WILLIAM GOLDFING'S
LORD OF THE FLIES
by Kristina Janeway
Using the Document-Based Questions Technique for Literature: William Golding’s *Lord of the Flies*

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**Answer Key**

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About the Author

Kristina Janeway is a Pre-AP®, GT, and PSAT®/Pre-AP English teacher at Terra Vista Middle School in Lubbock, Texas. In her 21-year career, Kristina has spent 19 years working with gifted and talented as well as Pre-AP, AP, and full-inclusion students in the West Texas area. She has written curriculum for grades seven through twelve, designed an academic vocabulary course for high school, designed a Pre-AP/PSAT English course for eighth graders, designed an ACT® /SAT® course for seventh graders in the Duke University Talent Search Program, and designed the seventh and eighth grade GT course. Kristina has presented at numerous state and national conferences, several districts, and various Advanced Placement Summer Institutes for universities while working as a consultant for the College Board®. She has completed a master’s degree in Education Administration and holds a Principal’s Certificate. Kristina was the recipient of the Frank and Nancy Newton Excellence in Education Award from the Beaumont Foundation in 2010 and the Panhandle South Plains TAGT Teacher of the Year award for 2014. Most recently, Kristina has published several books on writing instruction, reading materials, and poster projects with Teacher’s Discovery® and writing assessments with Kamico®.
To the Teacher

Remind your students that William Golding was born in Saint Columb Minor, Cornwall, England. In 1953, Golding held a position as an English and philosophy teacher at Bishop Wordsworth’s School in Salisbury where his experience teaching unruly young boys served as partial inspiration for the novel. Golding had also spent six years in the Royal Navy during World War II, which provided more inspiration for the book.

Golding intended *Lord of the Flies* to explore the savage side of human nature as boys, stranded on an island and no longer held by the constraints of society, brutally turn against one another. This novel set the tone for many of his other works that examine man’s internal struggle with good and evil.
About This Book

English instructors, by nature, want students to make connections between the literature they read and the real world, and at the same time create a strong vertical connection through the introduction and practice of various concepts. In order for students to comprehend the more complex, classic texts of secondary ELA, the understanding of the context and its relationship to themes, character, plot, and conflict development is vital to making the words on the page come to life and unearthing the significance for the modern student.

*Using the Document-Based Questions Technique for Literature: William Golding’s Lord of the Flies* is designed with the idea of presenting the context of the reading selection while crossing the barrier of the page to bring a deeper understanding to students through the use of primary sources, poetry, various nonfiction selections, and graphics. Each document relates specifically to the main text through themes, topics, and/or motifs to bring something unique and somewhat unexpected to the instruction of the students. Teachers can use the prepared primary source, literary, and graphic materials as curriculum support or extension activities to make the analysis of *Lord of the Flies* a more interdisciplinary experience for the student.

As students work through the documents in order to answer the document-based questions, the goal is for them to see that the literature they are asked to read is relevant in the 21st century. The interaction the students must have with the documents and the text will create pathways for long-term memory and give the students the tools to continuously look for connections across subject areas as well as in real-life events. Showing students how to discover relevance creates life-long learners.

We want students to be able to answer the question: Why are we still reading this selection and studying this material? The variety of genres addressed in the DBQs will heighten interest and lead students to be more engaged, inquisitive learners while giving you, the teacher, the opportunity to extend assessments from the typical to the exceptional.
How to Use This Book

Using the Document-Based Questions Technique for Literature: William Golding’s Lord of the Flies is divided into nine units:

- a Handout section
- novel background and synopsis
- six DBQ units arranged around a thematic question
- an Answer Key

Handouts to copy and distribute include:

- Paragraph Frame for Persuasive Writing
- Persuasive Thesis formula
- Five-Paragraph Essay Organizer and blank version
- DBQ Writing Rubric
- memoir writing activity
- suggested reading list to Read More About It!

These are merely suggestions but are provided to streamline the writing and grading process.

The background and synopsis unit includes:

- an author biography
- setting and context
- a major characters list with descriptions
- a synopsis of the novel

These can be copied and used as handouts to aid with reference and recall.
Each DBQ unit focuses on a thematic question based on the novel, and features four documents related to the theme. These documents may include:

- editorial/political cartoons
- poetry
- newspaper articles
- blog posts
- speeches
- informational texts

Students read and analyze the documents to make connections and answer the unit question in the form of an essay.

