

Lockman 1

Through the Fire: Adversity

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## Rationale

The purpose of this unit is to focus on the adversity in life that we as individuals are faced with and the adversity we witness. Adversity is defined as adverse fortune or fate; a condition marked by misfortune, calamity, or distress (dictionary.com). It is important for students to be aware of how adversity affects our lives. To learn through the adversity others have faced and overcome we study literature, but fiction and nonfiction in an attempt to relate to others situations and circumstances.

Through this unit, I want students to learn that how we as individuals face each situation and adversity in our lives affects the rest of our life and those around us. I want students to learn through this unit that staying positive, not giving up, and making the right choices will affect their lives and better their future.

To achieve these goals students will read and closely examine the text, *Lord of the Flies* by William Golding. We will examine the characters and the obstacles they face in the text. These topics will be discussed not only as a class, but also in the student's literature circles. In addition to this novel the students will also look at other texts in order to learn about the adversities of life. Throughout the unit students will reflect on readings and discussions through journal writings. These writings will give me insight not only into the student's lives but also into their understanding of the text. Through these writings students will compare and contrast the adversities that characters face and will also have the chance to compare their selves to the characters we read about and discuss.

Students will look at multiple genres of text such as magazines, news papers articles, video clips, and music while learning about adversity. Short texts make it possible to draw on a

wider variety of literature so that we can factor in our student's reading interests and abilities" (Campbell 13). Using multiple short texts will allow me to meet a wide variety of interests and will give the students more texts to compare. We will compare these texts to the central text of the unit, *Lord of the Flies*. The texts read in the unit will explore different forms of adversity, for example, personal adversity, physical adversity, and political adversity. We will watch *The Blindside* to bring an element of popular culture element into the unit as well. In addition I will employ strategies with the texts that will allow the students to explore them in new ways. "...sticky notes can be used to support literature study" and the students really enjoy using them (Campbell 23).

Much of the time in this unit is spent in discussion and conversation. Through our discussion I will employ strategies from Beers, Probst and Rief's, *Adolescent Literacy: Turning Promise into Practice*. I believe it is important to engage students in meaningful discussions that allow them to build on their personal knowledge. Probst says, "Recitation is not discussion, interrogation is not conversation; the back and forth question-and-answer is not the same as the give and take of egalitarian discourse" (Beers, Probst, & Rief 46). I do not want my students to simply repeat the basics from their book, but rather want them to form opinions and make assertions in discussion. I want students to turn their thoughts into language in our discussion. The purpose of the multitude of discussion opportunities throughout this unit is to allow students to have the opportunities to use, "Language [is] for discovery" (Beers, Probst, & Rief 170)

Students will play a big role in the text we read and explore as well. Students will be responsible for bringing multiple texts to the classroom as well. Students will bring in articles from news papers and magazines that pertain to certain topics. Some of these texts will be discussed in the literature circle groups while others will be discussed by the entire class.

Students will also use music lyrics for these activities as well. These texts will also be used to group and individual presentations.

Throughout the unit students will participate in a survivor game, where they will earn extra credit points for winning challenges. Some of these games will be for individual extra credit while others will be played for group extra credit. This will play into their group grades as well as their individual grades for the end of the unit presentations. Each group will be responsible for completing an end of the unit group project and each individual student will completed an individual project as well. Each group project will be the same, but the individual projects will be different. The students will have a few options when choosing what their individual project will be such as making a movie trailer or completing a short research project on someone who has overcome adversity in their lives. Providing students with multiple choices for assessment will put them in the driver's seat and give them a sense of control. By giving a student a choice when it comes to assessment it also allows them to show of their abilities.

## **Goals and Objectives**

Students will learn about adversity and its affect on the lives of those it touches.

- Students will be able to define adversity.
- Students will be able to recognize adversity.
- Students will be able to compare and contrast adversities.

Students will analyze a novel and the adversity the characters face within the novel.

- Students will be able to form a collection of journals about adversity.
- Students will analyze other literature and take into account the adversity the characters face.

Students will understand adversity well enough to write and explain adversities they have faced

- Students will be able to write about adversities they have faced.
- Students will create a movie trailer portraying adversity from a text.
- The students will be able to analyze the adversity of others and write about the situation.

## Sunshine State Standards

<b>Benchmark</b>	<b>Descriptor</b>
LA.910.1.5.1	The student will adjust reading rate based on purpose, text difficulty, form, and style.
LA.910.1.6.1	The student will use new vocabulary that is introduced and taught directly;
LA.910.1.6.2	The student will listen to, read, and discuss familiar and conceptually challenging text;
LA.910.1.6.3	The student will use context clues to determine meanings of unfamiliar words;
LA.910.1.6.6	The student will distinguish denotative and connotative meanings of words;
LA.910.1.7.1	The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection;
LA.910.1.7.3	The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;
LA.910.1.7.6	The student will analyze and evaluate similar themes or topics by different authors across a variety of fiction and nonfiction selections;
LA.910.1.7.7	The student will compare and contrast elements in multiple texts; and
LA.910.1.7.8	The student will use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources.
LA.910.2.1.1	The student will analyze and compare historically and culturally significant works of literature, identifying the relationships among the major genres (e.g., poetry, fiction, nonfiction, short story, dramatic literature, essay) and the literary devices unique to each, and analyze how they support and enhance the theme and main ideas of the text;
LA.910.2.1.2	The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict);
LA.910.2.2.2	The student will use information from the text to answer questions or to state the main idea or provide relevant details;
LA.910.3.1.1	The student will prewrite by generating ideas from multiple sources (e.g., brainstorming, notes, journals, discussion, research materials or other reliable sources) based upon teacher-directed topics and personal interests;

<b>Benchmark</b>	<b>Descriptor</b>
LA.910.3.3.2	The student will revise by creating clarity and logic by maintaining central theme, idea, or unifying point and developing meaningful relationships among ideas;
LA.910.3.3.4	The student will revise by applying appropriate tools or strategies to evaluate and refine the draft (e.g., peer review, checklists, rubrics).
LA.910.3.4.3	The student will edit for correct use of punctuation, including commas, colons, semicolons, apostrophes, dashes, quotation marks, and underlining or italics;
LA.910.3.4.5	The student will edit for correct use of sentence formation, including absolutes and absolute phrases, infinitives and infinitive phrases, and use of fragments for effect.
LA.910.3.5.1	The student will prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia);
LA.910.4.1.1	The student will write in a variety of expressive and reflective forms that use a range of appropriate strategies and specific narrative techniques, employ literary devices, and sensory description; and
LA.910.4.1.2	The student will incorporate figurative language, emotions, gestures, rhythm, dialogue, characterization, plot, and appropriate format.
LA.910.4.2.2	The student will record information and ideas from primary and/or secondary sources accurately and coherently, noting the validity and reliability of these sources and attributing sources of information;
LA.910.5.1.1	The student will use fluent and legible handwriting skills.
LA.910.5.2.1	The student will select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation);
LA.910.5.2.2	The student will research and organize information for oral communication appropriate for the occasion, audience, and purpose (e.g., class discussions, entertaining, informative, persuasive, or technical presentations);
LA.910.5.2.3	The student will use appropriate eye contact, body movements, voice register and oral language choices for audience engagement in formal and informal speaking situations;
LA.910.6.3.2	The student will ethically use mass media and digital technology in assignments and presentations, citing sources according to standardized citation styles; and
LA.910.6.3.3	The student will demonstrate the ability to select print and nonprint media appropriate for the purpose, occasion, and audience to develop into a formal presentation.
LA.910.6.4.1	The student will use appropriate available technologies to enhance communication and achieve a purpose (e.g., video, digital technology); and
LA.910.6.4.2	The student will routinely use digital tools for publication, communication and productivity.

## Materials

- Paper
- Pencil
- Whiteboard with markers
- Access to computers for each student
- Printer access for each computer
- Lord of the Flies, by William Golding
- The Open Boat, by Stephen Crane
- The Blind Side movie
- We Didn't Start the Fire, by Billy Joel - Lyrics
- News paper articles (selected by students)
- Magazine articles (selected by students)
- You tube video – Jessica Parks
- You tube video – Survivor
- 1 Bare Book per student
- Colored Pencils
- Markers
- Crayons
- Construction Paper
- Glue
- Scissors

## Unit Points

Assignment	Points Possible	Points Earned
Participations (5 pts per day)	150 pts	
Bare Book Writing (5 pts per assignment)	65 pts	
Cartoon Activity – Did you Read (10 pts each)	100 pts	
Chapter Questions (20 pts each)	100 pts	
Examination of Book Cover	15 pts	
Survivor Game (250 points total) Group grade		
- Cover Page	30 pts	
- Literature Circle Pages (10 pts per chapter)	120 pts	
- Journal Entries Typed (10 pts each)	70 pts	
- Summary of the book	30 pts	
- Group Evaluation (3 evaluations)	150 pts	
The Blindside writings (5 pts each)	10 pts	
Presentation of Article	20 pts	
Socratic Circles		
- Inside Circle (15 pts each)	30 pts	
- Outside Circle (15 pts each)	30 pts	
Survival Backpack (group grade)	20 pts	
Tribe Mask (group grade)	20 pts	
<b>TOTAL</b>	<b>1000 pts</b>	
Extra Credit		
- Group	12 pts	
- Individual	3 pts	
<b>TOTAL with EXTRA CREDIT</b>	<b>1015 pts</b>	

## Daily Lessons

*\*daily lessons are based on a 50 minute period*

### Day 1

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – “Adversity” – free write (In Bare Book)

20 minutes- Introduce and pass out “Learning Styles Inventory” for students to fill out. Score “Learning Styles Inventory” and go over the learning styles with students. Collect “Learning Style Inventory’s for review. (Appendix A)

15 minutes- Jessica Parks YouTube video and discussion of the video and the freewrite ([http://blog.mlive.com/flintjournal/extra/2007/03/moving\\_on\\_graduation\\_new\\_job\\_wait\\_woman\\_with\\_no\\_ar.html](http://blog.mlive.com/flintjournal/extra/2007/03/moving_on_graduation_new_job_wait_woman_with_no_ar.html)) Discussion of the video and the freewrite

5 minutes- Wrap-up and answer any lingering questions

### Day 2

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – Jessica Parks – Write about your reaction to the clip. What if you had been born like Jessica would you handle the situations the same or differently? How? Why? (In Bare Book)

5 minutes- Discussion of Bell Work

5 minutes- Hand out and assign books for *Lord of the Flies* by William Golding

10 minutes- Powerpoint about William Golding (Appendix A)

10 minutes- Students will examine the books front and back covers. They will write a short paragraph about what they think the book will be about and what adversities the students might face. (Ticket out the door)

### Day 3

3 minutes- Attendance and Housekeeping

7 minutes- Bell Work “Adversity is the foundation of virtue.” – Japanese Proverb. Students will respond to this quote. (In Bare Book).

5 minutes- Discussion of Bell Work

25 minutes- Students will be assigned to their Literature Circle Tribes. There will be an introduction to the book (students will take notes) and we will begin reading chapter 1. There will be 4 students to each circle.

10 minutes- Students will write a briefly about something they learned so far about the book. Any lingering questions will be answered.

Homework: Finish Reading chapter 1 (pg 1-31) in Lord of the Flies for tomorrow.

#### **Day 4**

3 minutes- Attendance and Housekeeping

10 minutes- Bellwork “Cartoon Activity – Did you Read” Students will draw three to four pictures about something they found interesting or meaningful in their reading of Chapter 1. They will be instructed that they may use stick figures and captions to clarify meaning. This will be graded on their ability to show understanding of chapter one by using character names and plot details. This is their ticket out the door.

10 minutes- Review and Discussion of chapter 1

10 minutes- Students will be introduced to their Literature Circle Tribes (Appendix A).

12 minutes- Students will spend time in their Literature Circle Tribes assigning roles for each chapter and discussing how they want to organize their literature circle portfolios. The groups will be monitored (Appendix A)

5 minutes- Any lingering questions will be answered and homework will be assigned.

Homework: Answer the questions from chapter 1, to be handed in tomorrow. (Appendix A)

#### **Day 5**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – “All the world is full of suffering. It is also full of overcoming.” –Helen Keller. Students will write a response to this statement. (In Bare Books)

12 minutes- Students will be introduced to the “Survivor Game.” The groups will participate in challenges to gain extra credit points. These points will go towards the group grade, but some challenged with be for individual extra credit points. The students will be receive an individual and a group grade for the “Survivor Game” (Appendix A)

30 minutes- Students will spend time in their literature circle groups working on their literature circle pages and talking about their tribe name, colors, symbol, and slogan. The groups will be monitored.

