

(1)

ENGLISH LITERATURE PAPER 2

2 hours 15 minutes

There are THREE sections in this exam and FOUR questions you will have to answer. You will have to answer ONE question from section A (which will be on Lord of the Flies), ONE question from section B (which will be on Love and Relationships poetry) and TWO questions from section C (which will be on UNSEEN poetry)

These revision cards focus on SECTION A (LORD OF THE FLIES)

(2)

SECTION A – Lord of the Flies

Key information about this question...

You will be given a choice of TWO questions for this section.

The questions will focus on either a character or a theme.

You will need to have a confident understanding of Golding's wider ideas and intentions and his thoughts about people and society.

You will NOT be given an extract to help you which means you MUST have an in depth knowledge of the text so you can draw from your knowledge to come up with quotes, references, analysis etc so that you can answer the question.

You are assessed on your SPAG for this question!

SECTION A: LORD OF THE FLIES

Assessment Objectives Assessed: AO1, 2, 3 and 4

Total marks available: 34 (30 for the content of your essay and 4 additional marks available for SPAG)

Time to spend on this question: 45 minutes

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WARNING

There are TWELVE possible texts for this section that schools could have chosen – WE CHOSE LORD OF THE FLIES, but that doesn't mean that ONLY the LORD OF THE FLIES question will appear on the paper. Unfortunately, Lord of the Flies isn't the first question to appear on the paper in this section and so it is VERY IMPORTANT that you PAY ATTENTION and turn to and answer the RIGHT QUESTION! Don't accidentally answer on An Inspector Calls for example! ALWAYS CHOOSE LORD OF THE FLIES for SECTION A!!

(4)

Specimen Material

AQA

GCSE
English Literature
8702/2
Paper 2 Modern texts and poetry

Specimen 2014 Morning 2 hours 15 minutes

Materials
For this paper you must have:
• An AQA 16-page answer book.

Instructions
• Answer one question from Section A, one question from Section B and both questions in Section C.
• Write the information required on the front of your answer book.
• Use black ink or black support pen. Do not use pencil.

Information
• The marks for questions are shown in brackets.
• The maximum mark for this paper is 96.
• AO4 will be assessed in Section A. There are 4 marks available for AO4 in Section A in addition to 30 marks for answering the question. AO4 assesses the following skills. Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
• There are 30 marks for Section B and 32 marks for Section C.

SECTION A	Questions	Page
Modern prose or drama		
J.B. Priestley An Inspector Calls	1-2	4
Willy Russell Blood Brothers	3-4	5
Alan Bennett The History Boys	5-6	6
Dennis Kelly DNA	7-8	7
Simon Stephens The Curious Incident of the Dog in the Night-Time	9-10	8
Shelagh Delaney A Taste of Honey	11-12	9
William Golding Lord of the Flies	13-14	10
AQA Anthology Telling Tales	15-16	11
George Orwell Animal Farm	17-18	12
Kazuo Ishiguro Never Let Me Go	19-20	13
Meera Syal Anita and Me	21-22	14
Stephen Kelman Pigeon English	23-24	15

SECTION B	Questions	Page
Poet		
AQA Anthology Poems Past and Present Love and relationships Power and conflict	25 26	17 18

SECTION C	Questions	Page
Unseen poetry		
	27-31	20 21

Turn over >

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OR
William Golding: *Lord of the Flies*
[13] Do you think Piggy is an important character in *Lord of the Flies*?
Write about:
• how Golding presents the character of Piggy
• how Golding uses Piggy to present ideas about people and society. [10 marks] AO4 [4 marks]

OR
[14] What do you think is the importance of the 'beast' in *Lord of the Flies*?
Write about:
• how different characters respond to the 'beast'
• how Golding uses the 'beast' to explore ideas about society and people in *Lord of the Flies*. [10 marks] AO4 [4 marks]

Section A: Modern prose or drama
Answer one question from this section on your chosen text.
JB Priestley: *An Inspector Calls*
EITHER
[11] How and why does Sheila change in *An Inspector Calls*?
Write about:
• how Sheila responds to her family and to the Inspector
• how Priestley presents Sheila by the ways he writes. [10 marks] AO4 [4 marks]

OR
Question 2
[12] How does Priestley explore responsibility in *An Inspector Calls*?
Write about:
• the ideas about responsibility in *An Inspector Calls*
• how Priestley presents these ideas by the ways he writes. [10 marks] AO4 [4 marks]

So we turn to PAGE 10 and QUESTIONS 13 or 14 where we will find LORD OF THE FLIES!

Last year, we had students who made this mistake. DON'T LET IT BE YOU THIS YEAR!!

(6)

Examiner Guidance

Students coped extremely well with the demands of the paper and the vast majority managed their time effectively.

Knowledge of the text was key.

The closed book nature of the exam did not hinder students from performing very effectively.

Students who focused on the specifics of the task were those who were the most successful, in particular with AO2 and AO3.

(7)

Examiner Guidance
Examining the writer's craft (AO2)

Students who dealt with AO2 most successfully were the ones who had not been too restricted by subject terminology. Some students became tied up in the confusion and found themselves wrongly identifying parts of speech without actually saying anything about meaning, let alone effects. There were however some very successful treatments of AO2 that concentrated on why and how a writer has crafted a character / moment / exchange of dialogue / point of tension.