Sections within each unit feature:

- **Guiding Questions for Understanding**, which the teacher may assign to students to answer individually or use for whole class discussion.
- **Guiding Questions Writing Activity** allows students to build toward the final five-paragraph essay.

After students have completed the writing activities in the unit, they are to choose the three answers/paragraphs they wrote that they believe provide the strongest support for their position on the unit question. They then write a final essay, incorporating their knowledge of *Lord of the Flies* and the facts and viewpoints they have learned from each DBQ, to make a strong, cohesive argument supporting the theme of their essay. When writing the complete essay, students will connect the three topics with appropriate transitions.

The *Answer Key* contains possible answers for the **Guiding Questions for Understanding** as well as for the **Writing Activity**. There is also additional information for each document that may contain audience, purpose, historical background, and author’s point of view. The teacher may use this additional information to help introduce each document.

Copy the unit and distribute it to the students. Use the DBQ units separately or as a whole. The units may represent a two- to three-day lesson, depending on how they are used. The analysis of the documents along with the **Guiding Questions for Understanding/Discussion** may be completed in the classroom and/or as homework. The writing activities should be completed in the classroom. Should you feel some of the selections are too long for your students, excerpt in order to maintain the DBQ selections.
Author Biography

William Golding (1911–1993) was born in the village of St. Columb Minor in Cornwall, England. His father was a schoolmaster. Golding became interested in writing at a very early age. At the wishes of his parents, he studied science in college but continued writing and published a book of poetry before he received his degree.

Golding fought in World War II, serving on a British destroyer, and participated in the D-Day invasion.

After college, Golding began work as a teacher and started writing novels. He wrote four novels during that period. One of them was *Lord of the Flies*, which was rejected by 21 publishers. It was finally published in 1954, and it was such a runaway success that Golding was able to leave his teaching job and write full time. *Lord of the Flies* was adapted for film in 1963 and 1990.

In addition to fiction, Golding wrote poetry and was a playwright. He was awarded the Nobel Prize for Literature in 1983. He died in 1993.

Setting and Context

First published in 1954, William Golding’s *Lord of the Flies* offers readers all the hallmarks of great literature such as imagery, symbolism, foreshadowing, and insight. While clearly styled as an adventure novel, the work also touches on the realms of psychology, philosophy, religion, science, and politics. The author’s commentary on humankind, its innate savagery, and its need for societal constraints works itself out through the tale of English schoolboys stranded on an island during World War II. The island becomes a microcosm of the world at large as the boys struggle to survive in their world without adults.

In time, the group splinters into two, with one boy maintaining a semblance of order while the other promotes anarchy. Civilization is restored only when a naval officer mercifully appears on the beach and saves the boys from themselves.

*Lord of the Flies* takes place on an uninhabited tropical island. Its exact location is never made clear, but that is irrelevant in that the author intends to cut the characters off from the outside world. The island is dense with jungle-like trees and vines, which cover most of the land. There is a beach and a lagoon on one coast. At one end the land is dominated by a mountain where they light a signal fire, and at the other end is a craggy rock formation the boys name Castle Rock. There is fruit and water for
sustenance. Wild pigs are available for meat if the boys can kill one. They build huts on the beach for shelter. Contrast this against the boys’ society back in England in the 1940s. This is a modern society that, while not as technologically advanced as the 21st century, resembles life today regarding politics, healthcare, travel, and science. The boys try to fashion a society on the island, which is modeled on the only life they know in England.

Beyond just being an adventure story, this novel presents important themes in literature. For example, you have the opportunity to discuss civilization, good versus evil, lawlessness, leadership, fear, and human nature. The book gives you the author’s viewpoint on these ideas; a good reader decides whether or not to agree with the author and creates their own opinions on the topic.
Major Characters

**Ralph**
Ralph is a fair-haired boy who fills the leading role.

**Jack**
Jack is the red-headed boy who leads the choir at school.

**Piggy**
Piggy suffers from numerous physical drawbacks including obesity, myopia, and asthma. This weak physical specimen, however, boasts the greatest intelligence.

**Simon**
Simon stands apart from the other boys because of his actions and his timid and reclusive nature.

**Roger**
Roger willingly follows Jack and exhibits a more violent nature than his leader.

**Samneric**
Sam and Eric are twins who act as one, and consequently, are referred to as Samneric.

**Littluns**
These are the younger boys who are also on the island.
Synopsis

William Golding's *Lord of the Flies* begins in a place that is every child's dream: a world without adults—a place where kids make all of the rules. From this starting point, the boys stranded on the island attempt to build a society.