3 minutes- Any lingering questions will be answered.

### **Day 6**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – What is an adversity you have faced? Did you over come it? How? (In Bare Books) This will be the first typed journal each student will turn in for the end of the unit project.

20 minutes- Students will get into their literature circles and read Chapter 2, the students will take turns reading. The groups will be monitored.

15 minutes- Students will read silently, this will be a change of pace for students.

5 minutes- Students will ask any questions they may have about their reading.

Homework: Students will finish chapter 2 and answer the chapter 2 questions for the following day. (Appendix A)

### **Day 7**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – “Cartoon Activity – Did you Read” Students will draw three to four pictures about something they found interesting or meaningful in their reading of Chapter 2. They will be instructed that they may use stick figures and captions to clarify meaning. This will be graded on their ability to show understanding of chapter one by using character names and plot details. This is the ticket out the door.

5 minutes- We will discuss the chapter 2 and the questions the students answered for homework.

25 minutes- We will begin reading chapter 3. I will read aloud to students and will also call on students to read.

5 minutes- We will discuss the reading that has been done thus far in chapter 3.

5 minutes-The students will participate in their first individual challenge. Each student will answer the following question – What happened to the boy with the mulberry stain on his face? Answer – He is killed by the fire. Piggy tells the group that he was playing by the fire and is now missing. Students will also use this as a ticket out the door. Each student that answers this question correctly will receive one 1 extra credit point.

Homework: Students will finish Chapter 3 for homework.

### **Day 8**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – “Cartoon Activity – Did you Read” Students will draw three to four pictures about something they found interesting or meaningful in their reading of Chapter 3. They will be instructed that they may use stick figures and captions to clarify meaning. This will be graded on their ability to show understanding of chapter one by using character names and plot details. This is their ticket out the door.

5 minutes- We will have short discussion on the remainder of chapter 3.

15 minutes- Students will work on their chapter 3 questions.

15 minutes- Students will get in their Literature Circle Tribes and discuss what materials they need to bring for their pages, students will be working on chapters 2 & 3. They can also spend this time to discuss chapters 2 & 3 of the text. The groups will be monitored.

5 minutes- Any lingering questions will be answered and homework will be assigned.

Homework: Students will finish their discussion questions from chapter 3 for homework. They will also gather materials for working on in their literature circles groups the next day.

### **Day 9**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork- At this point in the novel, what character do you relate to most? (In Bare Books)

15 minutes- Survivor Clips – Students will watch the survivor clips and respond to the questions on the “Survivor Clip Guide” (Appendix A)

[http://www.youtube.com/watch?v=q9kRUKCMM\\_U&feature=channel](http://www.youtube.com/watch?v=q9kRUKCMM_U&feature=channel),  
<http://www.youtube.com/watch?v=cFcqYkIgdK>

30 minutes- Students will spend this time with their Literature Circle Tribes. They will work on and completed their pages for chapters 2 & 3. Some students will work on computers if necessary. There will be an “On Task Challenge” and the group who best stays on task will get 1 extra credit point. The groups will be monitored.

5 minutes- Students will ask any lingering questions and homework will be assigned.

Homework: Each student will bring a magazine article that deals with adversity to class the next day. They should read the article before coming to class.

### **Day 10**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – How does your magazine article deal with adversity? Is the adversity over come? If so, how? If not, why? This will be the second typed journal each student will turn in for the end of the unit project. (In Bare Book)

20 minutes- Students will spend time with a partner outside of their literature circles reading chapter 4. The students will take turn reading and the groups will be monitored.

5 minutes- Student will ask any lingering questions and homework will be assigned.

Homework: Students will finish reading chapter 4 for homework and the chapter 4 discussion questions. (Appendix A) Students will also read chapter 5 for homework.

### **Day 11**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – “Cartoon Activity – Did you Read” Students will draw three to four pictures about something they found interesting or meaningful in their reading of Chapter 5. They will be instructed that they may use stick figures and captions to clarify meaning. This will be graded on their ability to show understanding of chapter one by using character names and plot details. This is their ticket out the door.

10 minutes- We will discuss chapters 4 & 5. What adversities have the characters faced up to this point? What is going on in the text? How have the characters changed? Can you relate to any of the characters in the text?

25 minutes- Each student will receive a copy of *The Open Boat* by Stephen Crane. Students will also receive some sticky notes. The students will read the story silently and they will use the stick notes to mark anything that standouts to them or they have questions about. Students will also use the sticky notes to mark situations marked with adversity and when those adversities are overcome. (Appendix A)

5 minutes- Students will answer any questions they have about the text up to this point. Homework will be assigned.

Homework: Finish reading *The Open Boat* by Stephen Crane and be prepared to discuss it in class the following day.

### **Day 12**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – freewrite *The Open Boat* (In Bare Book)

15 minutes- We will discuss *The Open Boat*. Students will take notes on the discussion. How are *Lord of the Flies* and *The Open Boat* similar and different? What adversities do the characters in *The Open Boat* face? This will be the second typed journal each student will turn in for the end of the unit project. (In Bare Books)

20 min- Students will get into their Literature Circle Tribes and discuss what materials they need to bring for their pages, students will be working on chapters 4 &5. They can also spend this time to discuss chapters 4 & 5 of the text. The groups will be monitored. There will be an “On Task Challenge” and the group that best stays on task will get 1 extra credit point.

5 minutes- Students will ask any lingering questions and homework will be assigned.

Homework: Students will find a song that deals with facing adversity and bring the lyrics to class the next day. The song must be school appropriate. Students will also bring any necessary materials for their Literature Circle Tribes.

### **Day 13**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – What is the song that you chose? How is it relevant to facing adversity? Attach the lyrics to your writing with a paper clip. This will be the third typed journal each student will turn in for the end of the unit project. (In Bare Book)

10 minutes- We will discuss the song lyrics the students brought to class and wrote about in their Bare Books

20 minutes- Students will get with their reading partners and begin reading chapter 6. The students will take turns read aloud. The pairs will be monitored

5 minutes- We will discuss what the students read. How did their reading add to the story?

5 minutes- Students will ask any lingering questions and homework will be assigned.

Homework: Students will finish reading chapter 6 for homework.

### **Day 14**

3 minutes- Attendance and Housekeeping

10 minutes- Bellwork – “Cartoon Activity – Did you Read” Students will draw three to four pictures about something they found interesting or meaningful in their reading of chapter 6. They will be instructed that they may use stick figures and captions to clarify meaning. This will be graded on their ability to show understanding of chapter one by using character names and plot details. This is their ticket out the door.

8 minutes- We will discuss the reading from the night before.

12 minutes- The students will get in their Literature Circle Tribes and discuss what materials they need to complete their pages for chapter 6.

12 minutes- Each student will receive a review for the Socratic Circle that will take place the following day. The students will go over the questions and ask any questions they may have. (Appendix A) We will also go over the outside circle worksheet.

5 minutes- Students will answer any lingering questions and homework will be assigned.

Homework: Prepare for the Socratic Circle and collect any materials needed to work on your Literature Circle pages.

### **Day 15**

3 minutes- Attendance and Housekeeping

3 minutes – The floor will open for students to ask any last minute questions before starting the Socratic Circle Activity.

10 minutes- The first inside circle of the Socratic Circle we discuss chapters 1-3.

2 minutes- We will recap the discussion and the outside circle will have a chance to answer questions.

10 minutes- The second inside circle will discuss chapters 4-6.

2 minutes- We will recap the discussion and the outside circle will have a chance to answer questions.

15 minutes- Students will get in their Literature Circle Tribes and complete their pages for chapter 6. Students will spend time organizing their pages.

5 minutes- Students will ask any lingering questions and homework will be assigned. They will use their Socratic Circle – Outside Circle Feedback Form as their ticket out the door.

Homework: Students will read chapter 7 for homework.

### **Day 16**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – “Cartoon Activity – Did you Read” Students will draw three to four pictures about something they found interesting or meaningful in their reading of chapter 7. They will be instructed that they may use stick figures and captions to clarify meaning. This will be graded on their ability to show understanding of chapter one by using character names and plot details. This is their ticket out the door.

10 minutes- We will discuss the student’s reading of chapter 7. Students will be able to ask questions.

5 minutes- The students will participate in their first group challenge. Each group will be given a list of names from Lord of the Flies to unscramble. The first group to unscramble the name will get two extra credit points. (Appendix A)

20 minutes- Students will get into their literature groups and begin reading chapter 8.

5 minutes- Students will ask any lingering questions and Homework will be assigned.

Homework: Students will finish reading chapter 8 for homework.

### **Day 17**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – “Cartoon Activity – Did you Read” Students will draw three to four pictures about something they found interesting or meaningful in their reading of chapter 8. They will be instructed that they may use stick figures and captions to clarify meaning. This will be

graded on their ability to show understanding of chapter one by using character names and plot details. This is their ticket out the door.

10 minutes- We will discuss chapter 8. Students will be able to ask questions.

20 minutes- Students will participate in another group challenge. Each group will make a mask to represent their tribe. They will have 20 minutes to make plan and construct their mask. Each group will get 10 points for the mask, but the group that finishes first will get 2 extra credit points. (Appendix A)

5 minutes- The groups will present their mask to the class and tell why it is a representation of their tribe.

5 minutes- Students will ask any lingering questions and homework will be assigned.

Homework: Students will read chapter 9 for homework and answer the discussion questions. (Appendix A)

## **Day 18**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – “Cartoon Activity – Did you Read” Students will draw three to four pictures about something they found interesting or meaningful in their reading of chapter 9. They will be instructed that they may use stick figures and captions to clarify meaning. This will be graded on their ability to show understanding of chapter one by using character names and plot details. This is their ticket out the door.

10 minutes- We will discuss chapter 9 and students will ask any questions they may have.

15 minutes- The students will get into their Literature Circle Tribes and plan what they need to bring in order to work on their pages the following day. Students will be working on their pages for chapters 7, 8, & 9.

10 minutes- We will discuss the adversity the characters in Lord of the Flies are facing. How is it affecting the characters? How are the characters handling the adversity? Would you handle it the same or different? How? Why?

5 minutes- Students will ask any lingering questions and homework will be assigned.

Homework: Students will need to bring any needed materials for their literature circle pages to class the following day.

### **Day 19**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – If you were going to a deserted island and you could take only 3 items with you, what would you take? Why? This will be the fourth typed journal each student will turn in for the end of the unit project. (In Bare Books)

30 minutes- Students will spend time in their Literature Circle Tribes working on their pages for chapter 7, 8, & 9. Groups should complete their cover page at during this time. The groups will be monitored. This will be a secret “On Task Challenge and the group who best stays on task will get 1 extra credit point.

5 minutes- “Put paper in, get plastic out” Send one group member to get the plastic. Bring me the plastic. (The students need to go by a soda from the drink machine and bring it to me. Each group will get 1 extra credit point for this, but the group that does it the fast will get 2 extra credit points.

5 minutes- Students will ask any lingering questions, homework will be assigned, and the secret challenge will be announced.

Homework: Students will catch up on any work they need to finish for their literature circle pages.

### **Day 20**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork- Who do you think makes a better leader Ralph or Jack? (In Bare Books)

10 minutes- Students will get into their Literature Circle Tribes. They will spend time working on getting their pages in order.

20 minutes- Students begin reading chapter 10 with their reading partners.

5 minutes- We will discuss chapter 10 thus far.

5 minutes- Homework will be assigned and students will answer any lingering questions.

Homework- Students will finish reading chapter 10 for homework. They will also read chapter 11.

### **Day 21**

3 minutes- Attendance and Housekeeping

10 minutes- Bellwork – “Cartoon Activity – Did you Read” Students will draw six to eight to four pictures about something they found interesting or meaningful in their reading of chapter 10 & 11. They will be instructed that they may use stick figures and captions to clarify meaning. This will be graded on their ability to show understanding of chapter one by using character names and plot details. This is their ticket out the door

15 minutes- We will have a discussion on chapters 10 & 11. Students will ask questions about the text.

17 minutes- Students will get into their Literature Circle Tribes and completed the “Survival Backpack” worksheet. (Appendix)

5 minutes- Students will ask any lingering questions.

### **Day 22**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – As we are wrapping up the novel which character do you relate to the most? Why? This will be the fifth typed journal each student will turn in for the end of the unit project. (In Bare Books)

15 minutes- We will discuss each group’s “Survival Back pack list and the students will decide which character from the text each list best fits. We will discuss why each list best fits its character.

