prompt them to add detail to their responses by asking them to describe not only what the area looks like but also what it feels like to the touch.

For example - rough, smooth, bumpy, cold, hot, wet, sticky?

Describe the smell in that area.

For example - the smell of wood, polish, school dinners, sweat, musty?

Describe any sounds you can hear in that area of the room.

For example - breathing, tapping, dripping, talking, pens writing?

- All pupils describe at the same time. Choose a few examples for the whole group to listen to.
- Explain that you will read the pupils a description of an island, which uses the five senses they have just been experimenting with. When listening to the description they should close their eyes and try to visualise the beach, remembering as much of the description as possible.

'The shore was fledged with palm trees. They stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air. The ground beneath them was a bank covered with coarse grass, torn everywhere by the upheavals of fallen trees, scattered with decaying coco-nuts and the palm saplings. And always, almost visible, was the heat.

The sounds of the bright fantastic birds, the bee-sounds, even the crying of the gulls that were returning to their roosts among the square rocks, were fainter. The deep sea breaking miles away.

He picked himself to the edge of the lagoon and stood looking down into the water. It was clear to the bottom and bright with the efflorescence of tropical weed and coral. A school of tiny, glittering fish flicked hither and thither. He plunged in. The water was warmer than his blood and he might have been swimming in a huge bath.
Golding, 'Lord of the Flies'

- What descriptions do the group remember? What did they see? hear? feel? smell?
- In groups of four or five they are to imagine that they are have been exploring their own island for the first time as individuals and have to describe what they found to each other.
- Allow each group time to listen to each others descriptions and then put them all together either as a short piece of writing or as a spoken group piece.

Read the next piece of description out and ask them to think about how the island changes as the day progresses from morning to night.

'They accepted the pleasures of morning, the bright sun, the whelming

sea and sweet air. Towards noon, as the floods of light fell more nearly to the perpendicular, the stark colours of the morning were smoothed in pearl and opalescence; and the heat - as though the impending sun's height gave it momentum - became a blow that they ducked, running to the shade and lying there, perhaps even sleeping.

Strange things happened at midday. The glittering sea rose up, the coral reef and the few, stunted palms that clung to the more elevated parts would float up into the sky, would quiver, be plucked apart. Sometimes land loomed where there was no land. At midday the illusions merged into the sky and there the sun gazed down like an angry eye. Then, at the end of the afternoon, the mirage subsided and the horizon became level and blue. When the sun sank, darkness dropped on the island like an extinguisher.' Golding 'Lord of the Flies'

- In the same groups think how your island would change as the day progresses. Describe to each other the island at night. Remember to describe the place using the five senses that we have just been using in the last exercise.
- Imagine that the next time you explore the island as a whole group you notice something or someone that frightens you. You are convinced that it is not human. Whatever it is, it will stop you from visiting that part of the island.
- You must as a whole group decide on how to describe this 'creature' to the rest of the members in the class and try to persuade them not to visit that part of the island.
- Each member of the group must contribute details and back each other up. Try and create a sense of urgency, as if it is vital that the others are warned of this danger.
- Give each group 5 minutes to rehearse and then listen to each.
- Which pieces were the most convincing and why?
- Bring the whole group back sitting in a circle and discuss:

Why would we not believe in these imaginary creatures now?
What has changed?

Extension activity

The descriptions of the island by day and by night, including the descriptions of the 'creature' could be recorded onto audio tape to give pupils a chance to assess their descriptive techniques. Alternatively, the tape could be passed onto another class to discuss or use as stimulus for a role-play based on this island.

RALPH AND JACK - LEADERSHIP

- Read the following quotes and statements, which identify the leadership styles of Ralph and Jack. They are in chronological order and include both information from the play and the novel.

Jack is the only one to be called by his official surname, Merridew. He arrives on the scene in uniform and already vested with authority. The choir accept his authority almost without question. Jack has no time for weakness, or pity for the weak.

