

# INSIDE OUT

A STUDY GUIDE FOR EDUCATORS

## LORD OF THE FLIES



# LORD OF THE FLIES

## SYNOPSIS

“What are we? Humans? Or animals?  
Or savages?”

William Golding, *Lord of the Flies*

In the midst of a nuclear war, a group of English schoolboys being evacuated from Britain, crash land on a tropical island and are stranded without adult supervision. The group is roughly divided into “littleuns,” boys around the age of six and the “biguns,” boys between the ages of 10 and 12. Initially, the boys attempt to form a community similar to the one they left behind. They elect a leader, Ralph, who, with the advice and support of Piggy (the group intellectual) strives to establish rules for housing, food and sanitation. As his first priority, Ralph makes a signal fire, hoping that a passing ship will see the smoke and rescue them. However, a major challenge to Ralph’s leadership is Jack, who also wants to be in charge. Jack commands a group of choirboys-turned-hunters who sacrifice the duty of tending the fire so that they can participate in the hunt for wild boar that live on the island. As Jack slowly draws the other boys away from Ralph’s influence, the forces of savagery and fear increase and Ralph finds himself being hunted. In this dystopian work, Golding explores the dark side of humanity that exists in all human beings.

## THE PLAYWRIGHT— NIGEL WILLIAMS

Nigel Williams was born on January 20, 1948, in Cheadle, Cheshire and was educated at Highgate School and Oriel College, Oxford. He is married with three sons and lives in Putney, southwest London. After graduating from Oxford, Williams joined the BBC as a general trainee and worked as an arts producer for them, eventually becoming the editor of *Omnibus* and *Bookmark*.

His first novel, *My Life Closed Twice*, won the 1978 Somerset Maugham Award. For his screen adaptation of William Horwood’s

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William Golding’s  
***Lord of the Flies***

Adapted for the stage

by Nigel Williams

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**SEP 26 - NOV 2**  
SPACE THEATRE

continued from page 2 *Skullagrigg* (1994), he won a television BAFTA. He also was the primary scriptwriter for the second season of the acclaimed “Jim Henson’s Storyteller” series. His most successful work has been the 2005 TV drama *Elizabeth I*, which earned its star, Helen Mirren, multiple awards and an Emmy nomination for him as scriptwriter.

## NOVELS

1977—*My Life Closed Twice*  
1983—*Johnny Jarvis*  
1985—*Star Turn*  
1988—*Breaking Up*  
1990-93 — *The Wimbledon Trilogy*  
1999—*Fortysomething*  
2013—*Unfaithfully Yours*

## PLAYS

1976—*Double Talk*  
1978—*Class Enemy*  
1979—*Easy Street*  
1980—*Sugar and Spice*  
1985—*My Brother’s Keeper*  
1987—*As It Was*  
1995—*Lord of the Flies*  
1996—*Harry and Me*  
2009—*HR*

[http://en.wikipedia.org/wiki/Nigel\\_Williams\\_\(author\)](http://en.wikipedia.org/wiki/Nigel_Williams_(author))

## THE AUTHOR—WILLIAM GOLDING

“My yesterdays walk with me. They keep step, they are gray faces that peer over my shadows.”

—William Golding

William G. Golding was born on September 19, 1911, in Cornwall. He grew up in a 14th-century house next to a graveyard and tried writing a novel when he was 12 years old. He was educated at Marlborough Grammar School, where his father taught; then he studied science and later English at Oxford University’s Brasenose College. He graduated in 1934 and received a master’s degree in 1960.

After college he became a social worker and subsequently joined the Royal Navy. He served as a lieutenant, commanding a rocket-firing ship, took part in the 1944 D-Day Normandy landings and developed a life-long love of sailing and the sea. Early in his career he began teaching English and philosophy as well as acting, directing and writing in London.

Alcoholism became a problem early on;

Golding was fired from his first teaching job in 1939 at least partly for drinking too much. Drink may have blunted the humiliation of being judged “not quite a gent” at class-conscious Oxford.<sup>1</sup> It also may have helped with the guilt he felt over jilting a hometown fiancée to marry Ann Brookfield, whose mother also worried about his alcohol consumption. Drink may have been the self-medication of a “deeply self-examining and self-blaming man who saw the seeds of evil in his own heart.”<sup>2</sup>

Service in the Navy during World War II confirmed Golding’s jaundiced view of human nature, especially his own. He always felt he understood the Nazis because he believed he was the same sort of man. Golding’s personal papers indicate his turbulent inner life that fueled both his creativity and his harsh evaluation of his failings.