20 minutes- Each student will get a copy of the lyrics for Billy Joel’s, *We Didn’t Start the Fire*. We will listen to the music video and then students will use sticky notes to mark words or phrases they recognize. We will then discuss any terms the students don’t recognize. We will listen to the song and then sing along. (<http://www.youtube.com/watch?v=eFTLKWw542g>). The students will be instructed to begin thinking of a line that is prevalent to today culture that

they would like to add to the done. Each student must add a line to the song as a class project. (Appendix A)

5 minutes- Students will ask any lingering questions and homework will be assigned.

Homework: Student will be responsible for coming up with a line for the song. They should have a draft of their line for class the following day.

### **Day 23**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – What lyrical line will you be adding to our class version of *We Didn't Start the Fire*? Why is this appropriate and relevant? (In Bare Books) This will be the sixth typed journal each student will turn in for the end of the unit project.

10 minutes- Students will be introduced to their end of the unit individual projects. Students will have time to ask questions about the assignment.

10 minutes- Student will get into their Literature Circle Tribes and make a verse out of their individual line for a class version of *We Didn't Start the Fire*.

15 minutes- We will then come together as a class and organize the song. Then the class will sing our song to the tune of *We Didn't Start the Fire*.

5 minutes- Students will answer any lingering questions and homework will be assigned.

Homework: Begin brainstorming for you end of the nine weeks project. Read chapter 12.

### **Day 24**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – “Cartoon Activity – Did you Read” Students will draw six to eight to four pictures about something they found interesting or meaningful in their reading of chapter 12. They will be instructed that they may use stick figures and captions to clarify meaning. This will be graded on their ability to show understanding of chapter one by using character names and plot details. This is their ticket out the door.

10 minutes- We will discuss Chapter 12 as a class. We will also discuss the novel as a whole. How did the characters face there adversities? Did the overcome them?

15 minutes- Students will get into their Literature Circle Tribes and discuss what material they need to do their pages for chapters 10, 11, & 12.

10 minutes- Each student will receive a review for the Socratic Circle that will take place the following day. The students will go over the questions and ask any questions they may have. (Appendix A) We will also go over the outside circle worksheet.

5 minutes- Students will answer any lingering questions and homework will be assigned

Homework: Students will gather any needed materials for their literature circle pages. They will also prepare for the Socratics Circle.

### **Day 25**

3 minutes- Attendance and Housekeeping

3 minutes – The floor will open for students to ask any last minute questions before starting the Socratic Circle Activity.

10 minutes- The first inside circle of the Socratic Circle we discuss chapters 7-9.

2 minutes- We will recap the discussion and the outside circle will have a chance to answer questions.

10 minutes- The second inside circle will discuss chapters 10-12.

2 minutes- We will recap the discussion and the outside circle will have a chance to answer questions.

15 minutes- Students will get in their Literature Circle Tribes and work on their pages for chapters 10, 11, and 12. Students will spend time organizing their pages. Groups will be monitored. The group that best stays on task will win the “On Task Challenge” and receive 1 extra credit point.

5 minutes- Students will ask any lingering questions and homework will be assigned.

Homework: Find a magazine or newspaper article about a group of people facing adversity. This may be adversity because of a natural disaster, war, or other catastrophe. Be prepared to discuss the article.

### **Day 26**

3 minutes- Attendance and Housekeeping

7 minutes- Bellwork – What is your overall reaction to Lord of the Flies? (In Bare Book) This will be the seventh typed journal each student will turn in for the end of the unit project.

25 minutes- Students will spend time in their Literature Circle Tribes working on their pages for chapters 10, 11, and 12. The groups should work on their summaries at this time. Also the group should Groups will be monitored. This will be a secret “On Task Challenge” and the group who best stays on task will get 1 extra credit point.

10 minutes- We will discuss the student’s articles. Students will present their articles briefly to the class. Students who do not get a chance to present their articles will present them the following day.

5 minutes- Students will answer lingering questions and homework will be assigned and the secret challenge winner will be announced.

Homework: Work on your individual end of the unit projects.

### **Day 27**

3 minutes Attendance and Housekeeping

30 minutes- The students will watch *The Blindside*

17 minutes- The remaining students will present their articles. Students will ask any lingering questions and Homework will be assigned.

Homework: Students will write a summary and reaction to *The Blindside* and work on their projects

### **Day 28**

3 minutes Attendance and Housekeeping

35 minutes- The students will watch *The Blindside*.

10 minutes- We will discuss the movie thus far. Who are the main characters? What adversities are they facing?

7 minutes- Students will ask any lingering questions and homework will be assigned.

Homework: Work on your end of the unit projects. Bring in all of the individual journals typed, for your Literature Circle Tribe project. Also which ever student was responsible for typing the summary and list of challenges won should bring it the following day.

**Day 29**

3 minutes- Attendance and House keeping

20 minutes- The students will watch *The Blindside*

20 minutes- The students will work in their Literature Circle Tribes to organize their portfolios. The portfolio should include 1 cover age, 7 journals for each students, 1 group summary of *Lord of the Flies*, pages from each chapter. Also each group should have a list of the challenges won. Each group's portfolios will be their ticket out the door.

7 minutes- Students will have this time to ask any last minutes questions before about their individual project. Homework will be assigned.

Homework: Bring your completed individual projects

**Day 30**

3 minutes- Attendance and Housekeeping

8 minutes- Each student will turn in his or her individual project.

35 minutes- The students will finish watching *The Blindside*.

4 minutes- The students will write a brief reaction to the movie. This will be their ticket out the door.

## Appendix A

### *Learning Styles Inventory*

Learning Styles inventories are especially helpful for teachers to understand methods in which best characterizes their students' learning styles. By knowing the learning styles of your students', you can accommodate the needs of not only your ESL student but also regular education students in the classroom. Learning styles of students' can be kinesthetic, visual, or audio according to the learning style inventory by Jonelle A. Beatrice.

1. If I have to learn how to do something, I learn best when I:

(V) Watch someone show me how.

(A) Hear someone tell me how.

(K) Try to do it myself.

2. When I read, I often find that I:

(V) Visualize what I am reading in my mind's eye.

(A) Read out loud or hear the words inside my head.

(K) Fidget and try to "feel" the content.

3. When asked to give directions, I:

(V) See the actual places in my mind as I say them or prefer to draw them.

(A) Have no difficulty in giving them verbally.

(K) Have to point or move my body as I give them..

4. If I am unsure how to spell a word, I:

(V) Write it in order to determine if it looks right.

(A) Spell it out loud in order to determine if it sounds right.

(K) Write it in order to determine if it feels right.

5. When I write, I:

(V) Am concerned how neat and well spaced my letters and words appear.

(A) Often say the letters and words to myself.

(K) Push hard on my pen or pencil and can feel the flow of the words or letters as I form them.

6. If I had to remember a list of items, I would remember it best if I:

(V) Wrote them down.

(A) Said them over and over to myself.

(K) Moved around and used my fingers to name each item.

7. I prefer teachers who:

(V) Use the board or overhead projector while they lecture.

(A) Talk with a lot of expression.

(K) Use hands-on activities.

8. When trying to concentrate, I have a difficult time when:

- (V) There is a lot of clutter or movement in the room.
- (A) There is a lot of noise in the room.
- (K) I have to sit still for any length of time.

9. When solving a problem, I:

- (V) Write or draw diagrams to see it.
- (A) Talk myself through it.
- (K) Use my entire body or move objects to help me think.

10. When given written instructions on how to build something, I:

- (V) Read them silently and try to visualize how the parts will fit together.
- (A) Read them out loud and talk to myself as I put the parts together.
- (K) Try to put the parts together first and read later.

11. To keep occupied while waiting, I:

- (V) Look around, stare, or read..
- (A) Talk or listen to others.
- (K) Walk around, manipulate things with my hands, or move/shake my feet as I sit.

12. If I had to verbally describe something to another person, I would:

- (V) Be brief because I do not like to talk at length.
- (A) Go into great detail because I like to talk.
- (K) Gesture and move around while talking.

13. If someone were verbally describing something to me, I would:

- (V) Try to visualize what she was saying.
- (A) Enjoy listening but want to interrupt and talk myself.
- (K) Become bored if her description got too long and detailed.

14. When trying to recall names, I remember:

- (V) Faces but forget names.
- (A) Names, but forget faces.
- (K) The situation that I met the person other than the person's name or face.

### Visual Auditory Kinesthetic

V = \_\_\_\_\_ A = \_\_\_\_\_ K = \_\_\_\_\_

\*Adapted from

Beatrice, J.A. (2009). *Learning styles inventory*. Retrieved from

<http://www.uu.edu/programs/tesl/ElementarySchool/learningstylesinventory.htm>

## Learning Styles Scoring Guide

Scoring Instructions: Add the number of responses for each letter and enter the total below. The area with the highest number of responses is probably your primary mode of learning. Because most people learn through a mixture of all three styles, read all of the learning suggestions given and select those you feel will work best for you.

If you scored mostly a's you may have a visual learning style. You learn by seeing and looking.

- take numerous detailed notes
- tend to sit in the front
- are usually neat and clean
- often close their eyes to visualize or remember something
- find something to watch if they are bored
- like to see what they are learning
- benefit from illustrations and presentations that use color
- are attracted to written or spoken language rich in imagery
- prefer stimuli to be isolated from auditory and kinesthetic distraction
- find passive surroundings ideal

If you scored mostly b's, you may have an auditory learning style. You learn by hearing and listening.

- sit where they can hear but needn't pay attention to what is happening in front
- may not coordinate colors or clothes, but can explain why they are wearing what they are wearing and why
- hum or talk to themselves or others when bored
- acquire knowledge by reading aloud
- remember by verbalizing lessons to themselves (if they don't they have difficulty reading maps or diagrams or handling conceptual assignments like mathematics).

If you had mostly c's, you may have a kinesthetic learning style. You learn by touching and doing.

- need to be active and take frequent breaks
- speak with their hands and with gestures
- remember what was done, but have difficulty recalling what was said or seen
- find reasons to tinker or move when bored
- rely on what they can directly experience or perform
- activities such as cooking, construction, engineering and art help them perceive and learn
- enjoy field trips and tasks that involve manipulating materials
- sit near the door or someplace else where they can easily get up and move around
- are uncomfortable in classrooms where they lack opportunities for hands-on experience
- communicate by touching and appreciate physically expressed encouragement, such as a pat on the back

\*Adapted from

Beatrice, J.A. (2009). *Learning styles inventory*. Retrieved from

<http://www.uu.edu/programs/tesl/ElementarySchool/learningstylesinventory.htm>

## William Golding PowerPoint Slides



### EARLY LIFE

- William Golding was born in Cornwall in 1911.
- He studied English at Brasenose College in Oxford where he received a Bachelor's degree in English and a diploma in education.
- Before becoming a writer, Golding taught English among other things.



## INFLUENCE FOR WRITING

- During World War II, Golding served in the Royal Navy.
- He saw action when his ship sank the German battleship *Bismarck* and took part in the Normandy invasion.
- His ship was demobilized in 1945 and he returned home to write.

## EARLY LIFE

- William Golding was born in Cornwall in 1911.
- He studied English at Brasenose College in Oxford where he received a Bachelor's degree in English and a diploma in education.
- Before becoming a writer, Golding taught English among other things.

## IMPACT OF WAR

- After his experience in war, Golding began writing about the idea of evil man.
- In his journal he wrote about psychological experiments he performed by setting two groups of boys against each other.

## LORD OF THE FLIES

- Golding's first published book, 1954.
- Allegorical story set in the near future during a fictitious war.
- It was named book of the year in the late 1950's and gave Golding the opportunity to retire from teaching.

## OTHER BOOKS

- Golding followed the Lord of the Flies with other novels inspired by his time at war.
  - The Inheritors (1955)
  - Pincher Martin (1956)
  - Free Fall (1959)
- His last novel, Double Tongue, was still a draft when Golding passed away but became published in 1995.

## AWARDS

- In 1965, he received the honorary designation Commander of the British Empire.
- In 1981 Golding was knighted.
- In 1983 he received the Nobel Prize for Literature.

## DEATH

- Golding died in Perranarworthal on June 19, 1993.
- He published 21 novels and several poems throughout his lifetime.

## WORKS REFERENCED

- <http://www.kirjasto.sci.fi/wgolding.htm>
- [http://nobelprize.org/nobel\\_prizes/literature/laureates/1983/golding-bio.html](http://nobelprize.org/nobel_prizes/literature/laureates/1983/golding-bio.html)

## Literature Circles Tribes

Source: [readwritethink.org](http://readwritethink.org)

**(\*)Casting Director**-The job of the Casting Director is to look for actors to play roles. In order to do that, the casting director must understand characterization. As a casting director, your job is to document the characters in the texts, as well as the character traits they possess.

