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Lord of the Flies

Activity Pack Teacher's Edition

Pre-reading

Note: All references come from the Perigee Book edition of *Lord of the Flies*, copyright 1954.

Objective: Recognizing that this literary classic is both an important and fascinating work of literature.

Activity

1. Read the following excerpt from the Press Release for 1983, awarded to William Golding for all of his novels:

William Golding's first novel, *Lord of the Flies*, 1954, rapidly became a bestseller, in a way that is usually granted only to advanced children's books. The same goes for several of his later novels, in 1980.

The reason is simple. These books are very entertaining and exciting, and they provide pleasure and profit without the need to make much effort with learning. They have also aroused an unusually great interest in professional literary critics and other interpreters who have sought and found deep strata of ambiguity in Golding's work. In those who use the tools of narration and linguistic analysis, discovery and creation of their own, in order to explore the world we live in and to settle down in it. In this respect, William Golding can perhaps be compared to another Englishman, Jonathan Swift, who has also become a writer for the learned and the unlearned.

A very few basic experiences and basic conflicts of a deeply general nature underlie all his work as motive power. In one of his essays he describes how, as a young man, he took an optimistic view of existence. He believed that man would be able to perfect himself by improving society and eventually doing away with all social evil. His optimism was akin to that of other utopians, for instance, H.G. Wells.

The second world war changed his outlook. He discovered what one human being is really able to do to another. And it was not a question of head-hunters in New Guinea or primitive tribes in the Amazon region. They were atrocities committed with cold professional skill by well-educated and cultured people—doctors, lawyers, and those with a long tradition of high civilization behind them. They carried out their crimes against their own equals. He writes:

“I must say that anyone who moved through those years without understanding that man produces evil as a bee produces honey, must have been blind or wrong in the head.”

Golding inveighs against those who think that it is the political or other systems that create evil. Evil springs from the depths of man himself—it is the wickedness in human beings that creates the evil systems, or, that changes what, from the beginning, is, or could be, good into something iniquitous and destructive.

William Golding's novels and stories are, however, not only sombre moralities and dark myths about evil and about treacherous, destructive forces. As already mentioned, they are also colourful tales of adventure which can be read as such, full of narrative joy, inventiveness and excitement. In addition, there are plentiful streaks of humour-biting irony, comedy and drastic jesting. There is a vitality which breaks through what is tragic and misanthropic, frightening in fact. A vitality, a vigour, which is infectious owing to its strength and intractability and to the paradoxical freedom it possesses as against what is related. In this, too Golding reminds us of the predecessors mentioned at the beginning. His fabled world is tragic and pathetic, yet not overwhelming and depressing. There is a life which is mightier than life's conditions.



Editor's Note:

We list educational objectives for each activity in both the student's and teacher's editions.



2. Assume you are the marketing director for a company that sells books to schools. It is your job to advertise a book so that it appeals to the English teacher as both a worthwhile literary work and as an entertaining novel that students might enjoy. Based on the information in this press release, create a one-page advertisement that might appear in a catalogue mailed to the schools. As you create your ad, think about the following:
- There are many well written passages in this press release which could be thought of as “headlines” summing up some aspects of Golding’s work. For example: “writer for the learned and the unlearned,” “colorful tale of adventure,” or “streaks of humour-biting irony.”
 - Look in the press release for key words, such as “vitality,” “tragic,” and “infectious.” These words will add interest to your advertisement.
 - Be sure that the advertisement speaks to both the needs of the English teacher, who must meet curriculum standards, and to the needs of the students, who want something interesting to read.

Chapter 1

Setting

Activity

Read the description below. On a piece of paper, draw your concept of what the island looks like.

They had guessed before that this was an island: clambering a sea on either side, and the crystal heights of air, they had known on every side. But there seemed something more fitting in leaving on the top, and could see a circular horizon of water.

Ralph turned to the others.

“This belongs to us.”

It was roughly boat-shaped: humped near this end with back to the shore. On either side rocks, cliffs, treetops and a steep slope the boat, a tamer descent, tree-clad, with hints of pink: and then the dense green, but drawn at the end to a pink tail. There, where the was another island; a rock, almost detached, standing like a fort, fit with one bold, pink bastion.

The boys surveyed all this, then looked out to sea. They had advanced; the view was not robbed of sharpness by mirage.

“That’s a reef. A coral reef. I’ve seen pictures like that.”