In 1953, a Faber and Faber editor, Charles Monteith, picked the *Lord of the Flies* manuscript from the reject pile and became the novel’s advocate. He

eventually encouraged the author to eliminate the religious text that suggested Simon's death was a willing martyrdom. Golding reluctantly complied and the published version was a popular success.

By the time the book became a literary phenomenon, Golding had published three more novels, all well received despite some carping from the intellectual establishment. Once he gained the financial freedom to write and live as he pleased, his pace slowed and his output decreased. In the early 1970s, he endured a writer's block that lasted more than four years. Success did not change his bleak view of human nature; his son's nervous breakdown in 1969 and his long struggle

with mental illness confirmed his sense that "the name of our God is Random."<sup>3</sup>

Golding published four more novels and was working on a fifth when he was found dead on the bedroom floor of his home in Cornwall in 1993. In his final two decades he was honored by a knighthood as well as the Booker and Nobel Prizes.

1. [www.washingtonpost.com](http://www.washingtonpost.com)

2. Ibid

3. Ibid

<http://www.nytimes.com/learning/general/onthisday/bday/0919.html>

<http://www.washingtonpost.com/wp-dyn/content/article/2010/07/30/AR20100730025449.html>

## GOLDING'S USE OF THE ADVENTURE STORY

"To die would be an awfully big adventure."

James M. Barrie, *Peter Pan*

Golding, as a father and a schoolmaster, was very familiar with children and children's literature. He knew the works of R. M. Ballantyne, author of *The Madman and the Pirate*, *Digging for Gold*, *The Dog Crusoe*, *A Tale of the Western Pirate* and *The Coral Island* (which Golding cited as an influence). British boys of the 19th century read *Robinson Crusoe*, *The Swiss Family Robinson* and *Treasure Island*; this trend continued until the 1940s. Golding consciously set out to subvert the formulaic adventure story, using some of the same elements.

Some characteristics of the adventure story are children endowed with powers either intellectual or magical. Matilda, of Roald Dahl's *Matilda* is very intellectual and well read while Harry Potter has both smarts and magical powers. Peter Pan and Superman can both fly. The hero always confronts dangers but is never mortally wounded while the villain deserves punishment even though it is sometimes delayed.

Adventure stories take place in a

world different from the child's everyday one. Dorothy of *The Wizard of Oz* is transferred from a place of conventional danger to a place of unconventional ones. Charlie Bucket visits a chocolate factory; Peter Pan visits Neverland and Aslan lives in Narnia. In addition, Robin Hood lives in Sherwood Forest and Arthur rules over Camelot.

In adventure tales, boys become friends. Male bonding is seen between Peter and the Lost Boys in *Peter Pan*, between Robin Hood and the Merry Men, between Robinson Crusoe and Friday. In *Treasure Island* Jim Hawkins gains the respect of Captain Smollett, Doctor Livesey and Squire Trelawny. In *Lord of the Flies*, Golding sets the novel on an exotic island and one of the major themes is the bonds these boys form—not necessarily for the good.

Olsen, Kristin. *Understanding Lord of the Flies: A Student Casebook to Issues, Sources and Historical Documents*. London: Greenwood Press 2000.

<http://education.seattlepi.com/characteristics-adventure-fiction-6640.html>

<http://www.playbill.com/news/article/158017-Sutton-Foster-and-Marc-Kudisch-Bring-Unsinkable-Molly-Brown-Tub-in-Reading-of-Revised-Musical>



# PARABLES AND FABLES: FROM SYMBOLISM TO ALLEGORY?

Writers and educators have speculated as to the genre of *Lord of the Flies*. Some have termed it a fable, others a parable and others an allegory. A parable is a story or short narrative designed to reveal some religious principle, moral lesson, psychological reality or general truth. It teaches by comparison with real occurrences to which people can relate. Well-known examples of parables include those found in the Gospels, such as “The Prodigal Son” and “The Good Samaritan.”