- As you read, list the major characters in your assigned sections.
- Describe how each character looks (physical description).
- Tell how a character acts and what s/he does.
- Explain how other characters in the story react to this character.

**(#) Critic**-After a movie comes out, there are many critics who review the movie. In these Literature Circles, your job is to write a brief summary of the section you have read. The goal is to be able to share a 1 to 2 minute blurb that retells the main highlights.

**(?)Dialogue Director**-Your job is to be on the lookout for a few especially important words or phrases in your reading, including dialogue and descriptions.

- Choose passages that catch your eye. Also, record words or phrases that are unfamiliar or don't seem to make sense in the story.
- Be sure to mark the page number that you find the words on.
- After you have recorded the words and phrases, look up the definitions and write them down.
- Write an explanation of how the words or phrases are used in the story.
- When your group meets, show them the section of the story where the words are, and share the definition with them.

**(#)Director**-In a film, the Director is responsible for the overall look and feel of the movie. Your job is to develop a list of questions that your group wants to discuss about this part of the story. You should act as a facilitator while the group discusses the main idea of the story.

e.g. Why do you think the author had \_\_\_\_\_ happen in the story?

How is \_\_\_\_\_ alike/different from \_\_\_\_\_?

If you had been \_\_\_\_\_, how would you have \_\_\_\_\_?

Did anything in this section of the story surprise you?

**(\*)Production Designer**-In the movies, the production designer creates the look and feel of both the setting and costumes. In this role, you will be finding pictures that

illustrate what you feel the setting looks like. In addition, you will be designing costumes for an actor to wear while playing a character from the reading. ( Use magazine cutouts, drawings, etc.)

- Write a paragraph showing the connection between the picture and the text .
- Choose one of the characters in the book. Which actor could play that character in a movie-version.
- Describe the costume you would design for this character. How is the costume appropriate for this character?
- Write a paragraph or two describing not only the character, but also the actor selected and the type of costume.

**(^)Soundtrack Designer-Music** adds a great deal to the ways we perceive something and the emotions involved. As you read this section, think about the kinds of music and songs that would fit into the story.

- Is there a specific genre of music that makes the most sense with the story? Could several genres be integrated?
- List some songs that might fit in with the story.
- Choose one specific scene in the story where music is a **MUST**.
- Write the page number and a summary of what is occurring.
- What song would you choose to have play during this section and why would it be an appropriate song.

**(@)Storyboard Artist-**Your job is to draw the meaning of this part of the story or create a summary using pictures. You can use sketch, cartoon, diagram, flow chart, or stick figure scene. Any kind of drawing/graphic is fine, and you are welcome to use words as labels. You can use these sites to create a comic or doodle, if you choose:

- <http://www.readwritethink.org/materials/comic/index.html>
- <http://www.readwritethink.org/materials/doodle/index.html>

**(!)Analyst-**Your job is to find both symbols and themes in this section of the story.

- Look for objects, times/places, characters/names, colors, phrases/dialogue, and actions that could mean more than they first appear.
- List symbols from the section you read and tell what you think they could mean.
- Look for examples of the themes in the section you have read. These can be some of the symbols you located, setting/place, dialogue, and actions.
- For the symbols and themes highlighted, also find the connection/relevance to the rest of the story.

Symbol/Theme	Page Number	Connection/Relevance

\*Adapted from

Ramona Pittman LAE4323 Florida State University

## Chapter 1

All questions should be answered in complete sentences on a separate sheet of paper.

1. Describe the setting of the novel including time and place.
2. How does Ralph treat Piggy during their first encounter with each other?
3. What is the conch and why is it important?
4. Who is elected leader? Is he the best candidate? Why does he get elected the leader?
5. How does Ralph divide power once he is elected? Who is put in charge of the choir? Why? What is the job of the choir?
6. Who goes to explore the island? Why do Ralph and Piggy get into an argument? What is the argument about?
7. Why didn't Jack kill the piglet when he had the chance? Do you think he will kill one if he has the chance again? Why or Why not?

## Literature Circle Tribe Roles

All members of your group must take turns doing each of the roles. Each member will have two roles per chapter. Please fill out this form to assign the roles to your members. This should be included in your final portfolio.

### Chapter 1

Casting Director: \_\_\_\_\_ Critic: \_\_\_\_\_

Dialogue Director: \_\_\_\_\_ Director: \_\_\_\_\_

Production Designer: \_\_\_\_\_ Soundtrack Designer: \_\_\_\_\_

Storyboard Artist: \_\_\_\_\_ Analyst: \_\_\_\_\_

### Chapter 2

Casting Director: \_\_\_\_\_ Critic: \_\_\_\_\_

Dialogue Director: \_\_\_\_\_ Director: \_\_\_\_\_

Production Designer: \_\_\_\_\_ Soundtrack Designer: \_\_\_\_\_

Storyboard Artist: \_\_\_\_\_ Analyst: \_\_\_\_\_

### Chapter 3

Casting Director: \_\_\_\_\_ Critic: \_\_\_\_\_

Dialogue Director: \_\_\_\_\_ Director: \_\_\_\_\_

Production Designer: \_\_\_\_\_ Soundtrack Designer: \_\_\_\_\_

Storyboard Artist: \_\_\_\_\_ Analyst: \_\_\_\_\_

## Chapter 4

Casting Director: \_\_\_\_\_ Critic: \_\_\_\_\_

Dialogue Director: \_\_\_\_\_ Director: \_\_\_\_\_

Production Designer: \_\_\_\_\_ Soundtrack Designer: \_\_\_\_\_

Storyboard Artist: \_\_\_\_\_ Analyst: \_\_\_\_\_

## Chapter 5

Casting Director: \_\_\_\_\_ Critic: \_\_\_\_\_

Dialogue Director: \_\_\_\_\_ Director: \_\_\_\_\_

Production Designer: \_\_\_\_\_ Soundtrack Designer: \_\_\_\_\_

Storyboard Artist: \_\_\_\_\_ Analyst: \_\_\_\_\_

## Chapter 6

Casting Director: \_\_\_\_\_ Critic: \_\_\_\_\_

Dialogue Director: \_\_\_\_\_ Director: \_\_\_\_\_

Production Designer: \_\_\_\_\_ Soundtrack Designer: \_\_\_\_\_

Storyboard Artist: \_\_\_\_\_ Analyst: \_\_\_\_\_

## Chapter 7

Casting Director: \_\_\_\_\_ Critic: \_\_\_\_\_

Dialogue Director: \_\_\_\_\_ Director: \_\_\_\_\_

Production Designer: \_\_\_\_\_ Soundtrack Designer: \_\_\_\_\_

Storyboard Artist: \_\_\_\_\_ Analyst: \_\_\_\_\_

## Chapter 8

Casting Director: \_\_\_\_\_ Critic: \_\_\_\_\_

Dialogue Director: \_\_\_\_\_ Director: \_\_\_\_\_

Production Designer: \_\_\_\_\_ Soundtrack Designer: \_\_\_\_\_

Storyboard Artist: \_\_\_\_\_ Analyst: \_\_\_\_\_

## Chapter 9

Casting Director: \_\_\_\_\_ Critic: \_\_\_\_\_

Dialogue Director: \_\_\_\_\_ Director: \_\_\_\_\_

Production Designer: \_\_\_\_\_ Soundtrack Designer: \_\_\_\_\_

Storyboard Artist: \_\_\_\_\_ Analyst: \_\_\_\_\_

## Chapter 10

Casting Director: \_\_\_\_\_ Critic: \_\_\_\_\_

Dialogue Director: \_\_\_\_\_ Director: \_\_\_\_\_

Production Designer: \_\_\_\_\_ Soundtrack Designer: \_\_\_\_\_

Storyboard Artist: \_\_\_\_\_ Analyst: \_\_\_\_\_

## Chapter 11

Casting Director: \_\_\_\_\_ Critic: \_\_\_\_\_

Dialogue Director: \_\_\_\_\_ Director: \_\_\_\_\_

Production Designer: \_\_\_\_\_ Soundtrack Designer: \_\_\_\_\_

Storyboard Artist: \_\_\_\_\_ Analyst: \_\_\_\_\_

## Chapter 12

Casting Director: \_\_\_\_\_ Critic: \_\_\_\_\_

Dialogue Director: \_\_\_\_\_ Director: \_\_\_\_\_

Production Designer: \_\_\_\_\_ Soundtrack Designer: \_\_\_\_\_

Storyboard Artist: \_\_\_\_\_ Analyst: \_\_\_\_\_

## **Survivor Game**

Each team will be responsible for composing a survival book at the end of the unit. Challenges can be won during the week to earn extra credit points on tests. Each team member will receive an individual grade as well as a group grade for the final book.

Book: (250 points total)

- (30 points) Cover page: must include each individual member's name, the tribe name, colors, symbol, and slogan.
- (120 points) Group work from literature circles. There are 10 points possible for each chapter.
- (70 points) 7 journal entries from each team member – must be typed – these are journal entries of your choice(individual grades)
- (30 points) Summary of the book
- (Extra Credit) A list of any group challenges won and a list of any individual challenges won

Group evaluations – This will allow me to make sure each member of the group is contributing to their team.

- Each team member will be allowed to give up to 50 points to their teammates. An average score will be taken to determine the final group grade.

## Chapter 2

All questions should be answered in complete sentences on a separate sheet of paper.

1. At the beginning of the chapter, before he starts the meeting, Ralph looks at Piggy for help. What does Ralph need help with? What does Piggy have that Ralph doesn't?
2. What is the rule regarding the conch? What do you think that the conch could symbolize?
3. What does Piggy say is the most important thing for Ralph to discuss at the meeting?
4. What does the boy with the mulberry stain on his face ask Ralph? What is Ralph's response? What is Jack's response? What do we know about the boy from this conversation?
5. Ralph says the group has two goals. What are they? Are these realistic and rational goals based on the boys' situation? Why or why not?
6. Piggy exclaims that the group is acting like a crowd of kids. Why is this ironic?
7. After the boys collect the wood for their fire, they encounter a problem. What is it? How do they end up lighting the fire?
8. Who is responsible for keeping the fire going?

## Chapter 3

All questions should be answered in complete sentences on a separate sheet of paper.

1. What is Jack preoccupied with? How has he changed since the very start of the book (physically and mentally)? What adversities has he faced?
2. Why is Ralph having trouble constructing shelters for the boys? What is Ralph scared of that makes him want to build shelters for the boys?
3. What is Ralph's number one concern? What is Jack's number one concern? Who do you think is correct about what the group's priorities should be? Why?
4. Explain Ralph and Jack's love/hate relationship. Why do they need each other? What don't they like about each other?
5. Simon is called "queer" by Ralph and Jack. How is Simon different from the other boys? What evidence do you have of this?
6. Where does Simon go in the jungle? Why does he go there?



## Chapter 4

All questions should be answered in complete sentences on a separate sheet of paper.

1. How did the littluns spend their day? What are their nights like? Why?
2. Describe the transformation that takes place after Jack paints his face. What purpose does the mask serve?
3. What does Ralph discover that upsets him greatly? What is Jack's reaction?
4. What do the hunters chant? What effect does the chant have on the group? What other signs are there that the boys are losing some of the constraints of civilization?
5. How does Jack's attack on Piggy and the breaking of one of the lenses in his spectacles symbolize the degeneration of the group?
6. Who finds Piggy's spectacles for him?
7. At this point of the story, which boys have changed the most and which have stayed the same? How do you know this (provide evidence from the book).

The Open Boat  
By Stephen Crane

I

None of them knew the color of the sky. Their eyes glanced level, and were fastened upon the waves that swept toward them. These waves were of the hue of slate, save for the tops, which were of foaming white, and all of the men knew the colors of the sea. The horizon narrowed and widened, and dipped and rose, and at all times its edge was jagged with waves that seemed thrust up in points like rocks. Many a man ought to have a bath-tub larger than the boat which here rode upon the sea. These waves were most wrongfully and barbarously abrupt and tall, and each froth-top was a problem in small-boat navigation.

The cook squatted in the bottom and looked with both eyes at the six inches of gunwale which separated him from the ocean. His sleeves were rolled over his fat forearms, and the two flaps of his unbuttoned vest dangled as he bent to bail out the boat. Often he said: "Gawd! That was a narrow clip." As he remarked it he invariably gazed eastward over the broken sea.

The oiler, steering with one of the two oars in the boat, sometimes raised himself suddenly to keep clear of water that swirled in over the stern. It was a thin little oar and it seemed often ready to snap.