The reef enclosed more than one side of the island, lying perhaps a mile out and parallel to what they now thought of as their beach. The coral was scribbled in the sea as though a giant had bent down to reproduce the shape of the island in a flowing chalk line but tired before he had finished. Inside was peacock water, rocks and weeds showing as in an aquarium; outside was the dark blue of the sea. The tide was running so that long streaks of foam tailed away from the reef and for a moment they felt that the boat was moving steadily astern.

Jack pointed down.

“That’s where we landed.”

Beyond falls and cliffs there was a gash visible in the trees; there were the splintered trunks and then the drag, leaving only a fringe of palm between the scar and the sea. There, too, jutting into the lagoon, was the platform, with insect-like figures moving near it. (Pgs. 28 – 29)



Editor's Note:

We include artistic activities where appropriate to help students visualize setting.



1. Look for the general shape of the island.
2. Place the mountain they’re standing on where you feel it is.
3. Include the rock, almost detached, that looks like a fortress.
4. Visualize the beach and the platform where they gathered, the lagoon, and the coral reef a mile offshore.
5. Indicate the scar made by the plane’s crash.

Chapters 1 and 2

Allegory

Objective: Recognizing the allegorical elements in *Lord of the Flies*.

Activity

Most critics recognize *Lord of the Flies* as an allegory dealing with the nature of humans and political systems. The overall theme of the book is the conflict between living by society's rules (morality, order, law, culture) and man's natural, inborn instinct toward violence (selfishness, amorality, anarchy, bloodlust, and desire for power). Since characters in the story generally represent abstract ideas or mo-

Complete the chart below by assigning a character in the story role in society. The first one is done for you as an example. Assign abstract ideas and quotations for the characters. Some characters do not lose the page.



Editor's Note:

Possible answers are italicized for you but are not included in the student copy.



Characters Who Represent Abstract Ideas

Abstract Idea	Character	Quotation from the Story Supporting Your Choice
Leadership	Ralph	This toy of voting was almost as pleasing as the conch. Jack started to protest but the clamour changed from the general wish for a chief to an election by acclaim of Ralph himself. (Pg. 22)
Militarism	<i>Jack</i>	<i>Piggy asked no names. He was intimidated by this uniformed superiority and the off-hand authority in Merridew's voice. (Pgs. 20 - 21)</i>
Reason/Intelligence/ Maturity/Need for Authority and Control/Adult Wisdom	<i>Piggy</i>	<i>"The first thing we ought to have made was shelters down there by the beach. It wasn't half cold down there in the night. But the first time Ralph says 'fire' you goes howling and screaming up this here mountain like a pack of kids." (Pg. 45)</i>

Activity Pack

Narrative of the Life of Frederick Douglass

Chapters I - VI Persuasive Writing

Objective: Identifying the arguments Douglass makes in this narrative which support his contention that slavery is immoral.

Activity

When Frederick Douglass wrote this narrative, in 1845, he had been acquainted with abolitionist William Lloyd Garrison. Garrison and followers argued that slavery must be eliminated because it was immoral and its practice would ultimately lead to the moral degradation of both the slaveholder and the slave. Although it is clear by his speeches that by the start of the Civil War, Frederick Douglass also believed in political action to end slavery, at the time of the writing of this narrative, Douglass was merely making speeches to persuade others of the immorality of slavery.

As you read through the narrative, note the incidents from Chapters I through VI on the IMMORALITY LOG which support Douglass' contentions that slavery is immoral, that it violates Christian doctrines, and that slaveholding contributes to the immorality of both the slave and the slaveholder. Include as many incidents of immorality as you can find in each chapter and then note the way each incident contributes to immoral behavior by the slave, the slaveholder, or both. The first example is done for you.

Note to teacher: Sample answers are provided, but students may select different incidents from the chapters.

Chapter IV

Style

Objective: Analyzing the author's writing style.

Activity I

Refer to the outline on style as a guide and write notations or following selection from the text.

If at any one time of my life more than another, I was made to die that time was during the first six months of my stay with Mr. Covey. It was never too hot or too cold; it could never rain, blow, hail, or snow, too hard for us to work in the field. Work, work, work, was scarcely more the order of the day than of the night. The longest days were too short for him, and the shortest nights too long for him. I was somewhat unmanageable when I first went there, but a few months of this discipline tamed me. Mr. Covey succeeded in breaking me. I was broken in body, soul, and spirit. My natural elasticity was crushed, my intellect languished, the disposition to read departed, the cheerful spark that lingered about my eye died; the dark night of slavery closed in upon me; and behold a man transformed into a brute! (Pgs. 37-38)

Answers will vary.



Editor's Note:

A style activity is included in nearly all Activity Packs.