(8)

Examiner Guidance
Context (AO3)

The broader definition of AO3 has been liberating for the candidature in terms of encouraging a much more fluid, interesting approach. Students who did this most successfully were those who created a flow between context and text/ task that enabled them to explore the task effectively. Where there were factual references such as Golding being a teacher, most students were considering contextual impact / relevance effectively and were able to integrate relevant contextual ideas in order to appreciate how these factors cast a light on the events and characters in the texts. However, there were a number of scripts with long and extended information pieces; this was particularly apparent with responses to *Lord of the Flies*. The better responses on this text again connected this information to ideas about power and human nature, steering away from 'locking the text' into a particular historical window. The examining team noted that the flexible approach to context meant that whilst there were examples of bolt-on context, such responses often went on (eventually) to tie the context to ideas in the text so that it was possible to ignore the isolated history excerpts and award the marks elsewhere. The best students integrated contextual ideas seamlessly - in other words, they answered the question.

(9)

Examiner Guidance
Advice for Students

- Know the text. If you know the text well you will be able to demonstrate this knowledge and understanding in the exam. The text should be the focus.
- Answer the question. Perhaps underline the key foci before you start. Make sure you've read the question accurately.
- Demonstrate your knowledge of the text by 'pointing' to particular moments. If you use a direct reference, make sure it's relevant to your answer, and that you can say something useful about it. You don't get extra marks for more quotations, but you do get more marks for making plenty of interesting comments about the references you have selected.
- Focus on the range of things that the writer might have done on purpose during the process of putting the text together.
- Using the writer's name can help you to think about the text as a conscious construct and will keep reminding you that the author deliberately put the text together.
- Link your comments on contextual factors / ideas to the text. Remember that context informs, but should never dominate, your reading of the text. The text comes first.

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Mark Scheme for CONTENT

<u>MARK</u>	<u>Skills Descriptors</u>
<p><i>Convincing, critical analysis and exploration</i></p> <p>26-30 marks</p>	<ul style="list-style-type: none"> *Critical, exploratory, conceptualised response to task and whole text *Judicious use of precise references to support interpretation(s) *Analysis of writer's methods with subject terminology used judiciously *Exploration of effects of writer's methods on reader *Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task
<p><i>Thoughtful, developed consideration</i></p> <p>21-25 marks</p>	<ul style="list-style-type: none"> *Thoughtful, developed response to task and whole text *Apt references integrated into interpretation(s) *Examination of writer's methods with subject terminology used effectively to support consideration of methods *Examination of effects of writer's methods on reader *Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task

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Mark Scheme for CONTENT

<u>MARK</u>	<u>Skills Descriptors</u>
<p><i>Clear understanding</i></p> <p>16-20 marks</p>	<ul style="list-style-type: none"> *Clear, explained response to task and whole text *Effective use of references to support explanation *Clear explanation of writer's methods with appropriate use of relevant subject terminology *Understanding of effects of writer's methods on reader *Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task
<p><i>Explained, structured comments</i></p> <p>11-15 marks</p>	<ul style="list-style-type: none"> *Some explained response to task and whole text *References used to support a range of relevant comments *Explained/relevant comments on writer's methods with some relevant use of subject terminology *Identification of effects of writer's methods on reader *Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task

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Assessment of AO4

AO4 will be assessed on Section A only. The performance descriptors are provided below.

Performance descriptor	Marks awarded
<p>High performance: In the context of the level of demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>	4 marks
<p>Intermediate performance: In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>	2-3 marks
<p>Threshold performance: In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.</p>	1 mark

Mark Scheme for
TECHNICAL
ACCURACY
(SPAG)

Where a candidate writes nothing or fails to meet threshold performance they should receive 0 marks.

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STEP BY STEP APPROACH

Section A: Lord of the Flies

Step by step process:

1. Read BOTH questions and in each one HIGHLIGHT the FOCUS of the question. What is it that the examiner will want you to be FOCUSING on in your essay response? What do you already know about each of the two focuses? Have a little think.
2. DECIDE which question to answer – base your decision on the one you feel you can write most about/are the most confident with in terms of content. Once you have decided, highlight the KEY parts of the bullet points in your chosen question to help keep you focused on what the examiners are looking for in your answer.
3. Thinking chronologically, create an initial mind map of initial ideas. What events/ideas can you think of that could/would answer the question? Select your best THREE and annotate around them with KEY ANALYSIS. What do your references/quotes/ideas REVEAL in relation to the FOCUS of the question? What language and/or structural techniques have been used by Golding and to what EFFECT? How do your references/quotes/ideas impact on the reader? How do they link to contextual factors or wider ideas or themes or Golding’s intentions. ADD LAYERS to your annotated analysis to be sure it will be CRITICAL and IN DEPTH.
4. Write up your response, starting with an introduction. Write 3 or 4 SQI paragraphs to bring together all of your points.

