

The Odyssey- Background	
<b>Length</b>	12,000 lines organised into 24 books.
<b>Date Written</b>	approximately 8th century B.C.
<b>Oral Tradition</b>	practice of reciting well-known myths about gods and heroes, common in ancient Greece
<b>Homer</b>	blind man, credited for writing two masterpieces of Greek literature (The Iliad and The Odyssey).

Context	
<b>The Iliad</b>	the prequel to The Odyssey, about the Trojan War written by Homer.
<b>Trojan War</b>	10 year battle between Greeks and Trojans at the city of Troy.
<b>Aegean sea</b>	sea that the Greeks sailed over 1000 ships across to reach Troy.
<b>Voyage of Odysseus</b>	the 10 year return-journey of Odysseus, king of the Greek city-state Ithaca
<b>Greek Values</b>	Hospitality (xenia). Intelligence. Loyalty. Glory.

Places	
<b>Phaeacia (feye-EE-sha)</b>	the land where Odysseus tells his story. The royal family help him finally get home.
<b>Troy</b>	modern-day Turkey, where Odysseus' journey home starts
<b>Ithaca</b>	Odysseus' home, which he hopes to return to and where he is king.

Character: Conventions of An Epic Hero	
<b>Favoured by the gods</b>	Skilled at warfare
<b>Mortal</b>	Represent the value of society
<b>Physically impressive</b>	Described using epithets

Characters	
<b>Odysseus</b>	King of Ithaca, hero who fought in Troy, husband of Penelope, father of Telemachus
<b>Penelope</b>	wife of Odysseus. She is left alone for many years. She is famous for her loyalty to her husband despite having many suitors.
<b>Telemachus</b>	Odysseus' son. He waits for the return of a father he does not know. He displays many of the virtues that his father has. He is depicted as loyal and brave.

Structure and Story	
<b>Epic Poem</b>	a narrative about an epic hero, who completes a great journey and overcomes conflict.
<b>Deus Ex Machina</b>	(Latin: 'a god from a machine'.) A moment in a story when a god, or something supernatural, suddenly enters to help the hero.
<b>In Media Res</b>	(Latin: 'into the middle of things'.) Beginning in the middle of the story.
<b>Narrative Functions</b>	conventions that Aristotle believed created a good story.
<b>Complication</b>	the beginning of a story; everything that leads up to the turning point.
<b>Turning Point</b>	the climax of the story; the moment when things change from either bad to good or from good to bad.
<b>Denouement</b>	everything that happens after the turning point and that leads to the end of the story.

Language	
<b>Hyperbole</b>	statements or images used to exaggerate.
<b>Epithets</b>	compound adjectives (adjectives of two or more words) used to describe nouns. The words in the adjective use a hyphen.
<b>Imperatives</b>	verbs conjugated to sound like commands which makes the speaker sound powerful.
<b>Dramatic Irony</b>	When the audience are aware of something that the characters are not.

Genre	
<b>MYTHS</b>	
Myths are stories that use fantasy to express ideas about life that cannot be expressed easily in realistic terms. They: 1. Explain natural mysteries (the seasons, the moon rising and setting). 2. Explain something connected with humans (how humans were created). 3. Demonstrate what happens when someone makes good or bad decisions. 4. Show the special powers and flaws of the particular culture's gods, goddesses, heroes and villains.	
<b>EPIC POETRY</b>	
Epic poetry is a type of poetry that was originally recited and not written down. It is a long narrative poem that tells of adventures, heroes, gods and monsters. 1. It begins in media res (in the middle of the plot). 2. It has a huge setting, covering many countries and localities. 3. It begins with an invocation of the muse: "Tell me, O Muse, of the man of many devices, who wandered full many ways after he had sacked the sacred citadel of Troy." 4. It starts with a statement of the theme. 5. It includes long lists. 6. It features long, formal speeches. 7. It shows divine intention on human affairs.	