Style Chart

Narrative of the Life of Frederick Douglass

Type of language	<i>standard English</i>
Vocabulary (Level of difficulty)	<i>Most of the words are familiar and concrete but there are a few polysyllabic words that may be unfamiliar to some readers.</i>
Techniques/Devices	<i>symbolism, metaphor</i>
Tone	<i>persuasive</i>

Sentences

Length	<i>a mixture, but more long ones than short ones</i>
Dialogue/Narrative	<i>mostly narrative with little or no dialogue</i>
Rhetorical devices	<i>repetition is used to emphasize an idea</i>

Chapter X
Style
Oral Presentation

Objective: Recognizing the power of the author’s oratorical writing style.

Activity I

Read the following excerpt from Frederick Douglass’ Independence Day Speech from 1852. If possible, read this speech aloud.

What to the American slave is your Fourth of July? I answer: a day that reveals to him, more than all other days in the year, the gross injustice and cruelty to which he is the constant victim. To him, your celebration is a sham; your boasted liberty an unholy license; your national greatness, swelling vanity; your sound of rejoicing are empty and heartless; your denunciation of tyrants, brass-fronted impudence; your shouts of liberty and equality, hollow mockery; your prayers and hymns, your sermons and thanksgiving with all your religious parade and solemnity, are, to Him, mere bombast, fraud, deception, impiety, and hypocrisy a thin veil to cover up crimes which would disgrace a nation of savages. There is not a nation of savages. There is not a nation on earth guilty of practices more shocking and bloody than are the people of the United States at this very hour.

1. Based on this excerpt, complete the following chart.

Oratory Chart

Speech Element	Example
When does Douglass seem to speak directly to the audience?	<i>“What to the American slave is your Fourth of July?”</i>
What tone is suggested by the use of the word “your” in place of “our” when Douglass talks about the holiday?	<i>anger</i>
Find an example of a repeating word or phrase.	<i>“...your celebration is a sham, your boasted liberty an unholy license; your national greatness...”</i>
Which line in this excerpt do you think best engages the audience’s emotions?	<i>“There is not a nation on earth guilty of practices more shocking and bloody than are the people of the United States at this very hour.”</i>

2. Find a passage in Chapter X that seems to be more of a speech than a narrative.

There are many possible passages the students may select. One example begins as follows:

“It would astonish one, unaccustomed to a slaveholding life, to see with what wonderful ease a slaveholder can find things, of which to make occasion to whip a slave. A mere look, word, or motion, - a mistake, accident, or want of power; - are all matters for which a slave may be whipped at any time. Does a slave look dissatisfied? ...”

Activity II

An edited text of the Independence Day Speech is in the Appendix. The appendix in the *Narrative of the Life of Frederick Douglass* also reads like a speech.

Divide the class into two groups and assign one of these works to each group, so they can prepare it to be presented to the class as an exercise in oratory.

- *Each group should divide the work into parts so that each member has a piece of the speech to perform.*
- *Each group member is responsible for understanding the content, vocabulary, and tone of the selection.*
- *Practice reading the selections, so that when the group performs for the class, each member knows how to pronounce each word and is able to give the speech with some of the energy and passion Douglass must have had.*

Post-Reading

Objective: Comparing and Contrasting Memoirs

Perhaps because they are both memoirs, some readers compare Douglass' *Narrative* to Elie Wiesel's *Night*.

Activity I

If you are familiar with both books, compare/contrast the following:

	<u>Douglass</u>	<u>Wiesel</u>
Physical ordeals		
Strengths		
Fears		
Hopes		
Support from others		
Vision or philosophy		
Style of writing		



Editor's Note:

We usually provide pre- and post-reading activities to ready your class and to provide a close to the book.



Activity II

In a PBS show, *Meeting of the Minds*, people from different time periods are brought together to discuss common experiences.

Imagine what the discussion might look like if both Douglass and Wiesel were guests on this show.

This activity can be done as a role playing activity with the person playing the moderator preparing questions for the other two in advance. (In The Teacher's and Writer's Guide to Frederick Douglass, Peter Murphy has some very interesting variations on this activity. See Further Reading.)

Activity Pack
The House on Mango Street
Boys & Girls
Pages 3-5

Objective: Recognizing salient aspects of a culture.

Activity

A. Read the following passage from this chapter:

“The boys and the girls live in separate worlds. The boys are ours. My brothers for example. They’ve got plenty to say outside the house. But outside they can’t be seen talking to girls. (My best friend...not ours.” (Pg. 8)

Note to Teacher: For small group work, see Appendix II

In your small group, consider the following:

1. Why do they live in separate worlds?
 2. Why are the boys worried about being seen outside talking to girls?
- B. After reading the following definition and excerpts from an article on *machismo*, list at least four justifications and four criticisms on the concept of machismo.