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Checklist

Have you:

- Stuck to the question? Read through and check your answer is FOCUSED throughout on the QUESTION!
- Commented on context in some form or another and ensured these comments are NOT generic?
- Used some SUBJECT TERMINOLOGY in a way that is RELEVANT and USEFUL?
- Analysed Golding’s CRAFT and considered the impact on the reader?
- Selected a RANGE of relevant evidence to support your ideas?
- Offered LAYERED, THOUGHTFUL/PERCEPTIVE analysis throughout?
- Commented on wider ideas/Golding’s intentions in depth in relation to the question?

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TIPS

- *Planning is KEY – make sure you spend about 8 minutes planning!
- *Use the bullet points as a guide to help you structure your response.
- *One way of structuring your response is to approach it chronologically. For example let’s say the two question options were: Do you think Jack is an important character? AND Explore the importance of FEAR in the novel. Offer your introduction and then start by exploring how JACK/FEAR is presented in the opening chapters. Then move on to how this CHANGES in the middle and what this suggests/reveals. Then finally think about how JACK/FEAR is presented in the last few chapters and explore the significance of any change and what it REVEALS not just about the characters but about Golding’s key messages.
- *Appreciate the big themes and ideas of the text. Think about what the writer wanted the reader to understand after reading the novel.
- *Remember that subject terminology is ANY LANGUAGE LINKED TO LITERATURE! Avoid shoehorning in subject terminology that isn’t relevant. You can talk about **characterisation** or **setting** for example, or explore the significance of the **order of events** it doesn’t always have to be a simile!
- *Don’t just shoehorn in a comment on context. You should also AVOID GENERALISED comments on context!
- *Recognise that there are various ways in which you can show your appreciation of writer’s methods. **While language analysis is perfectly valid, analysis of structure or characterisation can also be very effective** means of showing an understanding and appreciation of what the writer has done.
- *Make sure you have checked over your response for SPAG errors – remember that there are 4 additional marks available for accurate SPAG!

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CONTEXT: William Golding

William Golding was born in 1911. After leaving Oxford University, he worked as an actor, producer and writer, and then as a teacher in a boy's public school.

During World War 2 Golding was lieutenant in the Royal Navy, in command of a small rocket ship. Golding was horrified by what war revealed about people's capacity to harm their fellow humans. During the war the British justified all the destruction they wrought on the grounds that they had 'right' on their side, but Golding came to question this smug assumption. He gradually learned to see all human nature as savage and unforgiving: he knew that even the 'goodies' can become 'baddies'.

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Symbolism

The Conch Shell – a symbol of civilisation, rules and order and purity

Piggy’s glasses – a symbol of intelligence, civilisation, power (whoever has them controls fire)

The signal fire – a connection to civilisation and hope

The Lord of the Flies – symbol of fear, the heart of the writer’s message, violence, the boys’ (particularly Simon’s) mental state, biblical parallels (The Lord of the Flies translates to Beelzebub – Hebrew for Devil)

The beast – reflection of the boys’ innocence, irrational fear

The island – nature vs nurture, “the scar” is man’s effect on his surroundings, utopia vs dystopia (paradise vs Hell)

The boys’ hair colour and length – Jack (red – fire, anger), Ralph (fair, pure) – As the boys become more savage, their hair grows. Ralph tries to move the hair from his eyes, Jack pulls his hair forward, Piggy’s never grows (always civilised)

(18)

Themes: Civilisation vs Savagery

The central concern of Lord of the Flies is the conflict between two competing impulses that exist within all human beings: the instinct to live by rules, act peacefully, follow moral commands, and value the good of the group against the instinct to gratify one’s immediate desires, act violently to obtain supremacy over others, and enforce one’s will. Throughout the novel, Golding associates the instinct of civilization with good and the instinct of savagery with evil.

The conflict between the two instincts is the driving force of the novel, explored through the dissolution of the young English boys’ civilized, moral, disciplined behaviour as they accustom themselves to a wild, brutal, barbaric life in the jungle. Lord of the Flies is an allegorical novel, which means that Golding conveys many of his main ideas and themes through symbolic characters and objects. He represents the conflict between civilization and savagery in the conflict between the novel’s two main characters: Ralph and Jack.

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Themes: Violence

Violence is always present. It starts as a game, but grows more horrific throughout the novel. For example:

- When he first finds out Piggy's name, "Ralph danced out into the hot air of the beach and then returned as a fighter-plane, with wings swept back, and machine-gunned Piggy."
- When the first pig is killed, Jack boasts, "You should have seen the blood!"
- The ritual 'dance' revolves around violence: "Kill the pig. Cut her throat. Bash her in."
- The boys become like wild and savage animals: when Jack hunts a pig he is "ape-like"; Simon is killed by the "tearing of teeth and claws"; Ralph becomes like a hunted animal, not a boy, at the end: "He raised his spear, snarled a little, and waited."
- The murder of Simon is particularly horrific because it involves all the other boys - they get caught up in the frenzied chant: "The crowd ... leapt onto the beast, screamed, struck, bit, tore."

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Themes: Relationships

All the friendships and good relationships on the island break down.