(Ralph)...lifted the conch. 'Seems to me we ought to have a chief to decide things.'
'A chief! A chief!'
'I ought to be chief', said Jack with simple arrogance, 'because I'm chapter chorister and head boy. I can sing C sharp'. Chapter One, Golding

At first Ralph is acclaimed leader simply because he has the conch, although Jack would have been a more obvious leader and Piggy is more intelligent. Ralph displays his leadership skills straight away by organising a reconnaissance party to scout the island. Jack wants the choir to be the army but quickly settles for them being hunters.

Ralph takes his duty of caring for the boys seriously. His idea of leadership involves a deep sense of responsibility for the people he leads. He knows that the majority of the boys want to be rescued and does his best to achieve this.

Jack promises the boys hunting, fishing and fun if they join his tribe. He offers the boys food and protection from the beast if they join his tribe.

Jack...lifted his spear and began to shout.
'Me and my hunters, we're living along the beach by a fat rock. We hunt and feast and have fun. If you want to join my tribe come and see us. Perhaps I'll let you join in. Perhaps not.' Chapter seven, Golding
Jack ignored him again.
'Who'll join my tribe and have fun?'
'I'm chief,' said Ralph tremulously. 'And what about the fire? And I've got the conch -'
'You haven't got it with you' said Jack, sneering. 'You left it behind. See, clever? And the conch doesn't count at this end of the island-'
Chapter Nine, Golding

Jack's authority derives from the law of the jungle; the survival of the fittest. He has no qualities associated with thought and reason. He rules his tribe by fear and violence and preserves the myth of the beast to keep the boys afraid and himself in control.

Jack's use of power is not governed by rules and he has no sense of right or wrong.

Ralph speaking to Jack.

Ralph: *'Why aren't you happy if you're not thinking of the things to do? Why does everything else seem like second best to you? I don't care. I honestly don't care. But fair is fair you know. I was voted. I was voted for. And that's democratic. Why isn't that enough for you? Why do you always have to be in charge?'*
Williams

Maurice: *What are we going to do?*

Jack: *Chief*

Maurice: *What are we going to do, Chief?*

Jack: *Chiefs don't have to say. Chiefs decide. I've spoken. Come on then!*
Williams

Jack to the boys:

Jack: *'You can serve me if you like. You can come with us. But you have to be loyal. If you're not faithful and loyal then you're punished. You hear me?'* Williams

Jack: *We will break your shelters whenever we want. And take your fire whenever we need. Because I'm the chief. And we are the hunters. You understand?*

- Having read through the above information use the following questions either as oral or written assignments for your pupils
- 1) Using the information and quotes below, discuss the different leadership styles displayed by Ralph and Jack.
 - 2) Is Ralph a good or bad leader? Why?
Why do many of the boys later choose Jack?
Is Jack a good or bad leader? Why?
 - 3) If you had been on the island, would you have followed Jack or Ralph?
Write as much as you can about how you think you would have behaved.
Explain the reasons for the choices you have made.
 - 4) How has Ralph changed in the course of the story?
How has Jack changed in the course of the story?

BETRAYAL - PIGGY AND RALPH

For this session you will need two copies of the first and second section of script and enough copies for the whole group of the third section.

- Sit the group in a circle and explain that you will be looking at three separate pieces of script. Do not give them any information about the play itself or the characters involved.
- Give two volunteers from the group the first short piece of script to read out loud to the rest of the group. Discuss the following:

Where do you think these characters are? What has happened?

What is the relationship between them?

Why is one character reluctant to tell the other his name?

What are both characters thinking about each other?

- Accept all the ideas without judgement. Repeat the script a couple of times so that pupils can justify their ideas.
- Ask two different volunteers to read through the second piece of script, with another reading the stage directions. Discuss as a whole group:

Why did Piggy tell Ralph his name?

What are the differences between Piggy and Ralph?

What do you think about Ralph's reaction to Piggy's name?

What does Ralph think of Piggy now?

- Read out the second piece of script again. As a whole group direct this section of script using two volunteers as the two characters. By thinking careful about their positions on stage in relation to one another, show the following stages:
 - a) Close relationship between the characters
 - b) Distant when Ralph finds out Piggy's name
 - c) Ralph trying to convince Piggy he won't tell anyone
- Repeat the scene without words so as to look clearly at the stage picture.
- Read through the third section of script by assigning parts to three different volunteers.
Discuss:

How would you describe the character of Jack?