A fable also is a brief story illustrating a moral. Fables often include talking animals or inanimate objects as the principal characters. The interaction of these animals or characters reveals certain

truths about human nature. The reader learns the lesson as an example of what one should or should not do. For example, in one of Aesop’s fables, the grasshopper learns he must prepare for hard times by watching the ant store food for winter.

An allegory involves using many interconnected symbols or figures in such a way that every element of the narrative has a meaning beyond the literal level. Thus, the story acts as an extended metaphor in which the plot or events reveal a meaning beyond what occurs in the text, creating a moral, spiritual or even political meaning.

[Web.crvedu/kwheeler/documents/parable-allegory.pdf](http://Web.crvedu/kwheeler/documents/parable-allegory.pdf)

## THE THEMES IN *LORD OF THE FLIES*

“The theme of *Lord of the Flies* is grief, sheer grief, grief, grief.”

William Golding in *Readings on Lord of the Flies*.<sup>1</sup>

In *Lord of the Flies*, Golding traces society’s flaws back to their source in human nature. By leaving a group of English schoolboys to fend for themselves on a remote jungle island, he creates a kind of human nature laboratory in order to examine what happens when the rules of civilization disappear and raw human nature takes over. The “beast” that lives in the jungle lives only in their hearts.

The boys nevertheless manage to set up a kind of civilization that works for a while. The author argues that “civilization is a veil that through its rules and laws masks the evil within every individual.”<sup>2</sup> The novel is a chronicle of civilization giving way to savagery; the boys, shaped by a highly civilized British society, become savages guided only by fear, superstition and desire. Meanwhile, in the real world, the adults of the supposedly

civilized world are engaged in a savage and brutal worldwide nuclear war.

The “beast” is a device Golding uses to represent the savage impulses living in every human being. Civilization exists to suppress the beast; by keeping the human desire for power and violence to a minimum, civilization forces people to act responsibly and rationally, like Piggy and Ralph do. When the beast is unleashed, individuals behave as Jack and Roger do, succumbing to their darkest impulses.

Golding presents an alternative to civilized suppression and beastly savagery; that is a life of religion and spiritual truth seeking. Simon represents this role in *Lord of the Flies*; he fights through his fears to discover the “beast” on the mountaintop is just a dead man. But when Simon returns with the news that the beast is not real, the other boys kill him in their primitive dance.

The novel also depicts the relationships and power dynamics among the boys. For example, the boys fight to belong and be respected by the other boys. To do this they try to appear strong and powerful

*continued on page 6*

continued from page 5 and give in to the savage instinct to ignore, pick on, bully or even physically abuse boys who are weaker than they are. Repeatedly, *Lord of the Flies* shows the vulnerability of boys.

1. Swisher, p. 74
2. [www.litcharts.com](http://www.litcharts.com)

Olsen, Kristen. *Understanding Lord of the Flies: A Student Casebook to Issues, Sources and Historical Documents*. London: Greenhaven Press, 2000.

Swisher, Clarice. *Readings on Lord of the Flies*. San Diego, CA: Greenhaven Press, 2010.

<http://www.litcharts.com/lit/lord-of-the-flies/>

## SYMBOLS IN *LORD OF THE FLIES*

The tropical island, with its bountiful food and wild beauty, is like a Garden of Eden in which the boys try to create a perfect society. It also is a microcosm representing the world.

The conch shell is used to call meetings and is a kind of microphone that grants the right to speak to whomever holds it. It can be seen as representing the rule of law and civilization.

Piggy's glasses allow the boys to create fire, the necessity of civilization. As such, they represent science and technology, mankind's power to transform and remake the environment. The glasses also allow Piggy to see and understand things clearly.

The fire has dual meanings. It is the boys' only connection to civilization in that it gives them hope of rescue. Yet like the nuclear bombs destroying the world around them, fire is a weapon that threatens to destroy civilization if it gets out of control.

To the boys, adults symbolize civilization and social order. But the war they are waging indicates that adults can be just as savage as the boys.