- Ralph and Jack seem to be friends at the start, yet Ralph knows Jack is hurt when he is not elected chief. This rivalry for power is at the root of some of the violence.
- Ralph finds it hard even at an early stage to get things done. He and Simon are left to build the third shelter by themselves, because everyone else is too busy having fun. The community spirit of the assemblies is hard to maintain.
- Even the littluns' games involve violence and broken friendships. Once Roger watches them playing: "Percival had gone off, crying, and Johnny was left in triumphant possession of the castles."
- As pressure builds, the boys find that they have to take sides. When Jack defies Ralph and goes off alone, he challenges, "Anyone who wants to hunt when I do can come too." He ignores Ralph's effort to make peace.
- Jack's tribe becomes ruled by fear. Most boys don't want to be involved, but have no option. He keeps control by intimidating them and bullying them, such as when he ties up and beats Wilfred.
- Roger rules by terror too. When Samneric are captured, "Roger advanced upon them as one wielding a nameless authority."

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Themes: Fear

In 1933, Franklin Delano Roosevelt, new president of the United States, said that the "only thing we have to fear is fear itself." Okay, it's a little more eloquent than Piggy's "I know there isn't no fear," but the point is basically the same: the most dangerous thing on this planet is probably fear, especially fear of the unknown. (Need us to be a little more literal? The Cold War was a war of fear: each side was so afraid of the other starting nuclear war that they built up their nuclear capacity, until the entire world could have been blown away if someone's trigger finger had just jerked.)

The boys in *Lord of the Flies* might be afraid of the beast, but that fear turns out to be more dangerous than any beast could possibly be. What they don't know is that they should really be afraid of each other—and of themselves.

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Themes: Wisdom and Knowledge

Knowledge in *Lord of the Flies* is more about awareness and wisdom than anything else. There are certain important truths that some characters are privy to and others are not. The characters that are "in the know" seem to have possession of these truths innately, as though by some spiritual means. The boys left in the dark are simply at odds with their more savvy counterparts; they fail to understand these wiser children (like Simon) and instead of trying to learn from them, violently lash out at them. It seems, then, that the wisest boys are sacrificed, made martyrs for the very key knowledge they possess. The irony is that, by killing these knowing boys, the naïve characters are keeping themselves in the dark.

(22)

Themes: Loss of Innocence

As the boys on the island progress from well-behaved, orderly children longing for rescue to cruel, bloodthirsty hunters who have no desire to return to civilization, they naturally lose the sense of innocence that they possessed at the beginning of the novel. The painted savages in Chapter 12 who have hunted, tortured, and killed animals and human beings are a far cry from the guileless children swimming in the lagoon in Chapter 3. But Golding does not portray this loss of innocence as something that is done to the children; rather, it results naturally from their increasing openness to the innate evil and savagery that has always existed within them.

Golding implies that civilization can mitigate but never wipe out the innate evil that exists within all human beings. The forest glade in which Simon sits in Chapter 3 symbolizes this loss of innocence. At first, it is a place of natural beauty and peace, but when Simon returns later in the novel, he discovers the bloody sow's head impaled upon a stake in the middle of the clearing. The bloody offering to the beast has disrupted the paradise that existed before—a powerful symbol of innate human evil disrupting childhood innocence.

(24)

CHARACTERS: RALPH

Ralph is among the oldest of the boys, at twelve and a few months, and has an air of strength about him. He acts as the initial leader figure and organizes the boys into some form of society.

Ralph is the athletic, charismatic protagonist of *Lord of the Flies*. Elected the leader of the boys at the beginning of the novel, Ralph is the primary representative of civilization, democracy, and productive leadership in the novel. While most of the boys are having fun, Ralph sets about building huts and prioritising rescue.

Ralph remains determined to not become savage, and only briefly does he consider joining Jack's tribe. When Ralph hunts a boar for the first time, however, he experiences the thrill of violence. When he attends Jack's feast, he is swept away by the frenzy and participates in the killing of Simon.

This first-hand knowledge of the evil that exists within him, as within all human beings, is tragic for Ralph, and it plunges him into despair for a time. Ralph's story ends semi-tragically: although he is rescued and returned to civilization, when he sees the naval officer, he weeps with the burden of his new knowledge about the human capacity for evil.

(25)

CHARACTERS: JACK

Jack was the leader of the choir at the boys' old school and competes with Ralph for the position of "alpha male" on the island. Jack was described as dark, a creature, and controlling, rather than leading, the choir. He is the leader of the hunters and fights Ralph. Eventually, more and more of the boys defect from Ralph's ordered society to Jack's tribal one and turn against Ralph, Piggy and Simon. In short, Jack is the exact opposite of Ralph.

He is furious when he loses the election to Ralph and continually pushes the boundaries and continually bullies Piggy. The first time he encounters a pig, he is unable to kill it. But Jack soon becomes obsessed with hunting and devotes himself to the task, painting his face like a barbarian and giving himself over to bloodlust. Jack's love of authority and violence are intimately connected, as both enable him to feel powerful and exalted. By the end of the novel, Jack has learned to use the boys' fear of the beast to control their behaviour—a reminder of how religion and superstition can be manipulated as instruments of power. Jack is used by Golding to represent fascism.