Why does Jack ignore Piggy?

Why does Ralph betray Piggy?

Describe the emotions Piggy goes through during this section of script.

What do Ralph and Jack think of each other?

- Give out each pupil a copy of the third section of script and ask them to split into groups of four and find a space.
- Two pupils will act out the section between Ralph and Piggy starting with Ralph's line: *'He's got quite a funny name in fact'*.
- The other two members of the group must supply the thoughts of the two characters that are not spoken (the subtext). After each line from the script is spoken, the characters freeze to allow the subtext to be spoken and then continue.
- Before starting this exercise discuss possible subtext for the first few lines. For example:

Ralph 'He's got quite a funny name in fact...'
 'This will get me in with Jack'

Piggy Ralph!
 'What's he doing? He promised!'

- Give pupils five minutes to rehearse the pieces. Show pieces and discuss how the subtext may differ from what the character is actually saying and what they actually feel.
- Read through the three sections of script from start to finish.
As a whole group brainstorm anything that each boy says or does that reveals his character.

Using these ideas create a character summary by deciding on:

- a) one word that summarises their character**
- b) one gesture that summarises their character**
- c) one symbol (drawn) that summarises their character**

Ralph betrays Piggy to impress Jack. Can any of the group think of a similar situation that either they have been in or know someone who has had the same experience. Discuss these ideas and use one story to either:

- a) devise an improvisation involving the characters that shows one betraying the other, add the subtext, if confident.**
- b) write a short piece of script on the subject of betrayal**

First section of script linked with the 'Betrayal' workshop

Piggy	What's your name?
Ralph	Ralph. What's yours?
Piggy	Not telling
Ralph	Is it a secret?
Piggy	It's a stupid name.
Ralph	What is it?
Piggy	Look are they all dead do you think?
Ralph	What?
Piggy	The plane broke up. It's in bits.
Ralph	They can't be
Piggy	Why not?...If they weren't they'd be here. Organizin'.

Second piece of script linked with 'Betrayal' workshop

Ralph does a handstand or other physical activity with the set

Piggy That's good!

Ralph It's easy. You try

Piggy Can't

Ralph Come on. If you know so much...

Piggy Can't

Ralph Give us your feet. I'll pull you...

Piggy Oh blimey.

Ralph What's your name?

Piggy What?

Ralph What's your name?

Piggy Piggy

Ralph Piggy!

Piggy Piggy...But you're not to tell anyone. Not anyone.

Ralph I won't. Piggee! Piggee!

Piggy Don't!

Ralph Sorry...I won't then

Third section of script linked with 'Betrayal' workshop

Piggy We should have a meetin'.

Jack Should we? Who did you say he was?

Ralph Ask him.

Piggy All I said was - we should 'ave a meetin'.

Jack Who are you?

Piggy
all the Never mind who I am. We should 'ave a meetin'. An' we should take
names and get organised.

Jack Well, we'll start with your name shall we?

Piggy All I'm saying is -

Ralph He's got quite a funny name in fact...

Piggy Ralph!

Ralph What?

Piggy You promised.

Ralph Promised what?

Piggy You know what.

Ralph I don't know what you're on about. His name's Piggy, in fact

Jack Piggy?

Piggy You promised!

Ralph Piggy!

Jack Oh! Brilliant!

Piggy You did! You promised!

Ralph Well you were being stupid!

CHARACTER SKETCHES

Try to collect as much information about the main characters in the novel 'Lord of the Flies' or the adapted stage version. You can find out information by using the following points:

- 1) When does the character first appear?
- 2) How he is introduced?
- 3) What does he wear?
- 4) What are his physical features?
- 5) What does he say?
- 6) What does he think?
- 7) How does he act?
- 8) What do others say about him?
- 9) What does he represent?
- 10) How does he change?

Make sure that you note down where you found your ideas and use direct quotes from the book or play wherever possible.

SPONTANEOUS IMPROVISATION

LINES TAKEN FROM 'LORD OF THE FLIES' BY WILLIAM GOLDING

Whereas prepared improvisation allows pupils the time to discuss, devise and rehearse a piece of improvisation, spontaneous improvisation demands an instant response from the individuals involved.