<http://www.litcharts.com/lit/lord-of-the-flies>

<http://www.sparknotes.com/lit/flies/themes/htm>

## SYMBOLS OF THE CHARACTERS IN *LORD OF THE FLIES*

Some view *Lord of the Flies* as an allegorical novel. In this reading, many of its characters signify important ideas or themes. Ralph exhibits qualities of order, leadership and civilization. "He is a good many of the world's leaders throughout history—flawed, uncertain, trapped by a multiplicity of possibilities in a web of inaction."<sup>1</sup> Piggy represents the scientific and intellectual aspects of civilization. He is every boy's parent, but no one wants parents on this island. Simon is the natural human goodness of society, or as Golding saw him, the Christ figure. He is mysterious, spiritual, but also generous and empathetic. Jack is the picture of unbridled savagery and the desire for power. He is manipulative; his hunt becomes the determining factor

of manhood and self-worth. Roger is brutality and bloodlust at its most extreme. He begins by throwing rocks at Henry and ultimately pursues Ralph.

If the boys' society resembles a political state, the littleuns might be the common people while the older boys would be seen as the ruling class and the political leaders.

1. Olsen, p. 10.

Olsen, Kristen. *Understanding Lord of the Flies: a Student Casebook to Issues, Sources and Historical Documents*. London: Greenwood Press, 2000.

<http://www.sparknotes.com/lit/flies/themes/html>

<http://web.sad17k12me.us?teachers/blms/com/documents/literature/lotf/analysis.htm>

# HISTORICAL CONTEXT OF *LORD OF THE FLIES*

Although *Lord of the Flies* is set during a fictitious, slightly futuristic nuclear world war, London was the target of vicious bombing in World War II. Millions of gas masks were issued; 45,000 houses were destroyed and 60,000 people were killed. As in the novel, many children were evacuated. Operation Pied Piper began in 1939. School children were labeled with large tags and each given a gas mask and allowed to take one piece of luggage. They went off in buses, trains or planes to host families who had selected them from pictures and were given a stipend for their service. Some children were warmly welcomed while others were neglected or overworked. A few children went as far as

Australia, Canada and the United States.

After the war, Great Britain still retained rationing and many goods were in short supply. Along with these inconveniences was the threat of nuclear war, a situation that Winston Churchill called the Cold War. Eastern Europe saw the rise of Communism; in 1949 the Soviet Union detonated its first atomic bomb.

Koopmans, Andy. *Lord of the Flies: Understanding Great Literature*. Farmington Hills, MI: Lucent Books, 2003.

Olsen, Kristen. *Understanding Lord of the Flies: A Student Casebook to Issues, Sources and Historical Documents*. London: Greenhaven Press, 2000.

## BRITISH PRIVATE SCHOOLS

“Golding’s target is the myth of human innocence and the bad education that promotes it.”<sup>1</sup>  
Patrick Reilly

Public schools in Great Britain (which we would call “private” schools) have existed since the Middle Ages. Religion and sports have a strong presence in these institutions, but they are not known for producing great scholars but good administrators.

In these schools there is a long tradition of violence. Beatings have been

administered for discipline and fistfights among the boys are common. Critics of the schools accuse them of bullying, ignorance, snobbery, conformity and an outdated curriculum. Golding’s island community is quite in keeping with the atmosphere of these schools.

1. Reilly, p5

Olsen, Kristen. *Understanding Lord of the Flies: a Student Casebook to Issues, Sources and Historical Document*. London: Greenhaven Press, 2000.

Reilly, Patrick. *Lord of the Flies: Fathers and Sons*. New York: Twayne Publishers, 1972.

## BANNED BOOKS

Because of its rather stark and dystopian exploration of human nature, *Lord of the Flies* also has been quite controversial especially in its theme of putting the self before the common good. The conflict between civilization—living by the rules, peacefully and in harmony—

and the human impulse to control others, shapes most of the interactions and dialogue. Thus, it finds itself at Number 8 on the American Library Association’s list of frequently banned classics.