Ten Quotations	
"My wife's face fades in my memory each day, and that's what I can't bear. That's why I ache." (42)	
"Odysseus, the unkillable genius hero of Troy, with a hundred spears aimed at his chest and a thousand arrows bouncing off his helmet." (57)	
"I am Odysseus. I AM ODYSSEUS, so of Laertes, known the world over for cunning and guile and strength of mind." (66)	
"We'll wait for our host. Today we'll be civilized." (84)	
"Settle down and rest. We're safe here. Be quiet and let me think." (91)	
"I goaded the Cyclops with taunts." (97)	
"Good Achilles, you're still my glorious nobleman, my God-like lord." (145)	
"Be metal-headed and iron-hearted, men. Don't swerve from the task." (158)	
"Let the bond be remade. Let this family begin again." (214)	
"When Death asks who sent you to his gate, don't forget my name. Tell him ODYSSEUS, ODSYSSEUS, ODYSSEUS!" (258)	

## Gods and Demi-Gods

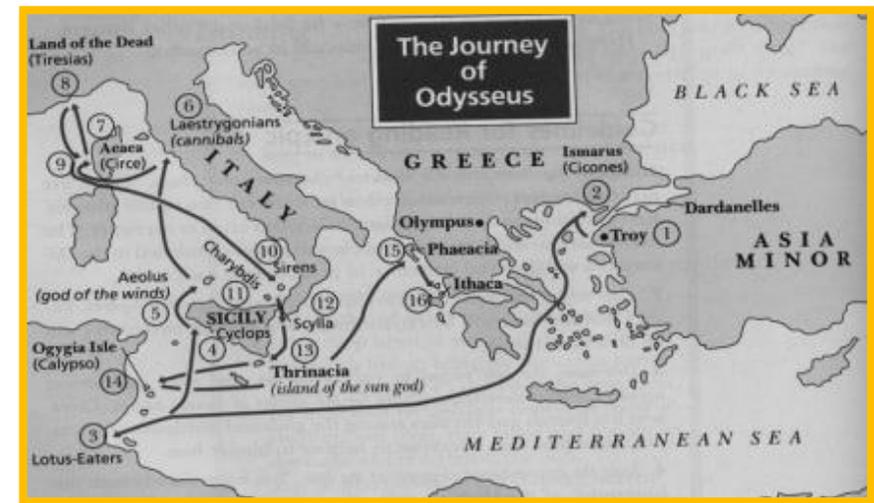
<b>Zeus</b>	the most powerful god, whose realm is the sky, and Mount Olympus, where all the gods live
<b>Poseidon</b>	the god of the sea, Zeus' brother. Father of the Cyclops. Hates Odysseus.
<b>Hades</b>	the god of the underworld. Brother of Zeus. Persephone is his wife
<b>Athena</b>	the goddess of wisdom and war. Daughter of Zeus. Supporter of Odysseus.
<b>Hermes</b>	the god of travellers (and tricksters and thieves). He is a son of Zeus, and flies with winged sandals.
<b>Persephone</b>	queen of the underworld, wife of Hades. Daughter of Zeus.
<b>Helios</b>	the god of the Sun.
<b>Calypso</b>	the semi-divine nymph who imprisons Odysseus for seven years. He is on her island when the story opens.
<b>Circe</b>	an enchantress who turns men into animals. Odysseus and his men stay with her for one year.

## Monsters

<b>Cyclops</b>	a one-eyed monster who herds sheep in a remote country. Son of Poseidon.
<b>Charybdis</b>	a deadly whirlpool, personified as a female sea-monster.
<b>Scylla</b>	a six-headed monster who lives in the cliffs nearby Charybdis.
<b>Sirens</b>	mythical creatures (often described as half-woman, half-bird) whose singing and promise of knowledge lure people, especially sailors, to their death.