The Dictionary of Mexican Cultural Code Words defines *Machismo* as “...the repudiation of all ‘feminine’ virtues such as unselfishness, kindness, frankness and truthfulness.”

It is commonly said that men, particularly men of color, tend to be abusive, controlling, and violent toward women and children. These characteristics are often said to be typical of a patriarchal, or “machismo,” culture. Jerry Tello, one of the founders of the National Compadres Network, says that to be abusive is not an inherent attribute of Chicano/Latino culture.

In Latin America, the word “mach” simple means male, and a true man is someone who carries respect, responsibility, and honor. That’s why when the Compadres (acting as ‘co-fathers’) speak to young men around the country, they tell them: “Let us guide you to be an ‘hombre noble’—a noble man.” The Compadres Network aims to strengthen, balance, and redevelop the traditional compadre extended family system. As defined by U.S. society, the concept of “machismo” takes on strictly negative overtones. And some young Latinos fulfill this distorted definition by acting out a false manliness in response to living in a foreign culture where they feel emasculated by racism and a lack of educational and job opportunities. The objective of the Compadres is to recast the definition of manhood in a positive light.



Editor's Note:

We also have Activity Packs for books that appeal to weaker readers.



Machismo

How someone might justify it.

1.

2.

3.

4.

Why someone might criticize it.

1.

2.

3.

4.

- C. Write a dialogue, a one-act play, or a short story with two or three male and two or three female characters. In what you write, present both viewpoints and how one of the characters undergo a change in thinking.



Editor's Note:

Our activities are varied and appeal to students with different strengths.



The House on Mango Street to Our Good Day

Pages 3-16

Objective: Inferring character traits from the text.

Activity

A. Identify the traits you think Esperanza possesses.

_____ 1.	aloof	_____ 11.	difficult	_____ 21.	wise
_____ 2.	conventional	_____ 12.	practical	_____ 22.	compassionate
_____ 3.	courageous	_____ 13.	reliable	_____ 23.	understanding
_____ 4.	energetic	_____ 14.	resourceful	_____ 24.	thoughtful
_____ 5.	honest	_____ 15.	intelligent	_____ 25.	simple
_____ 6.	insensitive	_____ 16.	sensitive	_____ 26.	imaginative
_____ 7.	methodical	_____ 17.	diligent	_____ 27.	persistent
_____ 8.	confident	_____ 18.	conscientious	_____ 28.	stubborn
_____ 9.	coarse	_____ 19.	tender	_____ 29.	reasonable
_____ 10.	cautious	_____ 20.	callous	_____ 30.	impudent

B. Of the traits you identified for Esperanza:

- Which of the traits did you infer from the character's comments or actions?

courageous, intelligent, sensitive, wise, imaginative, reasonable

- Which traits did you learn of because the narrator or another character told you?

none

Objective: Recognizing character similarities and differences relevant to the story.

Activity

A. Compare and/or contrast Cathy and Esperanza.

	Cathy	Esperanza
Attitude Toward the Neighborhood	<i>Cathy thinks the neighborhood is getting bad.</i>	<i>Esperanza is new to the area, but she wants to make friends and fit in.</i>
Prejudices	<i>Cathy does not like poor people or girls who go to college.</i>	<div style="display: flex; align-items: center;"> <p>Editor's Note:</p> <p>Activity Packs differ from Response Journals. These are more anchored in the plot of the book, but Response Journals draw on the student's own experiences.</p> </div>
Age	<i>Cathy does not want to ride the bike and was friends with a college student, so she is probably older than Esperanza.</i>	
Socio-Economic Position	<i>Cathy's family is moving to a "better" neighborhood, so they must be better off financially than Esperanza's family. Cathy also brags to Esperanza about being related to the Queen of France.</i>	
Ethnic Background	<i>Cathy is French.</i>	<i>Esperanza is Mexican.</i>
Importance to the Story	<i>Cathy is moving away in two days, so she is not a major character in the story.</i>	<i>Esperanza is the narrator and protagonist.</i>

Laughter

Pages 17-18

Objective: Understanding differences and similarities between prose and poetry.

Activity

- A. In an interview, Sandra Cisneros stated that many of the chapters in *The House on Mango Street* started out as poems. She converted them to prose for the novel, but they still have many of the elements of poetry. Find examples of a simile and two metaphors from page 17, and record them in the following chart. Then, explain what impression you get from the phrases you chose.