<http://bannedbooksworld.edu/2013/11/10/banned-books-awareness-lord-of-the-flies>

# THE EDUCATIONAL MERITS OF *LORD OF THE FLIES*

*Lord of the Flies* demonstrates bullying, name-calling and shameful mocking among the boys. Some parents question if students will be negatively influenced by these group tactics, but studies show students take more away from the book than perverse language, violence and hatred. As literature, *Lord of the Flies* offers an excellent model of novel structure, character development and symbolism that is important in the English classroom. The underlying moral lessons such as responsibility for one's behavior are appropriate components for a student text.

In an essay by Paul Slayton ("Even Children Are Innately Corrupt") in *Violence in William Golding's Lord of the Flies*, the author claims that teachers like the book for the excitement it engenders in students and the fact that adolescents understand the motivation of characters.

*Lord of the Flies* resonates with students because it is a dystopian novel. Characters in these books often struggle against unfair authoritarian regimes (parents) and have little control over their

lives. On a smaller scale, students often feel overwhelmed by teachers, coaches, and peers; perhaps they identify with this struggle for freedom. They may question why Ralph can't find the courage and resources to outwit Jack and his rowdy crowd. Perhaps by presenting worst-case scenarios of the future, students can be jolted into calculating how to improve our society.

Bryfonski, Dedria, ed. *Violence in William Golding's Lord of the Flies*. London: Greenhaven press, 2010.

Slayton, Paul. "Even Children are Innately Corrupt."

<http://www.weareteachers.com/community/blogs/blog-wat/2012/05/21/the-bad=place-why-kids-love-dystopia>

<http://www.huffingtonpost.com/dave-astor/why-do-we=-like-dystopian-novels-b-1979301/html>.



# STUDY QUESTIONS

## Pre-Performance Questions

- 1) What is your definition of civilization? What does it mean to be civilized?
- 2) Why do certain groups find it necessary to ban books? What criteria do they use? Who does the banning? Can this compel us to read the books?
- 3) If you found yourself stranded on an island with strangers, what would be the first thing you would try to do? What problems do you predict that would need to be solved and how would you prioritize the order of solving them?

## Post-Performance Questions

- 1) How do the technical designs for the set, lights, projections, sounds, costumes enhance the telling of the story?
- 2) Where does the title *Lord of the Flies* originate?
- 3) Why does Jack feel that he should be the leader? Why is Ralph reluctant to take the title? What reasons are given for their leadership? How do the other characters feel about the choice they have to make?
- 4) How would you describe the character Piggy? What is his role in the society that is created?
- 5) Why are names important to Jack? What power does a name hold?
- 6) How are symbols used in the play? What are some the symbols that are used and how are they represented?
- 7) How would you define fear? How do some of the characters use fear for their benefit?
- 8) What does Perceval think the beast is? How does the group confront the beast? What does the beast represent for the children?
- 9) Why does Simon volunteer to investigate the beast? What does he encounter?
- 10) How do the children on the island react to what happens to Simon?
- 11) What does this play say about human behavior? What does this play say about power and violence?
- 12) What does Ralph learn about himself and the other characters through the course of the play?
- 13) What is happening to the rest of the world off the island?
- 14) What do you think happens to the children when they leave the island?

# ACTIVITIES

## Society Builder

For this activity, begin by explaining to the class that a group of people is going to be selected for an experiment. The experiment is to inhabit a small island for an extended period of time. Due to certain restrictions, there can only be a limited number of participants and only the most qualified people are invited to be involved in the expedition.

Brainstorm with the class a list of character qualities and abilities that would be necessary for a group to settle an island and to create a functioning community.

Split into groups of five students. Have each smaller group take the larger list and discuss which qualities and abilities they think would be the most important. As a group, select seven of these attributes and the reasons for why the group selected these values.

Create a list of five occupations that would embody these valued attributes and would be the strongest for the expedition. From this list of occupations, each student will select one of these characters to represent.

From this group of five people, only three can be selected to stay on the expedition. The students will have between 60 and 90 seconds to convince the other people in the group what qualities they bring to the newly formed group and why it is necessary for them to stay. The group must vote on who should stay until there are only three people out of the original five.

From these three people that are left, decide who should be the leader of the group. Discuss the qualities needed to lead the group. All five of the group members are able to cast one vote.

Discuss the process of selecting the attributes and qualities and using that information to assign occupations. Discuss the problems that arose and some of the sacrifices that had to be made. Discuss the similarities in making these choices that the boys in the story had to solve.