We meet Ralph, the fair-haired boy, and Piggy, a large boy who wears glasses. Their plane is attacked, and they are stranded on what they believe to be an island. They find a conch shell, and Ralph uses it to call other boys to a meeting place on the beach. Piggy takes each child's name as he appears: Johnny, Maurice, twins Sam and Eric, Jack, Roger, Simon, the rest of the choir, and a smattering of younger children. The boys elect Ralph chief although Jack wants the job. As compensation, Ralph puts Jack in charge of the choir and lets them be hunters. Ralph, Jack, and Simon explore the land to determine if it is indeed an island. They climb a mountain at one end and decide that the place is uninhabited. On their way back to the beach, they find a piglet stuck in the foliage. Jack raises his knife but is unable to kill it.

There is another meeting when Ralph, Jack, and Simon return from the expedition. They decide they need some rules to create order, the first being that whoever holds the conch is the one who gets to speak. Piggy points out that no one knows where they are, but his somber mood is largely overrun by the other boys' excitement. One small boy with a mulberry-colored birthmark fearfully takes the conch and asks what they will do about the beastie. The other boys ridicule him for believing there is a monster in the jungle. Ralph authoritatively declares that there is no beast. He then explains his idea of lighting a signal fire on top of the mountain, and the boys race off to start one. Piggy reluctantly follows and the boys use his spectacles to start the fire. The choir assumes responsibility for maintaining the signal fire. There is more argument and chaos until Piggy realizes their uncontrolled fire has spread across a large part of the island. The whereabouts of the boy with the mulberry-colored birthmark and possibly other nameless littluns are unknown.

Jack tracks a pig although he has yet to kill one. When he returns to the beach, he finds an indignant Ralph and Simon building shelters alone because everyone else has run off to play. Jack and Ralph have an argument over their priorities. Jack says he must hunt to get meat while Ralph says shelters are paramount for two reasons: 1) to protect them if the rain returns and 2) to provide the littluns with a sense of safety from the perceived beastie in the jungle. Eventually the two boys head off to the bathing pool while Simon slips away into the jungle. He walks to a place where the creepers are so dense that they create a type of cave, and he sits there alone.

Time has passed. The boys' hair has grown long, and their clothes have become tattered.

There is a clear distinction between the little boys and big boys. The littluns, which include Johnny, Henry, Percival, and others, have developed a pattern of playing, eating, and sleeping. Jack is completely focused on the hunt. He decides to paint his face, creating a mask to provide courage.

Ralph, Simon, Piggy, and Maurice spot a ship, but the signal fire is dead because the hunters have left their post to follow Jack. They return with a pig, the first slaughter, and are met by an angry Ralph who informs them they missed a chance to be rescued. Retelling the tale of the pig's death, however, absorbs the hunters. Jack uses this opportunity to assert his own authority, telling everyone to eat the roasted pig because he provided meat.
Ralph calls an assembly where he gives a long, stern speech about following the rules and keeping order. He says maintaining the signal fire is the most important thing they can do.

Then he addresses the issue of the beast and the fear stirred up by the littluns. One small boy, Phil, says he saw a figure in the night, which turns out to be Simon going to his secret place. Another small boy, Percival, says the beast comes from the water. Many of the boys believe there is some type of beast or ghost despite Jack, Ralph, and Piggy arguing that there isn’t. The meeting breaks up as the hunters head off dancing and chanting. Ralph suggests to Piggy that perhaps he ought to give up being chief because no one listens to him. Piggy begs him not to, fearful that he would be harmed if Jack became chief. Ralph and Piggy wish there were adults on the island to make everything better.

A pilot with a parachute is ejected from his plane when it is shot down over the island.

The dead man lands on the mountaintop; the wind lifts the parachute, causing the man to sit up; when the breeze dies down, he falls forward. This repeated movement makes him appear to move. Sam and Eric wake up at their fire duty posts, rebuild the fire, and see what they believe to be the beast. They run down to the beach to tell Ralph. Ralph decides they will look for the beast, and he leaves Piggy behind to be in charge of the littluns. The bigger boys, carrying their spears, head to the as-yet-unexplored rock formation on the far end of the island. Ralph climbs onto the rocks first, followed by Jack. There is no beast. Jack and the other boys think the rocks make a great fort and want to stay there to play.