The correspondent, pulling at the other oar, watched the waves and wondered why he was there.

The injured captain, lying in the bow, was at this time buried in that profound dejection and indifference which comes, temporarily at least, to even the bravest and most enduring when, willy nilly, the firm fails, the army loses, the ship goes down. The mind of the master of a vessel is rooted deep in the timbers of her, though he commanded for a day or a decade, and this captain had on him the stern impression of a scene in the greys of dawn of seven turned faces, and later a stump of a top-mast with a white ball on it that slashed to and fro at the waves, went low and lower, and down. Thereafter there was something strange in his voice. Although steady, it was, deep with mourning, and of a quality beyond oration or tears.

"Keep 'er a little more south, Billie," said he.

"'A little more south,' sir," said the oiler in the stern.

A seat in this boat was not unlike a seat upon a bucking broncho, and by the same token, a broncho is not much smaller. The craft pranced and reared, and plunged like an animal. As each wave came, and she rose for it, she seemed like a horse making at a fence outrageously high. The manner of her scramble over these walls of water is a mystic thing, and, moreover, at the top of them were ordinarily these problems in white water, the foam racing down from the summit of each wave, requiring a new leap, and a leap from the air. Then, after scornfully bumping a crest, she would slide, and race, and splash down a long incline, and arrive bobbing and nodding in front of the next menace.

A singular disadvantage of the sea lies in the fact that after successfully surmounting one wave you discover that there is another behind it just as important and just as nervously anxious to do something effective in the way of swamping boats. In a ten-foot dingey one can get an idea of the resources of the sea in the line of waves that is not probable to the average experience which is never at sea in a dingey. As each slatey wall of water approached, it shut all else from the view of the men in the boat, and it was not difficult to imagine that this particular wave was the final outburst of the ocean, the last effort of the grim water. There was a terrible grace in the move of the waves, and they came in silence, save for the snarling of the crests.

In the wan light, the faces of the men must have been grey. Their eyes must have glinted in strange ways as they gazed steadily astern. Viewed from a balcony, the whole thing would doubtless have been weirdly picturesque. But the men in the boat had no time to see it, and if they had had leisure there were other things to occupy their minds. The sun swung steadily up the sky, and they knew it was broad day because the color of the sea changed from slate to emerald-green, streaked with amber lights, and the foam was like tumbling snow. The process of the breaking day was unknown to them. They were aware only of this effect upon the color of the waves that rolled toward them.

In disjointed sentences the cook and the correspondent argued as to the difference between a life-saving station and a house of refuge. The cook had said: "There's a house of refuge just north of the Mosquito Inlet Light, and as soon as they see us, they'll come off in their boat and pick us up."

"As soon as who see us?" said the correspondent.

"The crew," said the cook.

"Houses of refuge don't have crews," said the correspondent. "As I understand them, they are only places where clothes and grub are stored for the benefit of shipwrecked people. They don't carry crews."

"Oh, yes, they do," said the cook.

"No, they don't," said the correspondent.

"Well, we're not there yet, anyhow," said the oiler, in the stern.

"Well," said the cook, "perhaps it's not a house of refuge that I'm thinking of as being near Mosquito Inlet Light. Perhaps it's a life-saving station."

"We're not there yet," said the oiler, in the stern.

## II

As the boat bounced from the top of each wave, the wind tore through the hair of the hatless men, and as the craft plopped her stern down again the spray splashed past them. The crest of each of these waves was a hill, from the top of which the men surveyed, for a moment, a broad

tumultuous expanse, shining and wind-riven. It was probably splendid. It was probably glorious, this play of the free sea, wild with lights of emerald and white and amber.

"Bully good thing it's an on-shore wind," said the cook; "If not, where would we be? Wouldn't have a show."

"That's right," said the correspondent.

The busy oiler nodded his assent.

Then the captain, in the bow, chuckled in a way that expressed humor, contempt, tragedy, all in one. "Do you think We've got much of a show now, boys?" said he.

Whereupon the three were silent, save for a trifle of hemming and hawing. To express any particular optimism at this time they felt to be childish and stupid, but they all doubtless possessed this sense of the situation in their mind. A young man thinks doggedly at such times. On the other hand, the ethics of their condition was decidedly against any open suggestion of hopelessness. So they were silent.

"Oh, well," said the captain, soothing his children, "We'll get ashore all right."

But there was that in his tone which made them think, so the oiler quoth: "Yes! If this wind holds!"

The cook was bailing: "Yes! If we don't catch hell in the surf."

Canton flannel gulls flew near and far. Sometimes they sat down on the sea, near patches of brown seaweed that rolled on the waves with a movement like carpets on a line in a gale. The birds sat comfortably in groups, and they were envied by some in the dingey, for the wrath of the sea was no more to them than it was to a covey of prairie chickens a thousand miles inland. Often they came very close and stared at the men with black bead-like eyes. At these times they were uncanny and sinister in their unblinking scrutiny, and the men hooted angrily at them, telling them to be gone. One came, and evidently decided to alight on the top of the captain's head. The bird flew parallel to the boat and did not circle, but made short sidelong jumps in the air in chicken-fashion. His black eyes were wistfully fixed upon the captain's head. "Ugly brute," said the oiler to the bird. "You look as if you were made with a jack-knife." The cook and the correspondent swore darkly at the creature. The captain naturally wished to knock it away with the end of the heavy painter; but he did not dare do it, because anything resembling an emphatic gesture would have capsized this freighted boat, and so with his open hand, the captain gently and carefully waved the gull away. After it had been discouraged from the pursuit the captain breathed easier on account of his hair, and others breathed easier because the bird struck their minds at this time as being somehow grewsome and ominous.

In the meantime the oiler and the correspondent rowed And also they rowed.

They sat together in the same seat, and each rowed an oar. Then the oiler took both oars; then the correspondent took both oars; then the oiler; then the correspondent. They rowed and they rowed. The very ticklish part of the business was when the time came for the reclining one in the stern to take his turn at the oars. By the very last star of truth, it is easier to steal eggs from under a hen than it was to change seats in the dingey. First the man in the stern slid his hand along the thwart and moved with care, as if he were of Sevres. Then the man in the rowing seat slid his hand along the other thwart. It was all done with most extraordinary care. As the two sidled past each other, the whole party kept watchful eyes on the coming wave, and the captain cried: "Look out now! Steady there!"

The brown mats of seaweed that appeared from time to time were like islands, bits of earth. They were traveling, apparently, neither one way nor the other. They were, to all intents, stationary. They informed the men in the boat that it was making progress slowly toward the land.

The captain, rearing cautiously in the bow, after the dingey soared on a great swell, said that he had seen the light-house at Mosquito Inlet. Presently the cook remarked that he had seen it. The correspondent was at the oars then, and for some reason he too wished to look at the lighthouse, but his back was toward the far shore and the waves were important, and for some time he could not seize an opportunity to turn his head. But at last there came a wave more gentle than the others, and when at the crest of it he swiftly scoured the western horizon.

"See it?" said the captain.

"No," said the correspondent slowly, "I didn't see anything."

"Look again," said the captain. He pointed. "It's exactly in that direction."

At the top of another wave, the correspondent did as he was bid, and this time his eyes chanced on a small still thing on the edge of the swaying horizon. It was precisely like the point of a pin. It took an anxious eye to find a light house so tiny.

"Think we'll make it, captain?"

"If this wind holds and the boat don't swamp, we can't do much else," said the captain.

The little boat, lifted by each towering sea, and splashed viciously by the crests, made progress that in the absence of seaweed was not apparent to those in her. She seemed just a wee thing wallowing, miraculously top-up, at the mercy of five oceans. Occasionally, a great spread of water, like white flames, swarmed into her.

"Bail her, cook," said the captain serenely.

"All right, captain," said the cheerful cook.

It would be difficult to describe the subtle brotherhood of men that was here established on the seas. No one said that it was so. No one mentioned it. But it dwelt in the boat, and each man felt it warm him. They were a captain, an oiler, a cook, and a correspondent, and they were friends, friends in a more curiously iron-bound degree than may be common. The hurt captain, lying against the water-jar in the bow, spoke always in a low voice and calmly, but he could never command a more ready and swiftly obedient crew than the motley three of the dingey. It was more than a mere recognition of what was best for the common safety. There was surely in it a quality that was personal and heartfelt. And after this devotion to the commander of the boat there was this comradeship that the correspondent, for instance, who had been taught to be cynical of men, knew even at the time was the best experience of his life. But no one said that it was so. No one mentioned it.

"I wish we had a sail," remarked the captain. "We might try my overcoat on the end of an oar and give you two boys a chance to rest." So the cook and the correspondent held the mast and spread wide the overcoat. The oiler steered, and the little boat made good way with her new rig. Sometimes the oiler had to scull sharply to keep a sea from breaking into the boat, but otherwise sailing was a success.

Meanwhile the lighthouse had been growing slowly larger. It had now almost assumed color, and appeared like a little grey shadow on the sky. The man at the oars could not be prevented from turning his head rather often to try for a glimpse of this little grey shadow.

At last, from the top of each wave the men in the tossing boat could see land. Even as the lighthouse was an upright shadow on the sky, this land seemed but a long black shadow on the sea. It certainly was thinner than paper. "We must be about opposite New Smyrna," said the cook, who had coasted this shore often in schooners. "Captain, by the way, I believe they abandoned that life-saving station there about a year ago."

"Did they?" said the captain.

The wind slowly died away. The cook and the correspondent were not now obliged to slave in order to hold high the oar. But the waves continued their old impetuous swooping at the dingey, and the little craft, no longer under way, struggled woundily over them. The oiler or the correspondent took the oars again.

Shipwrecks are a propos of nothing. If men could only train for them and have them occur when the men had reached pink condition, there would be less drowning at sea. Of the four in the dingey none had slept any time worth mentioning for two days and two nights previous to embarking in the dingey, and in the excitement of clambering about the deck of a foundering ship they had also forgotten to eat heartily.

For these reasons, and for others, neither the oiler nor the correspondent was fond of rowing at this time. The correspondent wondered ingenuously how in the name of all that was sane could there be people who thought it amusing to row a boat. It was not an amusement; it was a diabolical punishment, and even a genius of mental aberrations could never conclude that it was anything but a horror to the muscles and a crime against the back. He mentioned to the boat in

general how the amusement of rowing struck him, and the weary-faced oiler smiled in full sympathy. Previously to the foundering, by the way, the oiler had worked double-watch in the engine-room of the ship.

"Take her easy, now, boys," said the captain. "Don't spend yourselves. If we have to run a surf you'll need all your strength, because we'll sure have to swim for it. Take your time."

Slowly the land arose from the sea. From a black line it became a line of black and a line of white, trees and sand. Finally, the captain said that he could make out a house on the shore. "That's the house of refuge, sure," said the cook. "They'll see us before long, and come out after us."

The distant lighthouse reared high. "The keeper ought to be able to make us out now, if he's looking through a glass," said the captain. "He'll notify the life-saving people."

"None of those other boats could have got ashore to give word of the wreck," said the oiler, in a low voice. "Else the lifeboat would be out hunting us."

Slowly and beautifully the land loomed out of the sea. The wind came again. It had veered from the north-east to the south-east. Finally, a new sound struck the ears of the men in the boat. It was the low thunder of the surf on the shore. "We'll never be able to make the lighthouse now," said the captain. "Swing her head a little more north, Billie," said he.

"A little more north, 'sir," said the oiler.

Whereupon the little boat turned her nose once more down the wind, and all but the oarsman watched the shore grow. Under the influence of this expansion doubt and direful apprehension was leaving the minds of the men. The management of the boat was still most absorbing, but it could not prevent a quiet cheerfulness. In an hour, perhaps, they would be ashore.

Their backbones had become thoroughly used to balancing in the boat, and they now rode this wild colt of a dingy like circus men. The correspondent thought that he had been drenched to the skin, but happening to feel in the top pocket of his coat, he found therein eight cigars. Four of them were soaked with sea-water; four were perfectly scathless. After a search, somebody produced three dry matches, and thereupon the four waifs rode impudently in their little boat, and with an assurance of an impending rescue shining in their eyes, puffed at the big cigars and judged well and ill of all men. Everybody took a drink of water.

#### IV

"Cook," remarked the captain, "there don't seem to be any signs of life about your house of refuge."

"No," replied the cook. "Funny they don't see us!"

A broad stretch of lowly coast lay before the eyes of the men. It was of dunes topped with dark vegetation. The roar of the surf was plain, and sometimes they could see the white lip of a wave

as it spun up the beach. A tiny house was blocked out black upon the sky. Southward, the slim lighthouse lifted its little grey length.