Uses of Language <i>Laughter</i>	
Example of Simile/Metaphor	Meaning
“...like a pile of dishes breaking.”	<i>The laughter is uncontrollable.</i>
“...same fat popsicle lips...”	<i>The lips are wet, possibly pursed, and large.</i>
“...shy ice cream bells’ giggle..”	<i>The laughter is quiet, rhythmical, and inviting.</i>



Editor’s Note:

Activities are arranged to follow the book chronologically.



- B. Rewrite this page as a poem. You can make your poem rhyme if you wish, but it is not necessary. Be sure to include rhythm and imagery. It might begin as follows:

Laughter

Nenny laughs in short sudden bursts,
like a pile of dishes breaking...

Louie, His Cousin & His Other Cousin

Pages 23-25

Objective: Relating details in the manner of a newspaper.

Activity

- A. Write a headline based on the events in Chapter 10 that may have appeared in the next day's issue of *The Chicago Tribune*. Draw or find an appropriate picture for this story. Write a caption for the picture.

Example: Cadillac Caper Solved

- B. Write a short news story based on the events in the chapter. Remember to include the what, when, where, who, why, and how, if this information is available in the chapter. Do not invent anything; a newspaper story should strive to be factual.

Example:

Today, a juvenile from Mango Street stole a yellow Cadillac. He spent the afternoon driving his little sisters and cousins around the neighborhood. When the young man heard the police sirens, he stopped the car so the children could get out. Then, he sped away, attempting to outrun the police. Unable to navigate a corner, the juvenile smashed the Cadillac into a lamppost, damaging the front of the vehicle. The young offender received superficial wounds in the crash. He was handcuffed and arrested on the scene. His little sisters and cousins waved at him as he was taken away in the police cruiser.

To Kill A Mockingbird

Teacher's Edition

Chapters 1 to 3 and ongoing

Objective : Recognizing how character traits are revealed.

Activity VII

A. Keep a Characterization Log for Atticus Finch.

Atticus is the character around whom much of the action revolves. On the following chart, record instances from Chapters 1 through 7 that you believe are significant behaviors of his on the left. Look for examples of his behavior in what he says to his children, what others in the community say about him, what his children think about him, as well as any actions he takes. All of these attributes come together in a novel to define a character. You may also quote a short passage from the text or paraphrase an incident. On the right, indicate what you think this behavior indicates about his character or personality. We have done one as an example.

B. Keep a similar Character Log for Jem, Scout, and Dill



Editor's Note:

We cover classics, book that are required reading in many schools, and books that will soon become touchstones of high school literature.



Characterization Log for Atticus

<i>Chapter</i>	<i>Behavior/Action/Quotation</i>	<i>Personality Trait</i>
Chapter 1	“When he started practicing law he lived very frugally so he could send his younger brother Jack to college or medical school.”	He has a sense of duty and loyalty to family, and he is a generous person.
Chapter 2	<i>“That spring when we found a crokersack full of turnip greens, Atticus said Mr. Cunningham had more than paid him.”</i>	<i>He understands and has compassion for the problems others face.</i>
Chapter 3	<i>“If you’ll concede the necessity of going to school, we’ll go on reading every night just as we always have.”</i>	<i>Atticus is a good negotiator and parent.</i>
Chapter 4	<i>“Atticus Finch is the same in his house as he is on the public streets.”</i>	<i>Atticus is an honest, straight-forward man with nothing to hide.</i>
Chapter 5	<i>Atticus grinned dryly. “You just told me,” he said. “You stop this nonsense right now, every one of you.”</i>	<i>Atticus is a clever lawyer, capable of wrestling the truth from a person.</i>
Chapter 6	<i>“I – it’s like this, Scout,” he muttered “Atticus ain’t ever whipped me since I can remember. I wanta keep it that way.”</i>	<i>He inspires his children to live up to his expectations.</i>
Chapter 7	<i>“As Atticus had once advised me to, I tried to climb into Jem’s skin and walk around in it...”</i>	<i>Atticus helps his children mature without directing them too much.</i>

Objective: Providing students an opportunity to speak in front of a group
Reflecting on literature, life, and society.
Understanding plot and characterization from different perspectives.

Activity II

Note to Teacher: The conversation below could be written as a group project and performed by the group, or it could be done as a role-playing activity, in which a group performs without a script.