Improvisation can quicken, train and test responses. Improvisation generates dramatic situations. It allows you to have a sense of what it feels like to be in a particular situation.

'The art of spontaneous improvisation is for candidates to be able to think effectively on their feet, to be responsive to others in the group, to be prepared to take initiatives or follow that of others, to participate in the shaping of the piece and to work successfully in a role'.
(SEG Drama syllabus)

By using spontaneous improvisation using lines from 'Lord of the Flies' the pupils may develop an understanding of the situations the characters find themselves in, even if the improvisation does not directly relate to plot in 'Lord of the Flies'.

Ideally groups should be between two and five for these exercises, which are best done with pupils sat in a circle.

If a class is not experienced in spontaneous improvisation it is best to build up their confidence first. You can do this by giving them one of the following starting lines and brainstorming as a whole group who might say this line, where and why they might say it. Accept all the ideas and then ask the group to vote which one they think would lend itself best to an improvisation. Explain how many people are to be used in this improvisation and assign characters to each. Ask for volunteers to take their parts and step into the circle to start the improvisation. If they run out of ideas it is up to the pupils in the circle to suggest ways forward. In this way it is a collective exercise and everybody is responsible for keeping the improvisation running.

You can use the lines in the following ways:

- a) Invite between two and five pupils into the circle and give them one line. One pupil must start the improvisation with that line and the rest of the pupils must react immediately and accept any ideas that other members come up with.
- b) Invite between two and five pupils into the circle and ask them to improvise a scene that ends in the given line. After thinking, but not discussing their ideas, one member of the group starts and the rest react.
- c) Invite three members into the circle and secretly give each a line that must be included somewhere in the improvisation.
- d) Invite two members of the group into the circle and ask one to start off an improvisation with one of the given lines. Continue the improvisation for about

one minute and then shout 'freeze'. Whatever the last line was will become the first line for the next pair who must improvise a totally separate scene.

Lines from the novel 'Lord of the Flies'

Perhaps there aren't any grown-ups anywhere

I don't care what they call me

Aren't there any grown-ups? Then we'll have to look after ourselves

We'll have rules! Lots of rules! Then when anyone breaks 'em -

The rules...you're breaking the rules

If only they could get a message to us

You'll get back to where you came from

I'm not going to play any longer. Not with you

Perhaps I'll let you join in. Perhaps not

Who is going to join my tribe?

We never done nothing, we never seen nothing

You keep to your end. This is my end and my tribe

See? They do what I want

You're acting like a bunch of kids

They made us - we couldn't help it

Things are breaking up. I don't understand why

Lines from the play 'Lord of the Flies'

He can do anything if he's a chief. That's what being a chief means

Imagine what it's like being chased. Imagine!

Why do you always have to be in charge?

I was on the outside. I didn't see anything

Chief's don't have to say. Chief's decide



*Who said anything about...fair?
If you're not faithful and loyal then you're punished*

TECHNICAL WORKSHOP

- After reading the following discuss as a whole group why Pilot Theatre have chosen to focus on these design ideas, using quotes from 'Lord of the Flies' to back up your answers

The following are extracts from a letter written by the director Marcus Romer to his production team suggesting possible ideas for the set, costume, lighting and sound for 'Lord of the Flies'.

'The book, written in 1955 was set in the future, during the third world war. It is with this in mind that we aim to look at the following ideas for set and costume. The accessorising in terms of costume/body piercing are all avenues to be explored.'

Some initial image ideas to look at that have been used as design and visual stimuli for the project. A crashed aeroplane, embedded in 'sand' with an area of water. The plane's tail can act as a pivot to change the space and allow access to an upstage area where the top of the mountain is. We are aiming to solve the problem of fire with fire brand torches and lighting projection solutions with a smoke machine.

Musically we are looking at a soundtrack that is complimented by vocal effects/singing from the actors. The notion of the choir and their abilities are being explored at the moment. The integration of boy's voices, sampled and used within the soundtrack are also possibilities. Guide musical references are 'Dead Cities' by Future sound of London as well as more traditional church and choral music.'