Ralph says they must check the mountain for the beast and relight the fire. As the boys walk to the mountain, Ralph contemplates the conditions of his new life. Simon tells him that he’ll get home. They come across pig droppings and begin a hunt. Ralph is daydreaming about his old life when they suddenly meet a boar; he manages to hit it in the snout and is proud of this accomplishment even though the boar escapes. The boys begin another pig-slaying reenactment; Robert plays the pig and is slightly hurt.

Darkness begins to fall and the boys debate the wisdom of continuing on to the mountain.

Simon returns to tell Piggy that they’ll be delayed. After tensions rise between Jack and Ralph, Jack ends up climbing the mountain himself. He returns with the news that he saw a beast. Ralph and Roger then go up with him, see a beast (the dead pilot), and run down the mountain.

The boys will not return to the mountain, so they can no longer maintain the fire. Jack calls an assembly where he initiates a vote of no confidence against Ralph. It doesn’t pass and Jack, in humiliation, leaves the group saying he won’t play with them any longer.

Simon suggests climbing the mountain, but no one agrees. Piggy says they can build a fire down on the beach. While the boys are involved in this endeavor, several of them slip away to join Jack. Simon leaves and goes to his hideaway. Jack and his followers decide they will hunt and leave offerings for the beast to appease it. A violent hunt ensues, and they leave the pig’s head impaled on a stick in the forest; this is the Lord of the Flies. Jack and his followers raid Ralph’s group for fire and tell the others they are having a feast that night.

Simon has a mental conversation with the Lord of the Flies; it ridicules him and says that the beast is inside them all. Then Simon has a fit and collapses.
Simon awakens from a deep sleep at dusk. Walking around the island, he comes across the dead pilot and recognizes it for the beast. He plans to tell everyone that it is harmless.

Piggy and Ralph decide they should go to Jack’s feast to check on everyone there. After they eat, Jack demands to know who will join his tribe. Ralph makes ineffectual protests against this plan. A storm breaks over the island, frightening the boys. Jack begins another pig-killing dance, and they all join in the frenzy. Simon crawls out of the forest into the lightning-streaked hysteria, and the boys clamor that he is the beast. They kill him, and the tide carries his body into the ocean. Piggy and Ralph discuss the previous night’s events. Ralph calls it murder; Piggy calls it an accident. Both boys, along with Samneric, try to convince themselves they weren’t really part of it. Jack’s group has become a savage tribe; they protect their fort, beat tribe members, and hunt. Ralph’s small group acknowledges they can’t maintain the fire all night so they let it go out. Back in the shelters, Ralph and Piggy discuss the need to be rescued before they all become crazy. Ralph dreams of home. Jack, Maurice, and Roger attack them in the night. Piggy thinks the intruders were after the conch, but it was his glasses they stole.

Ralph, Piggy, and Samneric cannot relight their fire. They decide they must go to Jack and ask him to return Piggy’s glasses. When they arrive at Castle Rock, Ralph blows the conch for an assembly, but the boys don’t respond. Jack comes out of the forest with a new kill.

He and Ralph begin fighting each other when Ralph calls Jack a thief. During a pause in the action, Jack commands his savages to capture Samneric. Piggy holds the conch and uses this time to plead for order and organization. Up above, Roger leans on a lever under a boulder and sends it crashing down where it strikes Piggy, killing him and shattering the conch. Jack throws his spear at Ralph, injuring him. Ralph runs away.

Ralph is alone in the forest. He comes across the Lord of the Flies—a skull on a stick. He breaks it and takes the stick. He hears Jack’s tribe performing the dance and knows they are about to have a feast. Ralph approaches Castle Rock and finds Samneric guarding it. They tell him that Jack and the tribe intend to hunt him the following day. Ralph hides in a thicket near the rock but is smoked out. Soon the island is on fire. He runs through the forest and hides in a mat of creepers. When a savage approaches and sees him, he runs for the beach. He is being pursued by savages intent on murder when he falls. He regains his footing and finds a naval officer on the beach. The officer thinks they’ve been playing war. Suddenly, they all appear to be boys again. Ralph begins to cry.

Adapted from: Craven, Amy Kathryn. Lord of the Flies: Novel Guide. Teacher’s Discovery, 2011.
Directions: After reading and discussing the documents, you will compose a final essay that smoothly integrates your interpretation of Documents A through D and your knowledge of the events in *Lord of the Flies* to answer the unit question. Exemplary scores will only be earned by an essay that both cites at least three key pieces of evidence from the documents and draws on outside knowledge of the novel.