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CHARACTERS: PIGGY

Piggy is a fat, shy boy who has asthma and wears "specs". Piggy is not his real name (that is never revealed) but instead a nickname given to him to tease him. In the book, he represents maturity, civilization, science, intellect, clear-sightedness, and an adult figure. Most of the boys have shaggy, long hair by the end of the novel. Piggy is the only character whose hair has not grown.

Piggy's specs symbolize knowledge and scientific hope, once stolen by Jack they become part of the struggle for power and control of the fire. Piggy is a tragic figure, the same age as Ralph and by all accounts considerably smarter yet his physical deficiencies separate him from the others. He is vilified, especially by Jack, for not helping, whining and generally being unhelpful but he is the intelligence behind the democracy that is set up. His death signals the final end of the democracy and his 'empty-head' as it splits on the rocks the end of rational thought. Piggy is the most intellectual of the boys

(26)

CHARACTERS: RALPH

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Golding implies that civilization can mitigate but never wipe out the innate evil that exists within all human beings. The forest glade in which Simon sits in Chapter 3 symbolizes this loss of innocence. At first, it is a place of natural beauty and peace, but when Simon returns later in the novel, he discovers the bloody sow's head impaled upon a stake in the middle of the clearing. The bloody offering to the beast has disrupted the paradise that existed before—a powerful symbol of innate human evil disrupting childhood innocence.

(28)

CHARACTERS: SIMON

Simon is a calm, passive boy who claims no leadership, but shows a wisdom beyond his years as he is the only character to realize that the beast is imaginary. He may be an epileptic. Earlier human history, people with epilepsy were seen as having greater religious powers. He is the Jesus-like figure in the story, and his meeting with the Lord of the Flies and his subsequent death could be considered equal to certain events in the Bible (Jesus' temptation by Satan and subsequent crucifixion).

Simon helps the littluns gather fruit in the forest, just as Christ cared for the children. He is sometimes said to be the only boy in the novel with natural good in him, the others having only have goodness imprinted on to them by society. Simon also holds the key to their salvation, the knowledge that the beast is no more than a dead man. He holds the key to removing Jack from any position of power and is murdered for it. He is further linked with religious or spiritual symbols in the novel when, after he dies, his body floats out to sea and is ringed by sea creatures which form a sort of "halo".

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CHARACTERS: ROGER

Roger is the individual we never know a lot about - Golding keeps his character hidden. He is mysterious like Jack, and is mindless to the consequences of his actions. He follows the group and acts on their behalf. He becomes Jack's right hand man. While Jack is more of a Hitler Figure, Roger seems to become more like a Himmler figure, in charge of creating fear, without being conscious of the immorality of his actions.

He is overcome by the evils of the island, or himself. He represents clearly the example of humans and their destruction of each other. He also represents sadism, bloodlust and cruelty to the extreme. Roger is the only boy on the island who is described as "dark" while the other boys become "dark" as they succumb to their savage nature. He is the only character to knowingly kill someone on his own i.e. Piggy, Roger used smaller rocks at first to aim at some littluns and then let the big boulder go which sadly ended Piggy.

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PLOT RECAP

Chapter 1: The Sound of the Shell

On an island a fair-haired boy called Ralph encounters another boy, who is chubby, intellectual, and wears thick glasses who introduces himself as Piggy. We learn that in the midst of a war, a transport plane carrying a group of English boys was shot down over the ocean and crashed on a deserted island. The surviving boys lost each other and cannot find the pilot.

The boys discover a large pink and cream-coloured conch shell, which Piggy realises could be used as a kind of makeshift trumpet. Summoned by the blast of sound from the shell, boys start to straggle onto the beach. Among the group is a boys' choir, dressed in black gowns and led by an older boy named Jack. The boys taunt Piggy and mock his appearance and nickname.

The boys decide to elect a leader. The choirboys vote for Jack, but all the other boys vote for Ralph. Ralph wins the vote. To placate Jack, Ralph asks the choir to serve as the hunters for the boys and asks Jack to lead them. Ralph chooses Jack and a choir member named Simon to explore the island, ignoring Piggy's whining requests to be picked. The three explorers leave the meeting place and set off across the island.

(30)

CHARACTERS: SAMNERIC

Sam and Eric (or Samneric) are identical twins, while on the island, they lose their identity. They are the most obvious example of loss of innocence. They represent society. They are easily manipulated, as seen with Jack. They were actually very supportive of Ralph, but were forced to join Jack later after Roger tortured them. When they are guarding Castle Rock, Ralph talks to them and asks them to join him.

He says that the three of them would stand a chance. Samneric do not agree saying that Ralph didn't know Roger. "He is a terror". This is the point in the novel where Ralph realizes that he is completely alone.

(32)

PLOT RECAP

Chapter 2: Fire on the Mountain

When they return, Ralph sounds the conch shell to tell the group that there are no adults on the island. Jack reminds Ralph of the pig they found trapped in the vines in the jungle, and Ralph agrees that they will need hunters to kill animals for meat. Ralph declares that the conch shell will be used to determine which boy has the right to speak.