At a production meeting the following ideas were discussed:

Set:

Using the elements in 'Lord of the Flies' of Fire, Earth, Water and Air
Looking at the contrasts between the idyllic setting of the island and the destruction caused by the plane crash
Using parts of the wrecked aeroplane to build shelters
Floor covering to delineate the space

Costume:

Costumes should be 'timeless' and suggest an evacuation from an unsafe place
The boys should start in their uniforms which suggests order and strip it off as they progress from men to boys. The boys will use materials/objects from the island environment as accessories, e.g. technical equipment from the dead airman and part from the crashed plane.

Lighting:

- Use of 'foreign' colours to suggest an environment alien to them
- Use of lighting to represent the different appearances of fire
- Use of lighting to show a violent entry into a place of beauty

Practical Considerations

The set for any touring production has to do several jobs and be very adaptable and flexible to suit a wide variety of spaces. Most importantly it has to fit into the van and must be capable of being put up and taken down in relatively short periods of time.

WORKSHOP SEVEN - KILLING THE PIG - creating dramatic tension

For this session you will need a copy of the section of script entitled 'Killing the Pig' for each student. The warm up exercises focus on groupings on stage and intention when moving, linking directly into the script work.

- Ask pupils to walk quickly around the space keeping an equal distance from each other. Encourage them to keep changing direction and using all the space.
- Ask them to start challenging themselves by seeing how close they can get to somebody without touching them whilst still walking and then how far away from them they can get. They should keep alternating this idea with different members of the group.
- When you shout 'stick' they must have part of their body against someone else whilst still walking. You can experiment with this until the whole group have to stick together whilst still walking.
- Ask the students to secretly choose one other member of the group. After following them neutrally ask them to experiment with these different intentions:
 - Wanting to catch up with someone to tell them something
 - Wanting to follow them without being seen
 - Following them as you aren't sure if you know them or not
 - Following them with the intention of doing harm, but still waiting for the right moment
- Discuss how their movement changes each time and then experiment with switching their attention and focus from one person to another.
- Split into groups of between four and six and give out sections of the script which will have no character names (allowing the group to assign lines). Thinking about the warm up exercises they must stage this piece with the aim of creating tension and atmosphere and convincing an audience that they are hunting a pig. We as audience members must be able to 'see' the pig on stage through the hunters actions and reactions. As they are a small amount of lines encourage the group to put the script down as soon as possible so they can concentrate on the staging of the piece.
- Show all the pieces and comment on how the aims were achieved and/or what could be added to the scene to improve it. How was the tension built? Where were the dramatic pauses? Did the whole group know where the 'pig' was at all times? How did they communicate this to the audience?
- Read the section of the novel that deals with the same event to the group and ask them to keep their eyes closed and picture the scene. You will find the section of the novel (chapter eight) at the end of this workshop.
- What immediate images do they have in their head?
What sounds and smells did the extract conjure up?
What impressions have they got from the book that they did not from the piece of script?
- Explain that we will be adding sections from the novel to the scripted piece by using direct address. Give examples of each (looking at the difference between first and third person). Experiment how these can be said vocally to increase tension or excitement e.g.: Whispering 'The pigs lay, bloated bags of fat, sensuously enjoying the shadows under the trees' and then shouting with excitement 'I was on top of the sow, stabbing downward with my knife.'

- Each character chooses two sections of direct address and the group adds them into their scripted piece. Rehearse, perform and comment on the pieces.

Information for Workshop Seven

'They spread out, nervously, in the forest. Almost at once Jack found the dug and scattered roots that told of pig and soon the track was fresh. Jack signalled the rest of the hunt to be quiet and went forward by himself....The pigs lay, bloated bags of fat, sensuously enjoying the shadows under the trees. There was no wind and they were unsuspecting...Jack stole away and instructed his hidden hunters. Presently they all began to inch forward sweating in the silence and heat. A little apart from the rest sunk in deep maternal bliss, lay the largest sow of the lot. She was black and pink; and the great bladder of her belly was fringed with a row of piglets that slept or burrowed and squeaked. Fifteen yards from the drove Jack stopped; and his arm, straightening, pointed at the sow. He looked round in inquiry to make sure that everyone understood and the other boys nodded at him. The row of right arms slid back.