*[The boys] found themselves eager to take a place in this demented but partly secure society. They were glad to touch the brown backs of the fence that hemmed in the terror and made it governable.*

UNIT QUESTION:

Why do people tend to resort to savagery when civilization is in question?
“Mobs Are Born as Word Grows by Text Message”
By Ian Urbina
March 24, 2010

Philadelphia—It started innocently enough seven years ago as an act of performance art where people linked through social-networking Web sites and text messages suddenly gathered on the streets for impromptu pillow fights in New York, group disco routines in London, and even a huge snowball fight in Washington.

But these so-called flash mobs have taken a more aggressive and raucous turn here as hundreds of teenagers have been converging downtown for a ritual that is part bullying, part running of the bulls: sprinting down the block, the teenagers sometimes pause to brawl with one another, assault pedestrians, or vandalize property.

On Wednesday, the police here said that they had had enough. They announced plans to step up enforcement of a curfew already on the books, and to tighten it if there is another incident.

They added that they planned to hold parents legally responsible for their children’s actions. They are also considering making free transit passes for students invalid after 4 p.m., instead of 7 p.m., to limit teenagers’ ability to ride downtown.

“This is bad decision making by a small group of young people who are doing silly but dangerous stuff,” Mayor Michael A. Nutter said in an interview Wednesday. “We intend to do something about it immediately.”

Flash mobs are not unique to Philadelphia, but they have been more frequent here than elsewhere. Others that resulted in arrests and injuries have been reported over the past year in Boston, South Orange, N.J., and Brooklyn.

Philadelphia officials added that they had also begun getting help from the Federal Bureau of Investigation to monitor social-media networks. And television and radio stations are helping to recruit hip-hop artists to make public service announcements imploring teenagers to end the practice.

In the past year, at least four of the flash mobs have broken out in the city, including one on Saturday in which roving teenagers broke into fights, several onlookers were injured and at least three people were arrested.

“It was like a tsunami of kids,” said Seth Kaufman, 20, a pizza deliveryman at Olympia Ii Pizza & Restaurant on South Street. He lifted his shirt to show gashes along his back and arm. He also had bruises on his forehead he said were from kicks and punches he suffered while trying to keep a rowdy crowd from entering the shop, where a fight was already under way.

“By the time you could hear them yelling, they were flooding the streets and the stores and the sidewalks,” Mr. Kaufman said.
The ad hoc gangs have scared many pedestrians off the streets.

City residents are also starting to complain about the number of unsupervised children, and child advocates are asking if there are enough activities to keep young people busy after school.

“We definitely need more jobs for kids, we need more summer jobs for kids, we need more after-school programming, and we need more parent support,” said Shelly Yanoff, executive director of Public Citizens for Children and Youth, a children’s advocacy group in Philadelphia.

Ms. Yanoff added that libraries and after-school programs had been reduced and a program for youth offenders had been cut sharply. On Friday, officials said, two preteenagers assaulted a woman as part of a violent game called “Catch and Wreck,” in which children pick out people who appear homeless and then beat them and take any money they have.

The police, who say these assaults are unrelated to flash mobs, arrested an 11-year-old boy and a 12-year-old girl in the attack. The police said they also planned to charge the boy in an attack on a 73-year-old man who was beaten and robbed in the same area on March 13.

The flash mobs have raised questions about race and class.

Most of the teenagers who have taken part in them are black and from poor neighborhoods. Most of the areas hit have been predominantly white business districts.

In the flash mob on Saturday, groups of teenagers were chanting “black boys” and “burn the city,” bystanders said.

In the February 16 melee, 150 teenagers spilled out of the Gallery shopping mall east of City Hall during rush hour and rampaged through Macy’s, knocking down customers and damaging displays.

The police arrested 15 of the teenagers and, according to one report, some had not been allowed to call their parents six hours after they were detained.

Clay Yeager, a juvenile justice consultant and former director of the Office of Juvenile Justice and Delinquency Prevention in Pennsylvania, said he believed the flash mobs were partly a result of a decline in state money for youth violence prevention programs.

Financing for the programs has dropped 93 percent to $1.2 million in this year’s budget compared with $16 million in 2002. City financing for such programs has dropped to $1.9 million in the past three years compared with $4.1 million from 1999 through 2002, a 53 percent drop.

Mayor Nutter, who is black, rejected the notion that race or the city cut in services was a factor.

“I don’t think people should be finding excuses for inappropriate behavior,” Mr. Nutter said. “There is no racial component to stupid behavior, and parents should not be looking to the government to provide entertainment for their children.”

Violent crime in Philadelphia has dropped 12 percent and homicides have fallen 23 percent since 2008.