**Civics PG: Analyze and practice rights, roles, and responsibilities of citizens.**

**Civics PG: Analyze the origins, structure, and functions of governments and their impacts on societies and citizens.**

# Map Making

Start by looking at various kinds of maps; road maps, historical maps, flowcharts, artistic maps, etc. Discuss why maps are created and why they are used. Discuss what similarities maps have such as legends, symbols, and routes.

From the information gathered from either the novel or the play, make a map of the island. Be sure to highlight the locations where important landmarks or events take place.

Once the map is created, transform your map into a set for the play. What elements are necessary for the set? What elements would you want to spotlight?

**Geography PG: Develop spatial understanding, perspectives, and personal connections to the world.**

**Visual Arts PG: Explain, demonstrate, and interpret a range of purposes of art and design, recognizing that the making and study of art and design can be approached from a variety of viewpoints, intelligences, and perspectives.**

## Page to Stage: Adapting *Lord of the Flies*

- 1) Start by picking a short excerpt from novel *Lord of the Flies* by William Golding. After reading the excerpt, find some key themes and character choices that you can adapt into a monologue or scene for the stage.
- 2) From the passage, change what happens on the written page into a script for a play. Pay close attention to the dialogue and the action in the passage.
- 3) After writing the first draft, cast the scene and have the students read the scenes that they have written.
- 4) Discuss the differences between the novel and scenes. What did the author's do to convey the characters and plot? Did they have to invent, delete, or change anything to communicate the story?
- 5) Raising the bar: After the first draft of the scene or monologue has been adapted, change the point of view. What changes would have to be made to clearly show that the events being described are from a different person?
- 6) Discuss how the scene may change when told through the different voice. Discuss the process of an adapter and how you chose to the best voice for your perspective?
- 7) After seeing the production, what did the adaptor, Nigel Williams, modify to tell his version of William Golding's story? What were the differences between Williams's adaptation and the scenes that were written in class? Does a play adaptation limit the adapter's possibilities?

**Civics PG: Research, formulate positions, and engage in appropriate civic participation to address local, state, or national issues or policies.**

**Geography PG: Develop spatial understanding, perspectives, and personal connections to the world.**

# Perspective Writing – Personal Narratives for Characters

- 1) Select an important moment from a play. This should be a moment that has more than one person in attendance. For example, the first meeting between Jack, Piggy and Ralph and the other children on the beach.
- 2) From this moment, the students are to pick a character from the story and to give the character's perspective and attitude of what transpired. Explanations of how they felt about this moment and how affects them should be explored.
- 3) Each person will write a short monologue describing the moment from the character's perspective of what they experienced.
- 4) Compare the monologues about the event from other characters that were involved. Discuss the similarities and differences that arose during the writing process. Was there general agreement of what happened or marked differences? Why were the moments similar or different? Were they subtle or obvious variations? Did the class agree on what was important to include and why? If not how would the elimination of some elements change the way the story would be understood when read?

## Colorado Model Content Standards

**Writing PG: Articulate the position of self and others using experiential and material logic.**

**Writing PG: Write with clear focus, coherent organization, sufficient elaboration, and detail.**

# LORD OF THE FLIES

## JUNIOR DRAMATURG

This fall, the Denver Center for the Performing Arts Theatre Company had the unique experience of working with the advanced acting students at Arapahoe High School on a project dubbed “The Junior Dramaturg Project.” The role of the dramaturg is to assist the actors and director in the rehearsal room by providing research material and by providing the audience with information to prepare them for the production. The students worked with the dramaturg to

first define the role of what a dramaturg is and then decided how they could contribute to the production. The assignment for these “junior dramaturgs” was to find research material that would be important to both audience members and the actors for the upcoming production of *Lord of the Flies*. For the *Inside Out* study guide, these students were asked to pull from their research and create a list to share the information for our multi-generational audience.