One of the younger children, a small boy with a mulberry-coloured mark on his face, claims that he saw a snakelike "beastie" or monster the night before. A wave of fear ripples through the group at the idea that a monster might be prowling the island. Ralph proposes that the group build a large signal fire on top of the island's central mountain, so that any passing ships might see the fire and know that someone is trapped on the island.

The boys collect wood and use the lenses from Piggy's glasses to set the wood on fire. They manage to get a large fire going, but it quickly dies down. Jack volunteers his group of hunters to be responsible for keeping the signal fire going. The boys then set a swath of trees ablaze. The boy with the mulberry-coloured mark was playing over by the fire and now is missing.

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PLOT RECAP

Chapter 3: Huts on the Beach

Carrying a stick sharpened into a makeshift spear, Jack trails a pig through the thick jungle, but it escapes. Irritated, he walks back to the beach, where he finds Ralph and Simon at work building huts. Ralph is annoyed because the huts keep falling down before they are completed and none of the other boys besides Simon will help him. Ralph points out that Jack's hunters have failed to catch a single pig. Jack claims that they will soon have more success. Ralph also worries about the smaller children, many of whom have nightmares and are unable to sleep.

Ralph implies that Jack and the hunters are using their hunting duties as an excuse to avoid the real work. Jack responds to Ralph's complaints by commenting that the boys want meat. They grow increasingly hostile toward each other.

Simon wanders through the jungle alone. He helps some of the younger boys—whom the older boys have started to call "littluns"—reach fruit hanging from a high branch. He walks deeper into the forest and eventually finds a thick jungle glade, a peaceful, beautiful open space full of flowers, birds, and butterflies.

(35)

PLOT RECAP

Chapter 5: Beast from Water

Ralph is frustrated with his hair, which is now long, mangy, and always manages to fall in front of his eyes. He decides to call a meeting to tell the boys they have not done anything required of them: they refuse to work at building shelters, they neglect the signal fire, and they do not even use the designated toilet area. He restates the importance of the signal fire and attempts to allay the group's growing fear of beasts and monsters.

One of the littluns claims that he has actually seen a beast and suggests that it might come up from the ocean at night. Jack proclaims that if there is a beast, he and his hunters will hunt it down and kill it. Jack torments Piggy and runs away, and many of the other boys run after him. In the distance, the hunters who have followed Jack dance and chant leaving Ralph, Piggy and Simon.

Piggy urges Ralph to blow the conch shell, but Ralph is afraid that the summons will go ignored and that any vestige of order will then disintegrate. He tells Piggy and Simon that he might relinquish leadership of the group, but his friends reassure him that the boys need his guidance.

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PLOT RECAP

Chapter 4: Painted Faces and Long Hair

Life on the island soon develops a daily rhythm. Daytimes are pleasant and the boys are able to play happily, but the boys become terrified at night, especially the littluns who continue to talk about the "beastie".

One vicious boy named Roger joins another boy, Maurice, in stomping on a sand castle the littluns have built. Roger throws stones at one of the boys, but remains careful enough to avoid actually hitting the boy with his stones.

An obsessed Jack camouflages his face with clay and charcoal and enters the jungle to hunt, accompanied by several other boys. On the beach, Ralph and Piggy see a ship on the horizon—but they also see that the signal fire has gone out. Ralph is furious with Jack, because it was the hunters' responsibility to see that the fire was maintained.

Jack and the hunters return from the jungle with a dead pig, covered with blood and chanting a bizarre song. Ralph confronts Jack about the signal fire. Piggy complains about the hunters' immaturity and Jack slaps him hard, breaking one of the lenses of his glasses. Jack admits his responsibility but never apologizes to Piggy. The boys roast the pig, and the hunters dance wildly around the fire, singing and re-enacting the savagery of the hunt.

(36)

PLOT RECAP

Chapter 6: Beast from Air

As the boys sleep, military airplanes battle fiercely above the island. None of the boys sees the explosions in the clouds because the twins Sam and Eric, who were supposed to watch the signal fire, have fallen asleep. During the battle, a dead parachutist drifts down from the sky onto the island, becomes tangled and flaps in the wind. His head seems to rise and fall as the wind blows.

When Sam and Eric wake up, they see the dead parachutist and mistake the shadowy image for the figure of the dreaded beast. They rush back to the camp, wake Ralph, and tell him what they have seen. Ralph immediately calls for a meeting. The boys set out, armed with wooden spears to find the beast, and only Piggy and the littluns remain behind.

Ralph allows Jack to lead the search as the group sets out. The boys soon reach a part of the island that none of them has ever explored before. Ralph goes to investigate alone. Soon, Jack joins Ralph in the cave.

The group climbs the hill, and Ralph and Jack feel the old bond between them rekindling. Ralph says that the group must rebuild the signal fire. They are displeased by Ralph's commands but grudgingly obey.

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PLOT RECAP

Chapter 7: Shadows and Tall Trees

The boys stop to eat as they travel toward the mountain. Ralph gazes at the ocean and believes the boys have become slovenly and undisciplined. Simon, however, lifts Ralph's spirits by reassuring him that he will make it home.

That afternoon, the hunters find pig droppings, and Jack suggests they hunt the pig while they continue to search for the beast. The boys agree and quickly track a large boar, which leads them on a wild chase. Ralph, who has never been on a hunt before, gets caught up in the exhilaration of the chase.