"Now!"

The drove of pigs started up; and at a range of only ten yards the wooden spears with fire-hardened points flew towards the chosen pig. The sow gave a gasping squeal and staggered up, with two spears sticking into her fat flank...She went crashing away through the forest.

"After her!"

....The sow staggered her way ahead of them, bleeding and mad, and the hunters followed, wedded to her in lust, excited by the long chase and the dropped blood. They were just behind her when she staggered into an open space where bright flowers grew and butterflies danced round each other and the air was hot and still.

Here, struck down by the heat, the sow fell and the hunters hurled themselves on her. This dreadful eruption from an unknown world made her frantic; she squealed and bucked and the air was full of sweat and noise and blood and terror. Roger ran round the heap, prodding with his spear whenever pigflesh appeared. Jack was on top of the sow, stabbing downward with his knife. Roger found a lodgement for his point and began to push until he was leaning with his whole weight. The spear moved forward inch by inch and the terrified squealing became a high-pitched scream. Then Jack found the throat and the hot blood spouted over his hands. The sow collapsed and they were heavy and fulfilled upon her.'

From Chapter Eight, *Lord of the Flies*, William Golding

Script for workshop seven - 'Killing the pig'

Keep back!

Did you hear it?

What?

The pig. It's in the bushes.

Ssh! There's something there. It's funny.

What?

When you're hunting...

What?

You know something's there. Hiding from you.

Yeah. And you...

Sssh! Listen! Follow me! And the others!

And if we find him...(Stabs ground with his spear)

It's that way! I heard it! It's that way! Come on! Kill it! I can see it! Just there! Spread out and trap it! Hold it there! Hold it there! When I say 'charge'...wait for it!

Wait for it!

Cha-arge!

Throw! Kill it! Spill its blood!...Did you see?

We saw

Did you see how I got him?

We saw

USE AND ABUSE OF POWER

- Ask the pupils to:
Run moving into all the space. Each area of the room must be used. Pupils will tend to all run in one direction in a circle, so try to encourage them to constantly change direction.
- Tell them that you will call 'stop' and a number. They must get into that number as quickly as possible using those people nearest to them.
- When this is completed they must run again and listen out for the next number. Repeat five times.
- Repeat this running exercise by calling to get into groups of - those with black hair, long hair, all the boys, those that ate breakfast this morning etc. Those that are 'left out' form their own group.
- Slow the run down to walk. Ask each pupil to *secretly* follow someone they have chosen as a 'friend' only for the purpose of the exercise
- After a few minutes, ask them to choose someone as an 'enemy' and always make sure that your 'friend' is between you and the enemy.
- Shout 'freeze' at certain points and to check if they've managed this.
- Sit the pupils down in a circle. Explain that you need two volunteers to simply come into the circle, shake hands and freeze. When they have done this ask the group what the story behind this handshake might be - is it a deal? are they friends making up? etc.
- One of the pair then removes themselves, whilst the other stays completely still. Instead of the group *saying* what the image could be, they can go in and complete the image by putting themselves into it again but in a different position.
- Different members of the group can add themselves into these positions to show a number of different relationships and stories.
- Explain that this way of working could be called 'sculpturing' and could involve one sculptor and a number of bodies which become a '**still image**'.
- Split the group into fours or five's and ask pupils to pick one 'sculptor' who can physically place the other in any position they like. Each sculpture starts by sculpting the bodies into a significant image based on one of the following sentences:

'You keep to your end. This is my end and my tribe'
'Why do you always have to be in charge?'
'If you've not faithful and loyal then you're punished.'
- Look around the room at the images that have been created and try to give as many group members as possible the chance to sculpt their group.
- As a whole group sit as an audience. Ask each pupil to place themselves one by one in the space to show themselves in a position of power. They must freeze in a

position once up and are not allowed to change. The next pupil is to come up and try to look more powerful. Continue the exercise until all pupils are up.

Is it necessarily those who look physically strongest that have our full attention?