## Prep Schools Then and Now

### PRIVATE PREP SCHOOLS IN THE 1950S

(Great Britain and United States)

Strict dress codes that were always enforced

Physical discipline was allowed

Often had religious affiliation

From ages 8-13

Mostly boys, rarely co-ed or female

### PRIVATE PREP SCHOOLS IN 2014

(Great Britain and United States)

Usually have uniforms

Religious affiliation depending on school

Ages 5-14 and ages 14-18 for high school

Usually co-ed

### ARAPAHOE HIGH SCHOOL

(United States, Public School)

Loose dress code that is often not enforced

Physical discipline not allowed

Has no religious affiliation

Ages 14-18

Co-ed

### SIMILARITIES BETWEEN SCHOOLS

Dress codes exist

No drugs, alcohol or sex allowed

Discipline for breaking school rules

Students participate in extra-curricular activities such as choir and sports



# Aspects of *Lord of the Flies* in Modern Media

## BOOKS

*The Running Man* (Richard Bachman)  
*The Hunger Games Trilogy* (Suzanne Collins)  
*Animal Farm* (George Orwell)  
*The Coral Island* (R. M. Ballantyne)

## PLAYS

*The Crucible* (Arthur Miller)  
*Julius Caesar* (William Shakespeare)  
*The Boys of Winter* (John Peilmeier)  
*The Laramie Project* (Moises Kaufman)  
*Fat Pig: A Play* (Neil LaBute)

## MOVIES

*Apocalypse Now* (Based off of novella *Heart of Darkness*)  
Stephen King's *Children of the Corn*  
*Mean Girls*  
*A Clockwork Orange*  
*Pinocchio*  
*Fight Club*  
*The Purge*  
Baz Luhrmann's *Romeo and Juliet*  
*The Dark Knight Rises*  
*V for Vendetta*  
*Hunger Games*

## TELEVISION SHOWS

*The Simpsons*  
S9E14 "Das Bus" episode  
*South Park*  
S4E16 "The Wacky Molestation Adventure"  
*Survivor*  
*Lost*  
*Twilight Zone*  
S3E14 "Five Characters in Search of an Exit"  
*The Colony*

## VIDEO GAMES

*Dead Island*  
*Bioshock*  
*Batman: Arkham City*  
*The Last Of Us*

## MUSIC

*Iron Maiden* "Lord of the Flies"  
U2 "Shadows and Tall Trees"  
Elton John "Lord of the Flies"  
Colbie Caillat "The Way I Was"  
Johnny Cash "The Beast in Me"

## BANNED BOOKS (A PARTIAL LIST)

*Lord of the Flies*  
*The Catcher in the Rye*  
*Bridge to Terabithia*  
*To Kill a Mockingbird*  
*Hunger Games* series  
*The Giver*  
*Diary of Anne Frank*  
*Harry Potter* series  
*Alice in Wonderland*  
*The Hobbit*  
*The Perks of Being a Wallflower*  
*The Bluest Eye*  
*Brave New World*  
*Looking for Alaska*  
*The Color Purple*  
*The Kite Runner*  
*I Know Why the Caged Bird Sings*  
*Beloved*  
*The Great Gatsby*  
*The Grapes of Wrath*  
*Ulysses*  
*1984*  
*Lolita*  
*Of Mice and Men*  
*Their Eyes Were Watching God*  
*Catch 22*  
*Animal Farm*  
*A Farewell to Arms*  
*One Flew Over the Cuckoo's Nest*  
*In Cold Blood*  
*Lord of the Rings*  
*Call of the Wild*

# UNFORGETTABLE EXPERIENCES

Make your experience unforgettable when you join us for one of these insightful, educational events:

## Insider Perspectives

Get an exclusive insider's perspective of each play when you join us for a professionally-moderated discussion with our creative team. Held at The Jones at Speer & Arapahoe. Free.  
Sep 26 | 6pm | *Lord of the Flies*

## Page to Stage Book Club

Read the book, see the play and join the discussion. Held at the Tattered Cover, 2526 E. Colfax Ave. Free.  
Oct 8 | 5:30pm | *Lord of the Flies*, by William Golding

## Page to Stage Discussions

Delve into the creative process behind our shows when you join our actors, playwrights and directors for an in-depth discussion about their work. Held at the Tattered Cover, 2526 E. Colfax Ave. Free.  
Oct 7 | 12pm | *Lord of the Flies*