Tide, wind, and waves were swinging the dingey northward. "Funny they don't see us," said the men.

The surf's roar was here dulled, but its tone was, nevertheless, thunderous and mighty. As the boat swam over the great rollers, the men sat listening to this roar. "We'll swamp sure," said everybody.

It is fair to say here that there was not a life-saving station within twenty miles in either direction, but the men did not know this fact, and in consequence they made dark and opprobrious remarks concerning the eyesight of the nation's life-savers. Four scowling men sat in the dingey and surpassed records in the invention of epithets.

"Funny they don't see us."

The lightheartedness of a former time had completely faded. To their sharpened minds it was easy to conjure pictures of all kinds of incompetency and blindness and, indeed, cowardice. There was the shore of the populous land, and it was bitter and bitter to them that from it came no sign.

"Well," said the captain, ultimately, "I suppose we'll have to make a try for ourselves. If we stay out here too long, we'll none of us have strength left to swim after the boat swamps."

And so the oiler, who was at the oars, turned the boat straight for the shore. There was a sudden tightening of muscle. There was some thinking.

"If we don't all get ashore--" said the captain. "If we don't all get ashore, I suppose you fellows know where to send news of my finish?"

They then briefly exchanged some addresses and admonitions. As for the reflections of the men, there was a great deal of rage in them. Perchance they might be formulated thus: "If I am going to be drowned-- if I am going to be drowned--if I am going to be drowned, why, in the name of the seven mad gods who rule the sea, was I allowed to come thus far and contemplate sand and trees? Was I brought here merely to have my nose dragged away as I was about to nibble the sacred cheese of life? It is preposterous. If this old ninny-woman, Fate, cannot do better than this, she should be deprived of the management of men's fortunes. She is an old hen who knows not her intention. If she has decided to drown me, why did she not do it in the beginning and save me all this trouble? The whole affair is absurd.... But no, she cannot mean to drown me. She dare not drown me. She cannot drown me. Not after all this work." Afterward the man might have had an impulse to shake his fist at the clouds: "Just you drown me, now, and then hear what I call you!"

The billows that came at this time were more formidable. They seemed always just about to break and roll over the little boat in a turmoil of foam. There was a preparatory and long growl in the speech of them. No mind unused to the sea would have concluded that the dingey could

ascend these sheer heights in time. The shore was still afar. The oiler was a wily surfman. "Boys," he said swiftly, "she won't live three minutes more, and we're too far out to swim. Shall I take her to sea again, captain?"

"Yes! Go ahead!" said the captain.

This oiler, by a series of quick miracles, and fast and steady oarsmanship, turned the boat in the middle of the surf and took her safely to sea again.

There was a considerable silence as the boat bumped over the furrowed sea to deeper water. Then somebody in gloom spoke. "Well, anyhow, they must have seen us from the shore by now."

The gulls went in slanting flight up the wind toward the grey desolate east. A squall, marked by dingy clouds, and clouds brick-red, like smoke from a burning building, appeared from the south-east.

"What do you think of those life-saving people? Ain't they peaches?"

"Funny they haven't seen us."

"Maybe they think we're out here for sport! Maybe they think we're fishin'. Maybe they think we're damned fools."

It was a long afternoon. A changed tide tried to force them southward, but the wind and wave said northward. Far ahead, where coast-line, sea, and sky formed their mighty angle, there were little dots which seemed to indicate a city on the shore.

"St. Augustine?"

The captain shook his head. "Too near Mosquito Inlet."

And the oiler rowed, and then the correspondent rowed. Then the oiler rowed. It was a weary business. The human back can become the seat of more aches and pains than are registered in books for the composite anatomy of a regiment. It is a limited area, but it can become the theatre of innumerable muscular conflicts, tangles, wrenches, knots, and other comforts.

"Did you ever like to row, Billie?" asked the correspondent.

"No," said the oiler. "Hang it!"

When one exchanged the rowing-seat for a place in the bottom of the boat, he suffered a bodily depression that caused him to be careless of everything save an obligation to wiggle one finger. There was cold sea-water swashing to and fro in the boat, and he lay in it. His head, pillowed on a thwart, was within an inch of the swirl of a wave crest, and sometimes a particularly obstreperous sea came in-board and drenched him once more. But these matters did not annoy

him. It is almost certain that if the boat had capsized he would have tumbled comfortably out upon the ocean as if he felt sure that it was a great soft mattress.

"Look! There's a man on the shore!"

"Where?"

"There! See 'im? See 'im?"

"Yes, sure! He's walking along."

"Now he's stopped. Look! He's facing us!"

"He's waving at us!"

"So he is! By thunder!"

"Ah, now we're all right! Now we're all right! There'll be a boat out here for us in half-an-hour."

"He's going on. He's running. He's going up to that house there."

The remote beach seemed lower than the sea, and it required a searching glance to discern the little black figure. The captain saw a floating stick and they rowed to it. A bath-towel was by some weird chance in the boat, and, tying this on the stick, the captain waved it. The oarsman did not dare turn his head, so he was obliged to ask questions.

"What's he doing now?"

"He's standing still again. He's looking, I think.... There he goes again. Toward the house.... Now he's stopped again."

"Is he waving at us?"

"No, not now! he was, though."

"Look! There comes another man!"

"He's running."

"Look at him go, would you."

"Why, he's on a bicycle. Now he's met the other man. They're both waving at us. Look!"

"There comes something up the beach."

"What the devil is that thing?"

"Why it looks like a boat."

"Why, certainly it's a boat."

"No, it's on wheels."

"Yes, so it is. Well, that must be the life-boat. They drag them along shore on a wagon."

"That's the life-boat, sure."

"No, by ----, it's--it's an omnibus."

"I tell you it's a life-boat."

"It is not! It's an omnibus. I can see it plain. See? One of these big hotel omnibuses."

"By thunder, you're right. It's an omnibus, sure as fate. What do you suppose they are doing with an omnibus? Maybe they are going around collecting the life-crew, hey?"

"That's it, likely. Look! There's a fellow waving a little black flag. He's standing on the steps of the omnibus. There come those other two fellows. Now they're all talking together. Look at the fellow with the flag. Maybe he ain't waving it."

"That ain't a flag, is it? That's his coat. Why, certainly, that's his coat."

"So it is. It's his coat. He's taken it off and is waving it around his head. But would you look at him swing it."

"Oh, say, there isn't any life-saving station there. That's just a winter resort hotel omnibus that has brought over some of the boarders to see us drown."

"What's that idiot with the coat mean? What's he signaling, anyhow?"

"It looks as if he were trying to tell us to go north. There must be a life-saving station up there."

"No! He thinks we're fishing. Just giving us a merry hand. See? Ah, there, Willie!"

"Well, I wish I could make something out of those signals. What do you suppose he means?"

"He don't mean anything. He's just playing."

"Well, if he'd just signal us to try the surf again, or to go to sea and wait, or go north, or go south, or go to hell--there would be some reason in it. But look at him. He just stands there and keeps his coat revolving like a wheel. The ass!"

"There come more people."

"Now there's quite a mob. Look! Isn't that a boat?"

"Where? Oh, I see where you mean. No, that's no boat."

"That fellow is still waving his coat."

"He must think we like to see him do that. Why don't he quit it? It don't mean anything."

"I don't know. I think he is trying to make us go north. It must be that there's a life-saving station there somewhere."

"Say, he ain't tired yet. Look at 'im wave."

"Wonder how long he can keep that up. He's been revolving his coat ever since he caught sight of us. He's an idiot. Why aren't they getting men to bring a boat out? A fishing boat--one of those big yawls--could come out here all right. Why don't he do something?"

"Oh, it's all right, now."

"They'll have a boat out here for us in less than no time, now that they've seen us."

A faint yellow tone came into the sky over the low land. The shadows on the sea slowly deepened. The wind bore coldness with it, and the men began to shiver.

"Holy smoke!" said one, allowing his voice to express his impious mood, "if we keep on monkeying out here! If we've got to flounder out here all night!"

"Oh, we'll never have to stay here all night! Don't you worry. They've seen us now, and it won't be long before they'll come chasing out after us."

The shore grew dusky. The man waving a coat blended gradually into this gloom, and it swallowed in the same manner the omnibus and the group of people. The spray, when it dashed uproariously over the side, made the voyagers shrink and swear like men who were being branded.

"I'd like to catch the chump who waved the coat. I feel like soaking him one, just for luck."

"Why? What did he do?"

"Oh, nothing, but then he seemed so damned cheerful."

In the meantime the oiler rowed, and then the correspondent rowed, and then the oiler rowed. Grey-faced and bowed forward, they mechanically, turn by turn, plied the leaden oars. The form of the lighthouse had vanished from the southern horizon, but finally a pale star appeared, just lifting from the sea. The streaked saffron in the west passed before the all-merging darkness, and

the sea to the east was black. The land had vanished, and was expressed only by the low and drear thunder of the surf.

"If I am going to be drowned--if I am going to be drowned--if I am going to be drowned, why, in the name of the seven mad gods who rule the sea, was I allowed to come thus far and contemplate sand and trees? Was I brought here merely to have my nose dragged away as I was about to nibble the sacred cheese of life?"

The patient captain, drooped over the water-jar, was sometimes obliged to speak to the oarsman.

"Keep her head up! Keep her head up!"

"Keep her head up,' sir." The voices were weary and low.

This was surely a quiet evening. All save the oarsman lay heavily and listlessly in the boat's bottom. As for him, his eyes were just capable of noting the tall black waves that swept forward in a most sinister silence, save for an occasional subdued growl of a crest.

The cook's head was on a thwart, and he looked without interest at the water under his nose. He was deep in other scenes. Finally he spoke. "Billie," he murmured, dreamfully, "what kind of pie do you like best?"

## V

"Pie," said the oiler and the correspondent, agitatedly. "Don't talk about those things, blast you!"

"Well," said the cook, "I was just thinking about ham sandwiches, and--"

A night on the sea in an open boat is a long night. As darkness settled finally, the shine of the light, lifting from the sea in the south, changed to full gold. On the northern horizon a new light appeared, a small bluish gleam on the edge of the waters. These two lights were the furniture of the world. Otherwise there was nothing but waves.

Two men huddled in the stern, and distances were so magnificent in the dingey that the rower was enabled to keep his feet partly warmed by thrusting them under his companions. Their legs indeed extended far under the rowing-seat until they touched the feet of the captain forward. Sometimes, despite the efforts of the tired oarsman, a wave came piling into the boat, an icy wave of the night, and the chilling water soaked them anew. They would twist their bodies for a moment and groan, and sleep the dead sleep once more, while the water in the boat gurgled about them as the craft rocked.

The plan of the oiler and the correspondent was for one to row until he lost the ability, and then arouse the other from his sea-water couch in the bottom of the boat.

The oiler plied the oars until his head drooped forward, and the overpowering sleep blinded him. And he rowed yet afterward. Then he touched a man in the bottom of the boat, and called his name. "Will you spell me for a little while?" he said, meekly.

"Sure, Billie," said the correspondent, awakening and dragging himself to a sitting position. They exchanged places carefully, and the oiler, cuddling down in the sea-water at the cook's side, seemed to go to sleep instantly.

The particular violence of the sea had ceased. The waves came without snarling. The obligation of the man at the oars was to keep the boat headed so that the tilt of the rollers would not capsize her, and to preserve her from filling when the crests rushed past. The black waves were silent and hard to be seen in the darkness. Often one was almost upon the boat before the oarsman was aware.

In a low voice the correspondent addressed the captain. He was not sure that the captain was awake, although this iron man seemed to be always awake. "Captain, shall I keep her making for that light north, sir?"

The same steady voice answered him. "Yes. Keep it about two points off the port bow."

The cook had tied a life-belt around himself in order to get even the warmth which this clumsy cork contrivance could donate, and he seemed almost stove-like when a rower, whose teeth invariably chattered wildly as soon as he ceased his labor, dropped down to sleep.

The correspondent, as he rowed, looked down at the two men sleeping under-foot. The cook's arm was around the oiler's shoulders, and, with their fragmentary clothing and haggard faces, they were the babes of the sea, a grotesque rendering of the old babes in the wood.

Later he must have grown stupid at his work, for suddenly there was a growling of water, and a crest came with a roar and a swash into the boat, and it was a wonder that it did not set the cook afloat in his life-belt. The cook continued to sleep, but the oiler sat up, blinking his eyes and shaking with the new cold.

"Oh, I'm awful sorry, Billie," said the correspondent contritely.

"That's all right, old boy," said the oiler, and lay down again and was asleep.