Have one panel moderator and two lawyers on a call-in television show discussing Tom Robinson's trial up to this point. The two lawyers may be asked questions that might begin as follows:

- Moderator:** Good Morning. Today, we are joined by Mr. Finch, an attorney from Mobile, and our own legal analyst. This morning is the trial of Tom Robinson from *To Kill a Mockingbird*. As you read in your local papers, Robinson is a black man accused of beating a white girl, Mayella Ewell. Our lines are open for calls. First caller, please give us your first name and phone number.
- First Caller:** Hello. I am George from Maycomb. I want to know what is interested in whether or not Mr. Ewell called a doctor.
- Mr. Smith:** *I'll take this one. Mr. Finch is trying to cast suspicion on someone other than his client. If he can make it appear that Mr. Ewell does not care about his daughter's welfare, then the jury might conclude that it is possible Mr. Ewell beat her up himself.*
- Mary Jones:** *It also lets the jury know that her injuries must not have been very severe if her father and Mr. Tate did not feel it was necessary for her to see a doctor, even if it does cost \$5.*
- Moderator:** *We have another caller. Please give us your name and question.*
- Second Caller:** *Good Morning. My name is Lee. I want to know why it is important that Mr. Ewell writes with his left hand.*
- Mary Jones:** *Mayella's injuries are mostly on her right side. This suggests that the person who beat her was using his left hand.*
- Second Caller:** *I have a follow-up question. Couldn't Tom Robinson still have done it? Maybe he is left-handed.*
- Mary Jones:** *You are absolutely right, but it is a good strategy on the part of the defense.*
- Moderator:** *We have another caller, and I understand this caller is a black man. What is your question?*
- Third Caller:** *Do you think Tom Robinson can get a fair trial in a southern court? The jury members are all white. Are they going to listen to the story of a black man?*
- Bob Smith:** *I did not get your name, caller, but you need to have faith in our justice system.*
- Third Caller:** *A white man's justice system?*
- Moderator:** *We need to stop here. Thanks to our guests, Bob Smith and Mary Jones. Tune in again tomorrow when our guests will be Mr. Heck Tate, who has completed his testimony, and, of course, our own Mary Jones.*



Editor's Note:

Our activities are varied to allow all students to participate.



Objective: *Recognizing incidents of foreshadowing and identifying the function they serve.*

Activity VI

Find several examples of foreshadowing in Chapters 22 through 31 which help to create an atmosphere of suspense or impending doom in the story. Record these incidents on the chart below. Speculate what event each incident might foreshadow. Comment on how each incident helps to move the story forward.

Incident	What it might foreshadow	How it helps move the story forward
<i>"...Mr. Bob Ewell stopped Atticus on the post office corner, spat in his face, and told him he'd get him if it took the rest of his life."</i>	<i>He may harm Atticus, Calpurnia, or the children.</i>	<i>The reader is curious to know how Bob Ewell might carry out his threat.</i>
<i>"Thus began our longest journey together."</i>	<i>Something is going to happen to Jem and Scout on their way to the school pageant.</i>	<i>The reader is interested to know more about this long journey.</i>
<i>"I would not be too sure of that, Atticus," she [Aunt Alexandra] said. His kind'd do anything to pay off a grudge."</i>	<i>Bob Ewell is going to get revenge on Atticus.</i>	<i>The reader is curious to know what kind of revenge Bob Ewell will take on Atticus, and whether Ewell will get away with it.</i>
<i>"The name Ewell gave me [Scout] a queasy feeling."</i>	<i>Bob Ewell is trouble.</i>	<i>The reader wants to know if Bob Ewell is going to harm Scout.</i>

Chapters 26 to 31

Objective: Identifying the elements of plot.

Activity IV

A. List the incidents leading up to the climax of the Boo Radley subplot in this chapter and that point at which the suspense is at its peak.

Elements of Plot

Climax _____

6. *The children are attacked.* _____

5. *The children hear someone running toward them.* _____

Rising Action 4. *Jem wants to go faster, but Scout is in a ham costume.* _____

3. *Scout thinks Cecil is trying to scare them.* _____

2. *Jem hears someone following.* _____

1. **Jem and Scout leave school in the dark.** _____

B. List the techniques the author uses to build suspense.

Answers will vary.

Example: The author uses descriptive imagery to set the suspenseful mood. Scout's vision is limited by the dark and by her costume, and her costume prevents her from moving quickly, increasing the sense of her vulnerability. Harper Lee also uses quick, short sentences during the attack to increase the tension and speed of the scene.

To Kill A Mockingbird

Terms and Definitions

Abstract - language expressing a quality of thought as apart from any material object.