The boar escapes. Excited, they re-enact the chase among themselves with a boy named Robert playing the boar. The group nearly kills Robert before they remember themselves. When Robert suggests that they use a real boar in the game, Jack replies that they should use a littlun instead. The boys laugh. Simon volunteers to return to the beach to tell Piggy and the littluns that the group will not return until late that night.

Jack challenges Ralph to join the night-time hunt. Ralph, Roger, and Jack start to climb the mountain, Jack climbs alone and returns claiming to have seen the monster. Ralph and Roger climb up to have a look and see the "beast".

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PLOT RECAP

Chapter 9: A View to a Death

Simon awakens and crawls up the hill and sees the dead pilot and realises that the boys have mistaken this harmless object for the beast. He untangles the parachute lines, freeing the parachute from the rocks. Simon stumbles toward Jack's feast to tell the other boys the truth.

Piggy and Ralph go to the feast with the hopes that they will be able to keep some control over events. At the feast, the boys are laughing and eating the roasted pig. Jack sits like a king on a throne, his face painted like a savage. Jack extends an invitation to all of Ralph's followers to join his tribe. Most of them accept, despite Ralph's attempts to dissuade them. As it starts to rain, Jack orders his tribe to do its wild hunting dance.

Chanting and dancing, the boys are caught up in a kind of frenzy. Even Ralph and Piggy dance on the fringes of the group. The boys see a figure creep out of the forest—it is Simon. Shouting that he is the beast, the boys start to tear him apart with their bare hands and teeth. Simon tries desperately to explain what has happened, but the boys violently and kill him.

Waves wash Simon's corpse into the ocean. At the same time, the wind blows the body of the parachutist off the side of the mountain.

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PLOT RECAP

Chapter 8: A Gift for the Darkness

The next morning Jack tells the others that there is definitely a beast and claims that Ralph should be removed from his leadership. The other boys refuse to vote Ralph out of power. Jack storms away from the group, saying that he is leaving and that anyone who likes is welcome to join him.

Piggy suggests building a new signal fire on the beach rather than on the mountain. The boys set to work, but many of them sneak away to join Jack.

Jack gathers his new tribe and declares himself the chief. The hunters kill a sow, and leave it's head on a sharpened stake in the jungle as an offering to the beast.

As Piggy and Ralph sit in the old camp, the hunters from Jack's tribe descend upon them. The hunters steal burning sticks from the fire and Jack tells Ralph's followers that they are welcome to come to his feast that night.

Simon returns to the jungle glade where he finds the sow's head impaled on the stake. The sight mesmerizes him, and the head speaks to Simon in the voice of the "Lord of the Flies," ominously declaring that Simon will never be able to escape him, for he lies within all human beings.

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PLOT RECAP

Chapter 10: The Shell and the Glasses

The next morning, Ralph and Piggy feel ashamed of their behaviour. Piggy, who is unable to confront his role in Simon's death, attributes the tragedy to mere accident. But Ralph, clutching the conch desperately, insists that they have been participants in a murder. The two are now virtually alone; everyone except Sam and Eric and a handful of littluns has joined Jack's tribe, which is now headquartered at the Castle Rock, the mountain on the island.

At the Castle Rock, Jack rules with absolute power. Jack ties up and beats a boy named Wilfred and then warns the boys against Ralph and his small group, saying that they are a danger to the tribe. The entire tribe, including Jack, seems to believe that Simon really was the beast, and that the beast is capable of assuming any disguise. Jack says that they should raid Ralph's camp to obtain more fire and that they will hunt again tomorrow.

The boys at Ralph's camp drift off to sleep, depressed and Ralph is plagued by nightmares. They are attacked by a group of Jack's hunters who badly beat Ralph and his companions, who do not even know why they were assaulted, for they gladly would have shared the fire. But Piggy knows why, for the hunters have stolen his glasses, and with them, the power to make fire.

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PLOT RECAP
Chapter 11: Castle Rock

The next morning, Ralph and his few companions try to light the fire, but the attempt is hopeless without Piggy’s glasses. Piggy suggests that Ralph hold a meeting to discuss their options. Ralph blows the conch shell, and the boys decide that their only choice is to make Jack and his followers see reason.

Ralph decides to take the conch shell to the Castle Rock, hoping that it will remind Jack’s followers of his former authority. Once at Jack’s camp Ralph’s group encounters armed guards. He blows the conch, but the guards throw stones at them. Suddenly, Jack and a group of hunters emerge from the forest, dragging a dead pig. Jack commands Ralph to leave his camp, and Ralph demands that Jack return Piggy’s glasses. Jack attacks Ralph, and they fight. Jack orders his hunters to capture Sam and Eric and tie them up.

Ralph and Jack fight for a second time. Piggy cries out shrilly, hoping to remind the group of the importance of rules and rescue, Roger shoves a massive rock down the mountainside. The boulder strikes Piggy, shatters the conch shell he is holding, and knocks him off to his death on the rocks below. Ralph escapes and Roger and Jack begin to torture Sam and Eric, forcing them to submit to Jack’s authority and join his tribe.