## Vocabulary

<b>Suspicious</b>	(adj): having or showing a cautious distrust of someone or something.	<b>Sacrilegious</b>	(adj): an act that is disrespectful to gods or religion.	<b>Ruthless</b>	(adj): having or showing no pity or compassion for others.
<b>Museum</b>	(n): a building in which objects of historical, scientific, artistic, or cultural interest are stored and exhibited.	<b>Delirious</b>	(adj): in a state of wild excitement or ecstasy	<b>Resolution</b>	(n): the solving of a problem or the ending of a story
<b>Destiny</b>	(n): the hidden power believed to control future events; fate	<b>Compassionate</b>	(adj): feeling or showing sympathy and concern for others.	<b>Predicament</b>	(n): an unpleasant situation that is difficult to get out of
<b>Hood-winked</b>	(v): deceive or trick.	<b>Exile</b>	(n): the state of being barred from one's native country, typically for political or punitive reasons	<b>Farcical</b>	(adj): something having absurd or ridiculous aspects. (adj): something having absurd or ridiculous aspects.
<b>Rapture</b>	(adv): in a miserably inadequate or ridiculous way.	<b>Wily</b>	(adj): skilled at gaining an advantage, especially deceitfully	<b>Disappeared</b>	(v): to cease to be visible.
<b>Devours</b>	v): eat (food or prey) hungrily or quickly.	<b>Hospitality</b>	(n): the friendly and generous reception and entertainment of guests, visitors, or strangers	<b>Self-indulgence</b>	(n): lack of respect; rudeness.
<b>Lurked</b>	(v): be or remain hidden so as to wait in ambush for someone or something.	<b>Sadistic</b>	(adj): deriving pleasure from inflicting pain, suffering, or humiliation on others	<b>Impertinence</b>	(n): the act of allowing yourself to have or do the things that you enjoy very much.
<b>Maelstrom</b>	(n): a powerful whirlpool in the sea or a river.				
<b>Devilment</b>	(n): mischievous conduct.				
<b>Mortal</b>	(adj): subject to death				
<b>Hazardous</b>	(adj): risky; dangerous.				
<b>Vortex</b>	(n): a whirling mass of fluid or air, especially a whirlpool or whirlwind.				
<b>Forlornly</b>	adv): pitifully sad and abandoned or lonely				
<b>Docile</b>	(adj): ready to accept control or instruction; submissive.				
<b>Deceit</b>	(n): to deceive someone; trickery				
<b>Bounteous</b>	(adj): generously given or giving.				



## Context– A Christmas Carol was written by Charles Dickens in 1843

**Charles Dickens** – Charles Dicken was born in 1812 and spent the first years of his life in Kent, England. At 9, he moved to London. At 12, his father was sent to debtors' prison for racking up huge debts, and Charles was given a painful job labelling bottles near the prison. He found this period in his life hellish, and it doubtlessly led him to draw readers' attention to the plight of the poor when he later found success as an author. Many of his works are about social hardships and inequalities.



**Class Divides** – Despite industrial changes altering the social landscape, there were still relatively distinct social classes in operation: the nobility upper class, the middle class, and the working class. Life was terrible for the poorest: Lack of money resulted in a negligible food supply. For some working families, money was so tight that they required their children to work in order to survive.



**The Victorian Era**– The Victorian era describes the period in which Queen Victoria sat on the English throne – between 1837 and 1901 (most of Dickens' life). Whilst this was a time of industrial revolution, it was also an extremely harsh time to live, and the differences between the lives of the richest and the poorest were exacerbated. The Victorian era was a period of great change. In this time, the population of England doubled – from 16.8 million 1851 to over 30 million in 1901.



**Health and Medicine** –Healthcare was more of a luxury at the time, and medicine was nowhere near as advanced today, Many diseases were rife, and childbirth and poverty were very real dangers to people living in the era. As a result, a middle class person may expect to live to 45 at the time, whereas a working class person would have been lucky to have lived half that time. In *A Christmas Carol*, the restrictions in healthcare are evident in Tiny Tim's continued suffering.



**Workhouses**– A workhouse was a place where a person went if they could not afford to financial support themselves and their families. Men , women and children (mostly orphans) lived and worked in the workhouses, which were very crowded – making living conditions unhealthy and unpleasant. People slept in dormitories, where disease was easily spread. In *A Christmas Carol*, Scrooge voices his support for workhouses.



**Christmas**– We now associate Christmas as being a time of seasonal goodwill, love and friendship. However, before the Victorian era, when writers such as Dickens spread these messages through their novels, there was no Santa Claus, Christmas cards, and no holidays from work! Christmas Day was a far more low-key affair. Writers such as Dickens encouraged middle-class families to share their wealth and act selflessly.