## Talkbacks with the Cast

Join a fun and engaging discussion with the actors directly after select performances. Free.  
Oct 5 | *Lord of the Flies*

## Talkbacks with Higher Education Advisory Council

Participate in a topical discussion led by members of our academic community held directly after select performances. Free.  
Oct 12 | *Lord of the Flies*

## Theatre & Theology Talkbacks

Join Pastor Dan Bollman of the Rocky Mountain Evangelical Lutheran Synod to examine each show through a theological lens directly after select performances. Free.  
Oct 19 | *Lord of the Flies*

## Theatre Thursday

Enjoy a complimentary cocktail, tasty bar bites, live music and a ticket to the show.  
Sun, Nov 2 | 12:30pm | Bonfils lobby | \$50 with code THURSDAY | *Lord of the Flies*

# WANT TO KNOW MORE?

## The Denver Public Library recommends:

### Read!

*Beauty Queens* by Libba Bray

When 13 teen beauty pageant contestants become stranded on a desert island after a plane crash, the fight for survival is on. The teens struggle to understand one another and other dangers on the island (both natural and man made), all while working to perfect their performances in the event of a rescue.

### Watch!

*Battle Royale* (Anchor Bay Entertainment, 2012)

Often receiving comparisons to such stories as *Lord of the Flies* and *The Hunger Games*, this successful yet controversial Japanese film takes place in a future where the government kidnaps a class of ninth graders annually and forces them to kill one another until one sole survivor remains. It's a grisly and primitive fight for survival where no rules apply.

### Listen!

*We're Alive, The First Season: A Story of Survival* by KC Wayland

This recording is based on a popular online podcast with more than 400 million downloads (and counting). The classic zombie story gets a new twist in this modern radio drama — Michael Cross is attending college one minute and the next witnesses rioters tearing each other apart. Follow the survivors as they strive to create a safe haven and discover that when no rules of human decency apply, zombies are far from being the worst threat.

### Download!

*Worst Case Scenario Survival Handbook* by Joshua Piven

Do you know what to do if you're stranded on a desert island? Or if your airplane pilot suddenly blacks out and you need to land? Covering such topics as how to deliver a baby, volcanoes, mountain lions, sharks and more, this is the quintessential handbook to have on hand when your life situation takes a turn for the worse. Audio available for download from [downloadmedia.denverlibrary.org](http://downloadmedia.denverlibrary.org)



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*Concerned about  
your safety?*

*Worried about the  
safety of others?*

CSPV encourages students, teachers, administrators, friends and families to use Safe2Tell.

Safe2Tell provides an **ANONYMOUS** way for students and the community to report any threats to their safety or the safety of others in a way that keeps them **SAFE**. Calls and webtips are monitored 24/7.

**We need your help** to improve your school and community. By calling, you can help stop a friend from committing suicide, get another student off drugs, or intervene to stop bullying.

**Please, make a call ...  
make a DIFFERENCE.**

Call 1-877-542-7233  
Visit [www.safe2tell.org](http://www.safe2tell.org)

 safe<sup>2</sup>tell™



In far too many schools and communities, many young people are hurting. They are being bullied, engage in physical fights, struggle with depression and suicidal thoughts, and witness violence at home or at school. Teachers, schools and communities can use the resources provided by the Center for the Study and Prevention of Violence (CSPV) to address the root causes of violence.

CSPV is housed within the University of Colorado-Boulder's Institute of Behavioral Science. Founded in 1992, CSPV provides assistance to groups committed to understanding and preventing violence, particularly adolescent violence. It achieves this mission by disseminating information to the public, offering technical assistance to those working in violence prevention, and conducting research into the causes of violence and the effectiveness of violence prevention programs.

If you or your school are interested in preventing violence and getting hurting kids the supports they need, we can assist you at all stages of the process. We offer:

- Training and technical assistance that includes:
  - Informational presentations on what research shows works to prevent and reduce violence
  - School Climate Surveys
- Training on data-driven processes to achieve safe schools and communities.
- Information about evidence-based programs, practices and policies related to violence prevention and positive youth development.
- Research on the effectiveness of prevention and intervention programs.

**Contact us at (303) 492-1032 to learn more about our services or to schedule a consultation with a member of our team.**



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