Examples: beauty, love, freedom.

Allusion - a reference to a person, place, poem, book, event, or the author expects the reader will recognize. Example: In 7 of “Chamberlain’s umbrella,” a reference to the British Pri

Characterization - the methods, incidents, speech, etc., an autl the book.

Cliché - a familiar word or phrase that is used so often that it i but trite. Example: All’s well that ends well.

Climax - the point of greatest dramatic tension or excitement i murder of Desdemona.

Coming of Age - a novel in which the main character or characters grow, mature, or understand the world in adult terms. Example: *The Adventures of Huckleberry Finn*.

Concrete - language referring to something that can be perceived by the senses. Examples: pavement, hunger, locomotive

Connotation - a meaning of a word that carries a suggestion apart from the actual definition. Example: The word “fireplace” has a connotation of warmth, comfort, security, and home. The actual definition, though is a brick area in a home that contains a fire.

Dialect - a distinctive variety of language spoken by members of an identifiable regional group, nation, or social class. Example: Jim, in *Huckleberry Finn* says, “Shet de do.” (“Shut the door”)

Dynamic characters - people in the work who evolve, change, or surprise. Example: Helen Keller in *The Miracle Worker*.

Editorial- a piece written in a newspaper, which expresses a viewpoint, as opposed to a news article, which presents only facts.

Falling Action - additional action following the climax.

Faulty generalization - a mistake in reasoning made by arriving at a conclusion without enough evidence. Example: Most of the women drivers I see do not drive well; therefore, women should not be allowed to drive.



Editor’s Note:

Literary terms appear frequently in the Activity Packs, so we provide a glossary and definitions.



Appendix I

SMALL GROUP LEARNING

Small Group Learning is defined as two to five students working together for a common goal. For it to be successful, three basic elements must be present.

1. **SOCIAL SKILLS IN GROUP WORK:** Most students, unless they are taught the appropriate skills, do not participate as effectively as they might in small group work. Like any other skill, those needed for group work must be identified, practiced, and reinforced. To this end, we have included a Social Skills Behavior Checklist which we will ask you to use to rate your group. At this time, please read the related objectives listed below.

Social-Behavioral Objectives

1. Everyone is addressed by his or her first name
2. Everyone speaks quietly in order not to disturb
3. No one ever uses put-downs or name calling.
4. Everyone is always physically and mentally present
prohibited and may result in the group's grade
A. Putting one's head down on the desk.
B. Reading or working on unrelated items.
C. Moving about the room or talking to members
5. Everyone is encouraged to participate and does
6. Everyone offers praise and encouragement.
7. Everyone recognizes that on some points of opinion
view can be supported.
8. Everyone also recognizes, however, that the worth of an idea (opinion) depends
on the strength of the facts that support it.



Editor's Note:

*Each Activity Pack contains
guidelines for group interaction.*



Social-Intellectual Objectives

9. Ideas are discussed aloud.
10. Ideas are summarized.
11. Clarification is asked for and received.
12. Explanations are given until everyone understands.
13. Ideas, not people, are criticized.
14. Difficult ideas are paraphrased.
15. Multiple points of view are examined.
16. Work is organized within available time and available resources.
17. Questions are asked and answered satisfactorily.
18. Ideas are examined, elaborated on, and pulled together.
19. Reasons and rationale are asked for and provided.
20. Conclusions are challenged with new information.
21. Ideas are created in brainstorming.

2. **POSITIVE INTERDEPENDENCE:** Critical to successful *group work* is the realization on the part of the students “that we are all in this together; we either sink or swim as a group.” In terms of this unit, it may mean that everyone in the group will share the group grade on the project, whether it is an “A” or an “F.”

3. **INDIVIDUAL ACCOUNTABILITY:** The bottom line of any teaching method is, of course, how well the students have mastered the objectives being taught. Therefore, you must understand that the small group process, while it is more fun than other methods, is serious business. At the conclusion of this unit, a test may be used to evaluate how well each individual has mastered the objectives. As a consequence, the student who slacks off in the group or in his homework not only lets the group down, but also hurts him or herself.

PROCEDURES FOR SMALL GROUP WORK

As well as mastery of content and concepts, grades will be based on the demonstration of the following skills.

1. **Linguistic-Intellectual Skills** – These skills are fostered when students examine ideas from multiple points of view and critically probe for strengths and weaknesses.
2. **Group Social Skills** – Before anything else can be mastered, the small group must function effectively as a learning unit, which makes the mastery of these skills the first priority.