## Main Characters – Consider what Dickens intended through his characterisation of each of the below...

**Ebenezer Scrooge** – Scrooge is the lead protagonist of the novella. He is a miserly owner of a counting house (what would now be called an accountant's office). Initially greedy, selfish and cold, Scrooge hates Christmas and lacks any form of Christmas spirit. He experiences a moral and psychological transformation through his visits from the Ghosts of Christmases Past, Present and Yet to Come.

Quote: "It's enough for a man to understand his own business"

**Jacob Marley and Fred**– Joseph Marley is Scrooge's late business partner, and Fred is Scrooge's nephew. They represent the two extremes of Christmas spirit. Joseph Marley symbolises the limitations of a life-lived focused on greed and selfishness, whilst Fred's life appears fulfilled through his perpetual joy, kindness and interactions with others. After his death, Joseph Marley has been condemned to wander the world as a miserable ghost.

Quote: "you have yet a chance and hope of escaping my fate."

**The Ghost of Christmas Present** – The Ghost of Christmas Present is the second of the three ghosts to visit Scrooge. He is a majestic jolly giant, who is dressed in a green robe. His lifespan is restricted to Christmas Day, and he has 'over 1800 brothers', representative of the other Christmas Days that were once in the present. He escorts Scrooge on a tour of how his contemporaries spend Christmas day, to force him to contemplate his own solitary existence. He also shows him the need to consider 'Want' and 'Ignorance.'

**Old Major Quote:** ""Come in! and know me better, man!"

**The Cratchits**– Bob Cratchit is Scrooge's kind, mild-mannered clerk, who is treated terribly by his employer. He is a very poor man, with a large family, including Tiny Tim. Tiny Tim is a young boy who has been born with physical disabilities that his family are too poor to have treated. Despite these hardships, the family are cheery and determined to enjoy the few positives that they can get from life.

Quote: "I am sure we shall none of us forget poor Tiny Tim"

**The Ghost of Christmas Past** – This is the first spirit to visit Scrooge. He is a curious child-like figure that has an illuminated head, symbolising how shining a light on memories from the past can be used to illuminate one's thoughts and behaviours in the future. The Ghost of Christmas Past takes Scrooge to a number of places from his childhood and early adulthood, including his old school, hometown, and the scene of his engagement being broken off.

Quote: "Strange to have forgotten it for so many years!"

**The Ghost of Christmas Yet to Come** – The Ghost of Christmas Yet to Come is the third and final spirit to visit Scrooge. He is a silent phantom that is clad in robes (he rather resembles common characterisations of 'Death'). He presents Scrooge with an ominous view of his own death: the only people who his death remotely affects are those he owes money to (who are relieved), those who can make money from him (such as those dealing with his estate) and those who he could have saved (Tiny Tim).

Quote: "The Spirit answered not, but pointed onward with its hand.'

## Dickens' Literary Devices

<b>Simile</b>	This gives the reader a better image of characters and places, e. g Scrooge described as 'hard and sharp as a flint.'
<b>Clear Narrative Viewpoint</b>	The narrator gives views to tell the reader how to think – e.g. Scrooge was a 'tight-fisted hand at the grindstone.'
<b>Metaphor</b>	Used to represent deeper meanings and ideas. For example, the children 'Want' and 'Ignorance' represent the poor in society.
<b>Personification</b>	To emphasise the atmosphere of places and settings: e.g. 'the crisp air laughed to hear it.'