Presently it seemed that even the captain dozed, and the correspondent thought that he was the one man afloat on all the oceans. The wind had a voice as it came over the waves, and it was sadder than the end.

There was a long, loud swishing astern of the boat, and a gleaming trail of phosphorescence, like blue flame, was furrowed on the black waters. It might have been made by a monstrous knife.

Then there came a stillness, while the correspondent breathed with the open mouth and looked at the sea.

Suddenly there was another swish and another long flash of bluish light, and this time it was alongside the boat, and might almost have been reached with an oar. The correspondent saw an

enormous fin speed like a shadow through the water, hurling the crystalline spray and leaving the long glowing trail.

The correspondent looked over his shoulder at the captain. His face was hidden, and he seemed to be asleep. He looked at the babes of the sea. They certainly were asleep. So, being bereft of sympathy, he leaned a little way to one side and swore softly into the sea.

But the thing did not then leave the vicinity of the boat. Ahead or astern, on one side or the other, at intervals long or short, fled the long sparkling streak, and there was to be heard the whirroo of the dark fin. The speed and power of the thing was greatly to be admired. It cut the water like a gigantic and keen projectile.

The presence of this bidding thing did not affect the man with the same horror that it would if he had been a picnicker. He simply looked at the sea dully and swore in an undertone.

Nevertheless, it is true that he did not wish to be alone. He wished one of his companions to awaken by chance and keep him company with it. But the captain hung motionless over the water-jar, and the oiler and the cook in the bottom of the boat were plunged in slumber.

## VI

"If I am going to be drowned--if I am going to be drowned--if I am going to be drowned, why, in the name of the seven mad gods who rule the sea, was I allowed to come thus far and contemplate sand and trees?"

During this dismal night, it may be remarked that a man would conclude that it was really the intention of the seven mad gods to drown him, despite the abominable injustice of it. For it was certainly an abominable injustice to drown a man who had worked so hard, so hard. The man felt it would be a crime most unnatural. Other people had drowned at sea since galleys swarmed with painted sails, but still--

When it occurs to a man that nature does not regard him as important, and that she feels she would not maim the universe by disposing of him, he at first wishes to throw bricks at the temple, and he hates deeply the fact that there are no brick and no temples. Any visible expression of nature would surely be pelleted with his jeers.

Then, if there be no tangible thing to hoot he feels, perhaps, the desire to confront a personification and indulge in pleas, bowed to one knee, and with hands supplicant, saying: "Yes, but I love myself."

A high cold star on a winter's night is the word he feels that she says to him. Thereafter he knows the pathos of his situation.

The men in the dingey had not discussed these matters, but each had, no doubt, reflected upon them in silence and according to his mind. There was seldom any expression upon their faces save the general one of complete weariness. Speech was devoted to the business of the boat.

To chime the notes of his emotion, a verse mysteriously entered the correspondent's head. He had even forgotten that he had forgotten this verse, but it suddenly was in his mind.

"A soldier of the Legion lay dying in Algiers,  
There was a lack of woman's nursing, there was dearth of  
woman's tears;  
But a comrade stood beside him, and he took that comrade's hand,  
And he said: 'I shall never see my own, my native land.'"

In his childhood, the correspondent had been made acquainted with the fact that a soldier of the Legion lay dying in Algiers, but he had never regarded the fact as important. Myriads of his school-fellows had informed him of the soldier's plight, but the dinning had naturally ended by making him perfectly indifferent. He had never considered it his affair that a soldier of the Legion lay dying in Algiers, nor had it appeared to him as a matter for sorrow. It was less to him than the breaking of a pencil's point.

Now, however, it quaintly came to him as a human, living thing. It was no longer merely a picture of a few throes in the breast of a poet, meanwhile drinking tea and warming his feet at the grate; it was an actuality--stern, mournful, and fine.

The correspondent plainly saw the soldier. He lay on the sand with his feet out straight and still. While his pale left hand was upon his chest in an attempt to thwart the going of his life, the blood came between his fingers. In the far Algerian distance, a city of low square forms was set against a sky that was faint with the last sunset hues. The correspondent, plying the oars and dreaming of the slow and slower movements of the lips of the soldier, was moved by a profound and perfectly impersonal comprehension. He was sorry for the soldier of the Legion who lay dying in Algiers.

The thing which had followed the boat and waited, had evidently grown bored at the delay. There was no longer to be heard the slash of the cut-water, and there was no longer the flame of the long trail. The light in the north still glimmered, but it was apparently no nearer to the boat. Sometimes the boom of the surf rang in the correspondent's ears, and he turned the craft seaward then and rowed harder. Southward, some one had evidently built a watch-fire on the beach. It was too low and too far to be seen, but it made a shimmering, roseate reflection upon the bluff back of it, and this could be discerned from the boat. The wind came stronger, and sometimes a wave suddenly raged out like a mountain-cat, and there was to be seen the sheen and sparkle of a broken crest.

The captain, in the bow, moved on his water-jar and sat erect. "Pretty long night," he observed to the correspondent. He looked at the shore. "Those life-saving people take their time."

"Did you see that shark playing around?"

"Yes, I saw him. He was a big fellow, all right."

"Wish I had known you were awake."

Later the correspondent spoke into the bottom of the boat.

"Billie!" There was a slow and gradual disentanglement. "Billie, will you spell me?"

"Sure," said the oiler.

As soon as the correspondent touched the cold comfortable sea-water in the bottom of the boat, and had huddled close to the cook's life-belt he was deep in sleep, despite the fact that his teeth played all the popular airs. This sleep was so good to him that it was but a moment before he heard a voice call his name in a tone that demonstrated the last stages of exhaustion. "Will you spell me?"

"Sure, Billie."

The light in the north had mysteriously vanished, but the correspondent took his course from the wide-awake captain.

Later in the night they took the boat farther out to sea, and the captain directed the cook to take one oar at the stern and keep the boat facing the seas. He was to call out if he should hear the thunder of the surf. This plan enabled the oiler and the correspondent to get respite together. "We'll give those boys a chance to get into shape again," said the captain. They curled down and, after a few preliminary chatterings and trembles, slept once more the dead sleep. Neither knew they had bequeathed to the cook the company of another shark, or perhaps the same shark.

As the boat caroused on the waves, spray occasionally bumped over the side and gave them a fresh soaking, but this had no power to break their repose. The ominous slash of the wind and the water affected them as it would have affected mummies.

"Boys," said the cook, with the notes of every reluctance in his voice, "she's drifted in pretty close. I guess one of you had better take her to sea again." The correspondent, aroused, heard the crash of the toppled crests.

As he was rowing, the captain gave him some whisky-and-water, and this steadied the chills out of him. "If I ever get ashore and anybody shows me even a photograph of an oar--"

At last there was a short conversation.

"Billie.... Billie, will you spell me?"

"Sure," said the oiler.

## VII

When the correspondent again opened his eyes, the sea and the sky were each of the grey hue of the dawning. Later, carmine and gold was painted upon the waters. The morning appeared finally, in its splendor, with a sky of pure blue, and the sunlight flamed on the tips of the waves.

On the distant dunes were set many little black cottages, and a tall white windmill reared above them. No man, nor dog, nor bicycle appeared on the beach. The cottages might have formed a deserted village.

The voyagers scanned the shore. A conference was held in the boat. "Well," said the captain, "if no help is coming we might better try a run through the surf right away. If we stay out here much longer we will be too weak to do anything for ourselves at all." The others silently acquiesced in this reasoning. The boat was headed for the beach. The correspondent wondered if none ever ascended the tall wind-tower, and if then they never looked seaward. This tower was a giant, standing with its back to the plight of the ants. It represented in a degree, to the correspondent, the serenity of nature amid the struggles of the individual--nature in the wind, and nature in the vision of men. She did not seem cruel to him then, nor beneficent, nor treacherous, nor wise. But she was indifferent, flatly indifferent. It is, perhaps, plausible that a man in this situation, impressed with the unconcern of the universe, should see the innumerable flaws of his life, and have them taste wickedly in his mind and wish for another chance. A distinction between right and wrong seems absurdly clear to him, then, in this new ignorance of the grave-edge, and he understands that if he were given another opportunity he would mend his conduct and his words, and be better and brighter during an introduction or at a tea.

"Now, boys," said the captain, "she is going to swamp, sure. All we can do is to work her in as far as possible, and then when she swamps, pile out and scramble for the beach. Keep cool now, and don't jump until she swamps sure."

The oiler took the oars. Over his shoulders he scanned the surf. "Captain," he said, "I think I'd better bring her about, and keep her head-on to the seas and back her in."

"All right, Billie," said the captain. "Back her in." The oiler swung the boat then and, seated in the stern, the cook and the correspondent were obliged to look over their shoulders to contemplate the lonely and indifferent shore.

The monstrous in-shore rollers heaved the boat high until the men were again enabled to see the white sheets of water scudding up the slanted beach. "We won't get in very close," said the captain. Each time a man could wrest his attention from the rollers, he turned his glance toward the shore, and in the expression of the eyes during this contemplation there was a singular quality. The correspondent, observing the others, knew that they were not afraid, but the full meaning of their glances was shrouded.

As for himself, he was too tired to grapple fundamentally with the fact. He tried to coerce his mind into thinking of it, but the mind was dominated at this time by the muscles, and the muscles said they did not care. It merely occurred to him that if he should drown it would be a shame.

There were no hurried words, no pallor, no plain agitation. The men simply looked at the shore. "Now, remember to get well clear of the boat when you jump," said the captain.

Seaward the crest of a roller suddenly fell with a thunderous crash, and the long white comber came roaring down upon the boat.

"Steady now," said the captain. The men were silent. They turned their eyes from the shore to the comber and waited. The boat slid up the incline, leaped at the furious top, bounced over it, and swung down the long back of the wave. Some water had been shipped and the cook bailed it out.

But the next crest crashed also. The tumbling, boiling flood of white water caught the boat and whirled it almost perpendicular. Water swarmed in from all sides. The correspondent had his hands on the gunwale at this time, and when the water entered at that place he swiftly withdrew his fingers, as if he objected to wetting them.

The little boat, drunken with this weight of water, reeled and snuggled deeper into the sea.

"Bail her out, cook! Bail her out," said the captain.

"All right, captain," said the cook.

"Now, boys, the next one will do for us, sure," said the oiler. "Mind to jump clear of the boat."

The third wave moved forward, huge, furious, implacable. It fairly swallowed the dingey, and almost simultaneously the men tumbled into the sea. A piece of lifebelt had lain in the bottom of the boat, and as the correspondent went overboard he held this to his chest with his left hand.

The January water was icy, and he reflected immediately that it was colder than he had expected to find it on the coast of Florida. This appeared to his dazed mind as a fact important enough to be noted at the time. The coldness of the water was sad; it was tragic. This fact was somehow so mixed and confused with his opinion of his own situation that it seemed almost a proper reason for tears. The water was cold.

When he came to the surface he was conscious of little but the noisy water. Afterward he saw his companions in the sea. The oiler was ahead in the race. He was swimming strongly and rapidly. Off to the correspondent's left, the cook's great white and corked back bulged out of the water, and in the rear the captain was hanging with his one good hand to the keel of the overturned dingey.

There is a certain immovable quality to a shore, and the correspondent wondered at it amid the confusion of the sea.

It seemed also very attractive, but the correspondent knew that it was a long journey, and he paddled leisurely. The piece of life-preserver lay under him, and sometimes he whirled down the incline of a wave as if he were on a handsled.

But finally he arrived at a place in the sea where travel was beset with difficulty. He did not pause swimming to inquire what manner of current had caught him, but there his progress ceased. The shore was set before him like a bit of scenery on a stage, and he looked at it and understood with his eyes each detail of it.

As the cook passed, much farther to the left, the captain was calling to him, "Turn over on your back, cook! Turn over on your back and use the oar."

"All right, sir." The cook turned on his back, and, paddling with an oar, went ahead as if he were a canoe.

Presently the boat also passed to the left of the correspondent with the captain clinging with one hand to the keel. He would have appeared like a man raising himself to look over a board fence, if it were not for the extraordinary gymnastics of the boat. The correspondent marvelled that the captain could still hold to it.

They passed on, nearer to shore--the oiler, the cook, the captain--and following them went the water-jar, bouncing gaily over the seas.

The correspondent remained in the grip of this strange new enemy--a current. The shore, with its white slope of sand and its green bluff, topped with little silent cottages, was spread like a picture before him. It was very near to him then, but he was impressed as one who in a gallery looks at a scene from Brittany or Holland.