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PLOT RECAP
Chapter 12: Cry of the Hunters

Ralph hides in the jungle and thinks about the deaths of Simon and Piggy and realizes that civilization have been stripped from the island. He stumbles across the sow’s head, the Lord of the Flies, now merely a gleaming white skull—as white as the conch shell. Ralph knocks the skull to the ground and takes the stake it was impaled on to use as a weapon against Jack.

Ralph sneaks down to the camp at the Castle Rock and finds Sam and Eric who tell him that Jack plans to send the entire tribe after him the next day. Ralph hides in a thicket. In the morning, the boys try to break into the thicket by rolling a boulder, then a group of boys tries to fight their way into the thicket. Ralph smells smoke and realises that Jack has set a fire to smoke him out. Ralph fights his way past Jack and a group of his hunters. Chased by a group of warrior-boys with spears, Ralph ends up on the beach.

Suddenly, Ralph looks up to see a naval officer standing over him who tells the boy that his ship has come to the island after seeing the blazing fire in the jungle. Jack’s hunters reach the beach and stop in their tracks upon seeing the officer. When he learns what has happened on the island, the officer is disgusted. Ralph begins to sob, as do the other boys.

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Quotes: Civilisation vs Savagery

“[Jack] tried to convey the compulsion to track down and kill that was swallowing him up.” – Chapter 3

“[Jack] began to dance and his laughter became a bloodthirsty snarling.” – Chapter 4

“the mask was a thing on its own, behind which Jack hid, liberated from shame and self-consciousness.” – Chapter 4

“All at once, Robert was screaming and struggling with the strength of frenzy. Jack had him by the hair and was brandishing his knife. Behind him was Roger, fighting to get close.” – Chapter 7

“At once the crowd surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws.” – Chapter 9

“There was a space round Henry, perhaps six yards in diameter, into which [Roger] dare not throw. Here, invisible yet strong, was the taboo of the old life.” – Chapter 4

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Quotes: Violence

“The madness came into his eyes again.

"I thought I might kill." – Chapter 3

“Ralph made a step forward and Jack smacked Piggy's head. Piggy's glasses flew off and tinkled on the rocks.” - Chapter 4

“Roger led the way straight through the [sand] castles, kicking them over, burying the flowers, scattering the chosen stones. Maurice followed, laughing, and added to the destruction.” – Chapter 4

““Kill the beast! Cut his throat! Spill his blood!”” – Chapter 9

“Robert changed the unspoken subject. 'He's going to beat Wilfred.' 'What for?' Robert shook his head doubtfully. 'I don't know. He didn't say. He got angry and made us tie Wilfred up.” – Chapter 10

“Roger edged past the chief, only just avoiding pushing him with his shoulder. The yelling ceased, and Samneric lay looking up in quiet terror. Roger advanced upon them as one wielding a nameless authority.” – Chapter 11

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Quotes: Relationships

"Jack's in charge of the choir. They can be—what do you want them be?"
"Hunters."

Jack and Ralph smiled at each other with shy liking. The rest began to talk eagerly." – Chapter 1

"You're talking too much," said Jack Merridew. "Shut up fatty." – Chapter 1

"He's not Fatty," cried Ralph, "his real name's Piggy!" – Chapter 1

"The chief led them, trotting steadily, exulting in his achievement. He was a chief now in truth; and he made stabbing motions with his spear. From his left hand dangled Piggy's broken glasses." – Chapter 10

"Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy." – Chapter 12

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Quotes: Fear

"Within the diamond haze of the beach something dark was fumbling along. Ralph saw it first, and watched until the intentness of his gaze drew all eyes that way. Then the creature stepped from mirage onto clear sand, and they saw that the darkness was not all shadow but mostly clothing. The creature was a party of boys" - Chapter 1

"Unless we get frightened of people." – Chapter 5

"What I mean is... maybe it's only us." – Chapter 5

"This head is for the beast. It's a gift" – Chapter 8

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Example Questions

1. Do you think Jack is an important character in Lord of the Flies?

Write about:

- how Golding presents the character of Jack
- how Golding uses Jack to present ideas about people and society.

2. What do you think is the importance of 'fear' in Lord of the Flies?

Write about:

- how different characters respond to 'fear'
- how Golding uses 'fear' to explore ideas about society and people in Lord of the Flies.

3. What do you think is the importance of the 'beast' in Lord of the Flies?

Write about:

- How different characters respond to the 'beast'
- How Golding uses the 'beast' to explore ideas about society and people in Lord of the Flies.

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Example Questions

4. Do you think Piggy is an important character in Lord of the Flies?

Write about:

- how Golding presents the character of Piggy
- how Golding uses Piggy to present ideas about people and society.

5. What do you think is the importance of 'civilisation' in Lord of the Flies?

Write about:

- how different characters respond to 'civilisation'
- how Golding uses 'civilisation' to explore ideas about society and people in Lord of the Flies.

6. What do you think is the importance of 'violence' in Lord of the Flies?

Write about:

- how different characters respond to violence
- how Golding uses violence to explore ideas about society and people in Lord of the Flies.

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