## Scene-by-Scene Summary – Alongside key quotations from each scene.

STAVE 1	<p>It is a foggy Christmas Eve, and Scrooge is working in his counting house. He refuses to buy another lump of coal to heat Bob Cratchit's (his clerk's) office. Scrooge's cheerful nephew, Fred, enters, inviting Scrooge to Christmas party, but he declines. After he leaves, two gentlemen enter, asking if Scrooge is willing to make a charitable donation to the poor. Scrooge again declines. He begrudgingly gives Bob Cratchit the day off. Scrooge follows his usual routine on the way home. At home, he sees the ghost of his old business partner (Jacob Marley) in the knocker. Marley is in chains as punishment for his selfishness and greed when living. He says that he seeks to save Scrooge from the same fate, and hence Scrooge will be visited by 3 ghosts over the next 3 nights.</p>	<p>"Marley was dead: to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it."</p>
STAVE 2	<p>Scrooge is confused to wake at midnight, as it was after 2am when he went to sleep. At one o'clock, Scrooge is visited by a strange child-like figure that emanates wisdom – The Ghost of Christmas Past. The spirit touches Scrooge's heart, granting the power to fly. The ghost takes Scrooge back to where he was raised – Scrooge is touched by memories of his childhood. He sees himself as a schoolboy spending Christmas alone, being visited by his sister, being at a party held by Scrooge's old boss Fezziwig, and with his old partner Belle, who is breaking off their engagement on account of his greed. He sees Belle in a more modern time, with her husband, discussing how Scrooge is now 'quite alone in the world.' Scrooge is upset by the visions, and begs with the ghost to take him back home. Scrooge finds himself back in his bedroom, where he once again falls asleep almost instantly.</p>	<p>"But the strangest thing about it was, that from the crown of its head there sprung a bright clear jet of light, by which all this was visible; and which was doubtless the occasion of its using, in its duller moments, a great extinguisher for a cap, which it now held under its arm."</p>
STAVE 3	<p>The bell strikes one, and Scrooge is awake once more. At fifteen minutes past one, he wanders into the next room, where he finds the Ghost of Christmas Present waiting for him. He is a majestic jolly giant, and sits atop of a mountain of food. The spirit takes Scrooge to the bustling streets on Christmas morning, where passers-by joyfully greet each other. The spirit then takes Scrooge to the home of Bob Cratchit, where the family savour the Christmas that they can afford. Their visibly-ill son, Tiny Tim, is cheering despite his ailments. Scrooge begs to know whether he will survive. They also visit Fred's Christmas party, which Scrooge enjoys (though no one can see him). Eventually, Scrooge is brought to a vast expanse, where two sickly children, 'Want' and 'Ignorance' emerge. When Scrooge asks if there is anything that can be done, the spirit mocks his prior selfishness.</p>	<p>"Its dark brown curls were long and free; free as its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour, and its joyful air."</p>
STAVE 4	<p>Scrooge is approached by a hooded phantom. The spirit is silent, and Scrooge is terrified by him. Scrooge pleads with him to provide his next lesson. The ghost takes him to the stock exchange, where men discuss the accounts of a rich man, a dingy pawn shop, where the rich man's stolen goods are being sold, and the Cratchit household, where the family struggles with the death of Tiny Tim. Scrooge is then taken to a freshly dug grave in a graveyard. The gravestone reveals that it is his own grave. Appalled, Scrooge begs with the spirit to give him another chance to show that he has learnt his lesson. The phantom begins to tremble and disappears, and once again Scrooge finds himself in the relative safety of his own bed.</p>	<p>I fear you more than any spectre I have seen. But as I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear your company, and do it with a thankful heart"</p>
STAVE 5	<p>Scrooge realises that he has been returned to Christmas morning, and is utterly overjoyed. He pays the first boy that he meets a huge sum to deliver a great big turkey to Bob Cratchit's household. He bumps into the gentlemen collecting for charity, apologises for his prior behaviour, and promises to donate lots of money to the poor. He attends Fred's party and is so happy and kind that the other guests can barely believe his behaviour. The next morning, he pretends to scold Bob Cratchit for arriving late, before promising to give him a large raise and to care for his family. As time passes by, he stays true to his word – he helps the Cratchits and becomes like a second father to Tiny Tim, who does not die. Scrooge brings Christmas cheer to every day, and shrugs off the doubts that others have about his changed behaviour. The narrator concludes by suggesting that Scrooge's changed attitude and behaviour should be shared by everyone.</p>	<p>"He had no further intercourse with Spirits, but lived upon the Total Abstinence Principle, ever afterwards; and it was always said of him, that he knew how to keep Christmas well, if any man alive possessed the knowledge....God bless us all, every one!"</p>

## Themes – A theme is an idea or message that runs throughout a text.

**Greed and Selfishness** – Characters such as Scrooge represent the selfish middle classes, who sought to amass, rather than share their wealth. Jacob Marley demonstrates the burden that such a selfish life will inevitably bring. Through these characters and the events of the novel, Dickens criticises how wealth had become associated with the root of happiness, at the expense of close relationships and goodwill.