He thought: "I am going to drown? Can it be possible? Can it be possible? Can it be possible?" Perhaps an individual must consider his own death to be the final phenomenon of nature.

But later a wave perhaps whirled him out of this small, deadly current, for he found suddenly that he could again make progress toward the shore. Later still, he was aware that the captain, clinging with one hand to the keel of the dingey, had his face turned away from the shore and toward him, and was calling his name. "Come to the boat! Come to the boat!"

In his struggle to reach the captain and the boat, he reflected that when one gets properly wearied, drowning must really be a comfortable arrangement, a cessation of hostilities accompanied by a large degree of relief, and he was glad of it, for the main thing in his mind for some months had been horror of the temporary agony. He did not wish to be hurt.

Presently he saw a man running along the shore. He was undressing with most remarkable speed. Coat, trousers, shirt, everything flew magically off him.

"Come to the boat," called the captain.

"All right, captain." As the correspondent paddled, he saw the captain let himself down to bottom and leave the boat. Then the correspondent performed his one little marvel of the voyage. A large wave caught him and flung him with ease and supreme speed completely over the boat and far beyond it. It struck him even then as an event in gymnastics, and a true miracle of the sea. An over-turned boat in the surf is not a plaything to a swimming man.

The correspondent arrived in water that reached only to his waist, but his condition did not enable him to stand for more than a moment. Each wave knocked him into a heap, and the undertow pulled at him.

Then he saw the man who had been running and undressing, and undressing and running, come bounding into the water. He dragged ashore the cook, and then waded towards the captain, but the captain waved him away, and sent him to the correspondent. He was naked, naked as a tree in winter, but a halo was about his head, and he shone like a saint. He gave a strong pull, and a long drag, and a bully heave at the correspondent's hand. The correspondent, schooled in the minor formulae, said: "Thanks, old man." But suddenly the man cried: "What's that?" He pointed a swift finger. The correspondent said: "Go."

In the shallows, face downward, lay the oiler. His forehead touched sand that was periodically, between each wave, clear of the sea.

The correspondent did not know all that transpired afterward. When he achieved safe ground he fell, striking the sand with each particular part of his body. It was as if he had dropped from a roof, but the thud was grateful to him.

It seems that instantly the beach was populated with men with blankets, clothes, and flasks, and women with coffeepots and all the remedies sacred to their minds. The welcome of the land to the men from the sea was warm and generous, but a still and dripping shape was carried slowly up the beach, and the land's welcome for it could only be the different and sinister hospitality of the grave.

When it came night, the white waves paced to and fro in the moonlight, and the wind brought the sound of the great sea's voice to the men on shore, and they felt that they could then be interpreters.

-THE END-

Name \_\_\_\_\_

### Socratic Circle – Outside Circle Feedback Form

What round were you in the outer circle? \_\_\_\_\_

1. Rate the inner circle's performance on the following criteria (circle the appropriate number): *Remember your goal is to provide constructive criticism.*

Did the participant.....	Poor		Average		Excellent
speak loudly and clearly?	1	2	3	4	5
cite specific evidence for their statements?	1	2	3	4	5
refer to the text to support statements?	1	2	3	4	5
listen to other respectfully?	1	2	3	4	5
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support each other?	1	2	3	4	5
seem prepared to discuss?	1	2	3	4	5
clarify questions or statements as needed	1	2	3	4	5

2. What was the most interesting idea or statement?

3. What was the best thing you observed?

## Socratic Circle #1 Review

This Socratic Circle covers chapters 1-6 in Lord of the Flies.

Questions to think about...

- Which character do you think would make the best leader? Why?
- How do you think the littluns are handling the situation?
- Do you think it is more important for the boys to keep the fire going or build shelters?
- How does adversity play a role in this novel?
- If you are in the first inside circle you will discuss chapters 1-3, the second inside circle you will discuss chapters 4-6.

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## Name Scrambler

GPIYG = \_\_\_\_\_

HALRP = \_\_\_\_\_

CJKA = \_\_\_\_\_

ONISM = \_\_\_\_\_

NSEAARMCID = \_\_\_\_\_

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## MASK CHALLENGE



Each tribe will create a mask that represents their tribe. This mask can be made from you're your tribes colors. You may use any art materials available in the classroom.

- The mask must be a representation of your tribe
- The mask must be creative
- The tribe must work together to create the mask.

*This is a challenge. Work diligently and effectively!*



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## Chapter 9

All questions should be answered in complete sentences on a separate sheet of paper.

1. What does Simon find on the mountain? What is Simon's physical reaction?
2. Which side of the island had a little bit of smoke?
3. What is Piggy sure is going to happen? What does Piggy suggest doing?
4. What does Jack wave when he speaks?
5. After the boys have eaten all they want, Jack and Ralph try to persuade the boys do what?
6. Whose side do most the boys choose?
7. What is the chant? How has it changed from previous chapters?
8. What does Simon try to tell the boys? What happens to Simon?
9. What happens to the man on the parachute?



## Survival Backpack

As a group – make a “Survival Backpack.” This is a list of 10 items you would take with you to a deserted island. These must be items you think would be necessary to take with you.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

## **WE DIDNT START THE FIRE BY BILLY JOEL**

Harry Truman, Doris Day, Red China, Johnnie Ray  
South Pacific, Walter Winchell, Joe DiMaggio  
Joe McCarthy, Richard Nixon, Studebaker, television  
North Korea, South Korea, Marilyn Monroe  
Rosenbergs, H-bomb, Sugar Ray, Panmunjom  
Brando, "The King and I" and "The Catcher in the Rye"  
Eisenhower, vaccine, England's got a new queen  
Marciano, Liberace, Santayana goodbye

### CHORUS:

We didn't start the fire  
It was always burning  
Since the world's been turning  
We didn't start the fire  
No we didn't light it  
But we tried to fight it

Joseph Stalin, Malenkov, Nasser aand Prokofiev  
Rockefeller, Campanella, Communist Bloc  
Roy hn, Juan Peron, Toscanini, dacron  
Dien Bien Phu falls, "Rock Around the Clock"  
Einstein, James Dean, Brooklyn's got a winning team  
Davy Crockett, Peter Pan, Elvis Presley, Disneyland  
Bardot, Budapest, Alabama, Krushchev  
Princess Grace, "Peyton Place", trouble in the Suez

### CHORUS:

We didn't start the fire  
It was always burning  
Since the world's been turning  
We didn't start the fire  
No we didn't light it  
But we tried to fight it

Little Rock, Pasternak, Mickey Mantle, Kerouac  
Sputnik, Chou En-Lai, "Bridge on the River Kwai"  
Lebanon, Charlse de Gaulle, California baseball  
Starkweather, homicide, children of thalidomide  
Buddy Holly, "Ben Hur", space monkey, Mafia

Hula hoops, Castro, Edsel is a no-go  
U-2, Syngman Rhee, payola and Kennedy  
Chubby Checker, "Psycho", Belgians in the Congo

CHORUS:

We didn't start the fire  
It was always burning  
Since the world's been turning  
We didn't start the fire  
No we didn't light it  
But we tried to fight it

Hemingway, Eichmann, "Stranger in a Strange Land"  
Dylan, Berlin, Bay of Pigs invasion  
"Lawrence of Arabia", British Beatlemania  
Ole Miss, John Glenn, Liston beats Patterson  
Pope Paul, Malcolm X, British politician sex  
JFK, blown away, what else do I have to say

CHORUS:

We didn't start the fire  
It was always burning  
Since the world's been turning  
We didn't start the fire  
No we didn't light it  
But we tried to fight it

Birth control, Ho Chi Minh, Richard Nixon back again  
Moonshot, Woodsto/ck/, Watergate, punk rock  
Begin, Reagan, Palestine, terror on the airline  
Ayatollah's in Iran, Russians in Afghanistan  
"Wheel of Fortune", Sally Ride, heavy metal, suicide  
Foreign debts, homeless vets, AIDS, crack, Bernie Goetz  
Hypodermics on the shores, China's under martial law  
Rock and roller cola wars, I can't take it anymore

CHORUS:

We didn't start the fire  
But when we are gone  
IN Will it still burn on, and on, and on, and on...

## **ADVERSITY PROJECT**

**You will have a couple options for this assignment. This is will show your learning over the course of this 5 week unit.**

### **Choice #1 – Create a movie trailer**

- This movie trailer will be about *Lord of the Flies*.
- It may not be the trailer for the real *Lord of the Flies* movie –
  - IT MUST BE ORIGINAL
  - It must be entertaining and attention grabbing
- The trailer must show the adversity that the characters in the book face.
  - This will allow me to gauge your understanding of adversity.
- In addition to the movie trailer you will have to write a two page paper about an adversity you have personally overcome. This paper should be typed in 12 pt. font Times New Roman and double spaced.
  - What was the situation – adversity?
  - How did it affect you?
  - How did you over come it?
  - Cite your sources with credits in the trailers
  - Use a soundtrack
  - The trailer must be 2 minutes to 2 minutes and 15 second

### **Choice # 2 – Complete a research paper**

- You will complete a research paper on someone who has over come adversity.
- This person does not have to be famous, but you must be able to find the information
- The paper should...
  - Be 5 pages in length
  - Follow MLA guidelines
  - It should be typed in 12 pt. font Times New Roman and double spaced.
- The paper must include...
  - The name and background of the person you choose.
  - What was the adversity they were faced with?
  - How did the overcome it or how are they working to overcome it?
- You should plan this paper and revise it before turning it in. If you would like to have me read it before you turn it in for editing, please ask. If you need help finding a topic, I have some ideas....

## Rubric

CATEGORY	A	B	C	D
<b>Titles and Credits</b>	All titles and credits are accurate, legible and draw the viewer's attention. There are no spelling or grammar errors	Most titles and credits are accurate, legible and draw the viewer's attention. There are no spelling or grammar errors	Some titles and credits are accurate, legible and draw the viewer's attention. There are a few spelling or grammar errors	Few (less than 75%) titles and credits are accurate, legible and draw the viewer's attention. There are many spelling and grammar errors
<b>Length of Video (Paper)</b>	Video was at least 2 minutes long.  The paper was at least 5 (2) pages in length.	Video was less than a 2 minutes long.  The paper was shorter than 5 (2) pages	Video was at least 1 minute long  The paper was at least 3 (1) pages long	Video was less than less than 1 minutes long or more than a 2 minutes 15 seconds  The paper was less then 3 (1) pages.
<b>Citations</b>	All sources were cited using a credits (sources) page.	Most sources we cited using a credits (sources) pages.	Some sources were cited using a credits (sources) page.	No sources were cited.
<b>Knowledge</b>	The trailer showed an excellent understanding of the book is about.  The paper showed an excellent understanding of the subject and all major points were included	The trailer shows somewhat what the book was about.  The paper showed some understanding of the subject and all major topics were included.	The trailer shows little about what the book is about.  The paper showed little understand of the topic and some points were missing.	The trailer has nothing to do with the book and does not show what the book is about.  The paper is off topic.
<b>Soundtracks (Not applicable for research paper)</b>	Your musical selection for the soundtrack was fitting and clearly showed understanding of the text.	The musical selection for the soundtrack was fitting for the book but was unfitting to the for school setting.	The soundtrack was unfitting for the book and did not show you understood the text.	There was not a soundtrack for the trailer.

<b>Creativity</b>	The trailer shows great evidence of creativity.	The trailer shows some evidence of creativity.	The trailer show little evidence of creativity.	The trailer shows no evidence of creativity.
	The paper shows great evidence of research.	The paper shows evidence of research.	The paper shows little evidence of research.	The paper shows no evidence of research.

Name \_\_\_\_\_

### Socratic Circle – Outside Circle Feedback Form

What round were you in the outer circle? \_\_\_\_\_

1. Rate the inner circle’s performance on the following criteria (circle the appropriate number): *Remember your goal is to provide constructive criticism.*

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2. What was the most interesting idea or statement?

3. What was the best thing you observed?

\*Adapted from Copeland, Matt. Socratic Circles: Fostering Critical and Creative Thinking in Middle and High School. Portland, ME: Stenhouse, 2005. Print; and materials created by Dr. S. Witter and Ms. K. Spradlin.

## Socratic Circle #2 Review

This Socratic Circle covers chapters 7-12 in *Lord of the Flies*.

Questions to think about...

- How does adversity play a role in this novel?
- If you are in the first inside circle you will discuss chapters 7-9, the second inside circle you will discuss chapters 10-12.
- What is your overall reaction to *Lord of the Flies*?
- Now that you have finished the novel who do you think was the best reader?
- Compare and contrast *Lord of the Flies* to *The Open Boat*.

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