Linguistic-Intellectual Skills to be Demonstrated

Examples of these skills in action

Explaining

It seems to me...
One way of looking at it...
How does everyone feel about...
The idea that...

Encouraging

What's your idea?
I didn't think of that.
Good idea!
That helps.
Good; go on with that thought.

Clarifying

Let's put it this way...
Perhaps if we draw a chart...
It may mean that...
How does this sound...
Where does this lead us?

Elaborating

That's right and it also may include...
Another instance of that is when...
A point we might also include...

Qualifying

I agree with your premise, but...
I see it leading somewhere else...
That is one reason, but it may also...
I agree with the examples, but I come to a different conclusion.
Does that conclusion hold up in every instance?

Questioning

Why do you say that?
What is the proof for that conclusion?
Is that a valid generalization?
How did you reach that point?

Disagreeing

It seems to me there could be a different reason.
But looking at it from his point of view...
We may be jumping to a conclusion without looking at all the facts.
Here's another way of looking at it...

SMALL GROUP EVALUATION SHEET

Social-Behavioral Skills in our group	Poor	Good
1. Everyone is addressed by his or her first name.	1 2 3 4 5	
2. Everyone speaks quietly. (If one group gets loud, other groups get louder to hear each other.)	1 2 3 4 5	
3. No one ever uses put-downs or name calling.	1 2 3 4 5	
4. Everyone is always physically and mentally part of the group.	1 2 3 4 5	
5. Everyone is encouraged to and does participate.	1 2 3 4 5	
6. Everyone offers praise and encouragement.	1 2 3 4 5	
7. Everyone recognizes that on some opinions, two equally valid points of view can be supported.	1 2 3 4 5	
8. Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.	1 2 3 4 5	

Social-Intellectual Skills in our group

9. Ideas are examined and discussed aloud.	1 2 3 4 5
10. Ideas are summarized.	1 2 3 4 5
11. Clarification is asked for and received.	1 2 3 4 5
12. Explanations are given until everyone understands.	1 2 3 4 5
13. Ideas, not people, are criticized.	1 2 3 4 5
14. Difficult ideas are paraphrased.	1 2 3 4 5
15. Multiple points of view are examined.	1 2 3 4 5
16. Work is organized within available time and available resources.	1 2 3 4 5
17. Questions are asked and answered satisfactorily.	1 2 3 4 5
18. Ideas are examined, elaborated on, and pulled together.	1 2 3 4 5
19. Reasons and rationales are asked for and provided.	1 2 3 4 5
20. Conclusions are challenged with new information.	1 2 3 4 5
21. Ideas are created in brainstorming.	1 2 3 4 5

Total Score _____

STUDENT ROLES IN GROUP DISCUSSIONS

1. **Reader:** The reader's job is to read the questions aloud and to be sure everyone knows the meaning of unfamiliar words and understands the questions.
2. **Recorder:** The recorder takes notes and is responsible for writing down the group's final answers.
3. **Timer and Voice Monitor:** The timer and voice monitor is responsible for reminding individuals when they get too loud and for keeping track of the time. Because of a concern for finishing the project on time, the monitor will be the one to get the students back on task when they stray or get bogged down on one point.
4. **Checker and Encourager:** This person's chief responsibility is to encourage all members to contribute, to compliment when appropriate, and to remind everyone of the necessity of avoiding name calling and/or put-downs.

Activity Packs • FAQ

What are Activity Packs?

This reproducible series represents a different approach to understanding novels and selected non-fiction books. Instead of strict comprehension, we emphasize student involvement in the book.

What benefit will students receive?

They will learn cooperation within a group, communication skills, and new approaches to understanding literature. These packs are especially helpful for reluctant readers and those who need or want to explore a book further.

Whom are these packs designed for?

They are to be used by both individuals and groups in grades appropriate to each book.

What do they look like?

The pages are 8 1/2 x 11 inches and are shipped in a plastic tote box. The Activity Packs are all approximately 100 pages long or longer.

Are the Activity Packs reproducible?

All Activity Packs are copyright protected, but may be reproduced by the purchaser for use in his or her own classroom.

What types of activities are included?

Each book in the series includes at least 20 different activities. Examples:

- Role playing
- Reading and constructing a map
- Responding to pictures
- Creating dialogues
- Participating in debates
- Creating art projects
- Understanding style considerations
- Rewriting dialect
- Completing diagrams
- Reading charts
- Researching author biographies
- Hypothesizing

Are all activities appropriate for all students?

No. Some assignments are intended for stronger students and some for weaker ones. However, each Activity Pack includes a sufficient number of activities to meet both needs.