**Divisions** – Divisions are evident throughout the novel, as those with power and money seek simply to exert and recycle their advantages over those without (rather than aiding them). The book shines a light on the plight faced by poor families such as the Cratchits, which demonises the negative attitudes towards the poor held by the rich.

**Transformation** – Physical transformations are evident throughout *A Christmas Carol*, as objects, settings, and characters appear and vanish under the manipulation of the ghosts. Spiritual transformations take place too, as the reader witnesses a lonely boy's transformation into an embittered old man, and the efforts made to transform his character to reconnect with those around him.

**Time** – Time is stretched by the ghosts – the events that Scrooge experiences appear to have taken days, and yet all takes place in the space of one night. A race against time is also taking place, as the spirits work to prevent Scrooge (and in turn, Tiny Tim) from experiencing their fateful demise. The reader is taught to value the time that we have, and use it to spread happiness to others.

## Structural Features

**Five Staves** – The story is set out in five Staves – a structure that mimics musical organization – the opening sets the scene, the middle is the turning point, and the last stave concludes.

**Surface Level Story** – A literal story that works on a surface level, e.g. The story of one cruel and harsh man being visited by ghosts who teach him a lesson, making him kind and compassionate.

**Symbolic Level Story** – A deeper, more hidden meaning to the story, e.g. There exists a selfish society, who needs to heed this warning, in order to become more caring.

**The Number 3** – Scrooge is visited by 3 ghosts: Past, Present, and Yet to Come. This is a common feature in magical fairy stories: e.g. 3 wishes, 3 choices etc. This adds to the mystical feel of the novella.

## Lord of the Flies -

	Plot summary	Vocabulary
1	Schoolboys have crash landed on a deserted island. The reader meets Ralph and Piggy. Piggy has asthma. They find a conch and use it to summon any other survivors including twins SamnEric, Jack and Simon.	efflorescence, enmity, decorous, chorister, bastion, hiatus
2	The boys focus on short term pleasure and fun. Ralph suggests building a fire to be rescued. Jack just wants to hunt. A boy with a birth mark tells of 'the beast.' He goes missing after the fire and the boys are ashamed.	Ebullience, recrimination, tumult, tirade
3	Ralph wants to build shelters but only Simon helps whilst the others play and Jack hunts. The fire has been allowed to go out. Simon slips away to meditate	oppressive, inscrutable, vicissitudes, declivities, tacit
4	Island life gets a rhythm. Mornings are pleasant because it is cool but evening is not because people worry about the beast. A boat goes past but there is no fire to attract it. Piggy is laughed at for sundials. Jack pants his face and hunts and kills a pig chanting "Kill the Pig. Cut her throat. Spill her blood." Ralph walks away	blatant, taboo, malevolently, sinewy
5	Ralph calls a meeting to get people to follow the rules, but he and Jack are more apart than ever. There is talk of the beast, a little un suggesting it comes from the ocean at night. Jack just wants to hunt and won't listen to the rules of the conch. Ralph wishes for adults	ludicrous, ineffectual, jeer, inarticulate
6	A dead parachutist floats on to the Island. No one sees because the fire is out. When they awake, SamnEric light the fire and see him but they think it is a beast. Jack finds a rock and some boulders.	leviathan, clamour, mutinously
7	Jack and Ralph continue to clash as they search for the beast. Ralph kills a boar and is flushed with excitement. Robert is almost killed in the reenactment. Later they head up the mountain and see the beast and are terrified.	crestfallen, impervious, enterprise
8	Jack declares himself chief of his own group. Simon meditates alone and leans what the beast is. Piggy tries to cheer Ralph up with talk of a new fire. The savages dance around as they kill a sow with Roger being very brutal.	glowered, rebuke, demure, fervour
9	A storm comes and they have no shelter. Simon emerges from the forest and is killed by the other boys who think he is the beast. Ralph acts like a king.	corpulent, sauntered
10	Jack's gang have moved to castle rock. Ralph, Piggy and SamnEric remain but cant keep the fire going alone. Jack steals Piggy's glasses whilst the others protect the conch.	compelled
11	The boys go to castle rock to confront Jack. Piggy is killed by a boulder pushed by Roger. Jack attempts to kill Ralph with a spear. He flees. Jack's group torture SamnEric to join them.	luminous, myopia, snivelling, quavered, talisman
12	SamnEric are tortured into revealing Ralph's hiding place. Jack vows to burn down the forest to find him. The smoke attracts a boat. The officer finds the boys and asks if they are playing at war. All of the boys cry whilst the officer looks back at his ship.	acrid, cordoned, elephantine, epaulettes