- Discuss as a whole group:
Why do some people have power over others?
- Split into groups of three and come up with a still image of each of the following:
The power of our bodies
The power of our minds
The power of our personality
- Share still images with the whole group. Do they think that one kind of power is more dangerous than the other?
- **Discuss as a whole group, who has power over you?**
e.g. friends, teachers, parents
Why do they have this power over you?
e.g. we respect them, love them, fear them?
Do they use it in a good way? Or in a bad way?
e.g. to teach you, to protect you, to blackmail you, to keep you under their control
What power do they not have?
e.g. to control your thoughts,
- **As a whole group there may be one example that is pertinent to most of the group where someone is using power over another in a bad way. Choose one example. Ask for suggestions of how this could be shown in a still image - this will become the real image.**
- **When the whole group has agreed, then create another still image showing how they would like the relationship/situation to be - this will be the ideal image.**
- **Ask how they would get from the real image to the ideal image, discussing ideas and then creating a series of still images to show their ideas visually.**
- **If violence/ fighting is an ‘answer’ then accept it as an image but then look carefully at the consequences and question whether it is as bad as the original oppression.**
- **After pupils have explored this example as a whole group they can split into smaller groups of four and five, choose their own oppression and repeat the above exercise.**
- **Watch each of the groups real image and ideal image and discuss their ideas of how to solve the oppression as a whole group.**

BULLYING - SPLIT BRIEF

On the next page entitled Split Brief Information you will find information to be used in this next workshop.

Preparation: Photocopy the split brief information, place onto card and cut so that each of the roles are separate.

- Ask the class to find a partner and label themselves A and B.
- Send all A's to one end of the room and the B's to the other side.
- Look at the first exercise which involves a young person and their parent.
- Give the A group the card with the role on; they are to discuss their role and invent any more details they feel they may need. For example what exactly have they been called by the bullies at school? how long has the bullying been going on? why have they never told their parents about this before?
- All the B's are given the other role and do the same.
- After the group discussions bring everybody back together and tell them to find their original partner. When they find them they both go into role and start acting immediately.

Rules: Do not talk or plan it and no physical contact.

- After about 3-4 minutes improvisation stop the pair and ask them to return to their A and B groups to discuss some of the emotions they felt or experienced as their role.
- Repeat the exercise with either all or several of the roles.

It is important to take time out after the improvisations to sit as a whole group and discuss how they felt playing the roles and perhaps how they feel the situation could have been better dealt with.

Split Brief Information for Workshop Eight

- 1A) Your 11 year old son/daughter has returned home looking shaken. You think they are having some trouble at school with some pupils but you think that it will stop if they just stick up for themselves. You never had any problems at school because you fought back - you think that your son/daughter is being too soft and should physically fight back.
- 1B) You are 11 years old and have been having problems at school with a small gang of pupils who started off taking the mickey out of you. You cannot understand why because you have never done them any harm. Up until now they have called you names, spread rumours about you and ignored you when asked to work in a group in English lessons. Today one of the girls wanted to fight you and when you refused, punched you to the ground. You know that if you fight back you will lose. You have finally found the courage to tell your parent and are about to tell them what has been happening.
- 2A) You do not have many friends because you recently moved to the area. One of your only friends is approaching you and you hope they have come to ask what you are doing tonight. You know that there is a party tonight but you don't want to go on your own. Your friend sometimes ignores you when some of their other friends are around, but you don't mind...too much.
- 2B) You are going to your friend to ask for some money so that you can buy some alcohol for a party tonight. However you don't want to invite them as you have been getting teased for hanging around with them, as they are new. You can easily get your friend to do what you want and don't have to worry about being too hard on them because they don't have many other friends.
- 3A) The first lesson of the afternoon has started and you cannot bear to go to it. You have been bullied for over a month now by pupils in your class and this afternoon it is English and groups are to be chosen for a project. You know that nobody will want to work with you and cannot face the embarrassment. You are going to hide in the toilets until the next lesson and are walking towards them now.
- 3B) One of your pupils that should be in your English class now is walking down the corridor in the opposite direction of the classroom. You want to catch them up and demand to know where they are going. How dare they attempt to miss such an important lesson - this lesson will be where the class decide who they