## Themes

**HUMAN NATURE:** the book is an allegory for human nature and society.

**CIVILIZATION and SAVAGERY:** the boys descend into brutality as they become further removed from civilization.

**LOSS OF INNOCENCE:** usually a symbol of naivete and innocence, the boys become increasingly brutal.

**THE WEAK & THE STRONG:** The big 'uns prey on the little 'uns as the island becomes survival of the fittest.

**SPIRITUALITY & RELIGION:** Simon is a christ like figure who sacrifices himself so the boys can know the truth.

## Characters

**Ralph:** the largest and most physically powerful. Wants to plan and follow rules, but even he is sometimes seduced by savagery. Symbolises: law, government and civil society.

**Piggy:** the smartest boy but has asthma and is fat so bullied. Has a tendency to lecture and is ridiculed. Symbolises: science and rationality

**Jack:** Leader of the hunters. Loves to hunt and kill gets angry when he doesn't get his way. Believes a leader should be obeyed. Symbolises: dominance and power

**Simon:** Dreamy, dark haired boy prone to fits. He recognises that the beast is within them. He is unafraid and meditates. Symbolises: Religion and spirituality.

**Roger:** Quiet and intense at first then becomes more evil. He tortures SamnEric, kills Piggy and likes to inflict pain. Symbolises: Sadism

**Little 'uns:** Not easy to distinguish. They are fearful, terrified of the beast and just want to play. Symbolises: every day people who are manipulated by leaders

## Context

Golding's experiences in WW2 showed him the evils of human nature.

During the cold war fears of nuclear annihilation gripped society.

British public schools emphasized civility and 'stiff upper lip'.

Totalitarian governments such as Nazi Germany and Stalinist Russia controlled people through fear

## Symbols

The conch

The lord of the flies

Piggy's glasses

The island

Fire and adults

The 'beast'

Fire

## Terms

Scar

Conch

Allegory

Irony

Foreshadowing

Metaphor

Symbolism

Garden of eden

Temptation

Authority

Civilized

Savage

## Important Quotations

Within the diamond haze of the beach something dark was fumbling along...Then the creature stepped from the mirage on to clear sand, and they saw that the darkness was not all shadow but mostly clothing

You got your small fire all right." [...] the boys were falling still and silent, feeling the beginnings of awe at the power set free below them

Roger gathered a handful of stones and began to throw them. Yet there was a space round Henry, perhaps six yards in diameter, into which he dare not throw. Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law

Fear can't hurt you any more than a dream. There aren't any beasts to be afraid of on this island . . . Serve you right if something did get you, you useless lot of crybabies!" .

"There isn't anyone to help you. Only me. And I'm the Beast. . . . Fancy thinking the Beast was something you could hunt and kill! . . . You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are the way they are?"

"I just take the conch to say this. I can't see no more and I got to get my glasses back. Awful things has been done on this island. I voted for you for chief. He's the only one who ever got anything done. So now you speak, Ralph, and tell us what. Or elsey.

The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went [...]. Piggy fell forty feet and landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed.

Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of a true, wise friend called Piggy