Bill Wasik, a senior editor at Harper’s who is credited with introducing the notion of a flash mob in 2003, said he was surprised by the new focus of some of the gatherings.
Mr. Wasik said the mobs started as a kind of playful social experiment meant to encourage spontaneity and big gatherings to temporarily take over commercial and public areas simply to show that they could.

“It’s terrible that these Philly mobs have turned violent,” he said.


Guiding Questions for Understanding:

1. Why are these young people engaging in the savage behavior of victimizing innocent people?
2. Why did these civilized assemblies degrade into violent mobs?
3. How is this problem indicative of a larger cultural issue in the United States?

Guiding Questions Writing Activity:

- On a separate sheet of paper, compose a well-developed paragraph explaining how people fall into savage behavior when there is a chaotic situation happening around them. Be sure to provide textual evidence from the document to support your observations.
“Anger”
By Charles Lamb

Anger in its time and place
May assume a kind of grace.
It must have some reason in it,
And not last beyond a minute.
If to further lengths it go,
It does into malice grow.
’Tis the difference that we see
’Twixt the serpent and the bee.
If the latter you provoke,
It inflicts a hasty stroke,
Puts you to some little pain,
But it never stings again.
Close in tufted bush or brake
Lurks the poison-swelled snake
Nursing up his cherished wrath;
In the purlieus of his path,
In the cold, or in the warm,
Mean him good, or mean him harm,
Whencever fate may bring you,
The vile snake will always sting you.

www.poemhunter.com/poems/anger/page-1/22439147
Guiding Questions for Understanding:

1. How can anger “assume a kind of grace”?
2. How does the author use a metaphor to explain the anger of a bee?
3. Why is the snake’s anger worse than that of the bee?

Guiding Questions Writing Activity:

- On a separate sheet of paper, compose a poem in which you choose two things that can be an extended metaphor for anger.
“The Interlopers”
By Saki

In a forest of mixed growth somewhere on the eastern spurs of the Karpathians, a man stood one winter night watching and listening, as though he waited for some beast of the woods to come within the range of his vision, and, later, of his rifle. But the game for whose presence he kept so keen an outlook was none that figured in the sportsman’s calendar as lawful and proper for the chase; Ulrich von Gradwitz patrolled the dark forest in quest of a human enemy.

The forest lands of Gradwitz were of wide extent and well stocked with game; the narrow strip of precipitous woodland that lay on its outskirt was not remarkable for the game it harboured or the shooting it afforded, but it was the most jealously guarded of all its owner’s territorial possessions. A famous law suit, in the days of his grandfather, had wrested it from the illegal possession of a neighbouring family of petty landowners; the dispossessed party had never acquiesced in the judgment of the Courts, and a long series of poaching affrays and similar scandals had embittered the relationships between the families for three generations. The neighbour feud had grown into a personal one since Ulrich had come to be head of his family; if there was a man in the world whom he detested and wished ill to it was Georg Znaeym, the inheritor of the quarrel and the tireless game-snatcher and raider of the disputed border-forest. The feud might, perhaps, have died down or been compromised if the personal ill-will of the two men had not stood in the way; as boys they had thirsted for one another’s blood, as men each prayed that misfortune might fall on the other, and this wind-scourged winter night Ulrich had banded together his foresters to watch the dark forest, not in quest of four-footed quarry, but to keep a look-out for the prowling thieves whom he suspected of being afoot from across the land boundary. The roebuck, which usually kept in the sheltered hollows during a storm-wind, were running like driven things to-night, and there was movement and unrest among the creatures that were wont to sleep through the dark hours. Assuredly there was a disturbing element in the forest, and Ulrich could guess the quarter from whence it came.

He strayed away by himself from the watchers whom he had placed in ambush on the crest of the hill, and wandered far down the steep slopes amid the wild tangle of undergrowth, peering through the tree trunks and listening through the whistling and skirling of the wind and the restless beating of the branches for sight and sound of the marauders. If only on this wild night, in this dark, lone spot, he might come across Georg Znaeym, man to man, with none to witness—that was the wish that was uppermost in his thoughts. And as he stepped round the trunk of a huge beech he came face to face with the man he sought.

The two enemies stood glaring at one another for a long silent moment. Each had a rifle in his hand, each had hate in his heart and murder uppermost in his mind. The chance had come to give full play to the passions of a lifetime. But a man who has been brought up under the code of a restraining civilisation cannot easily nerve himself to shoot down his neighbour in cold blood and without word spoken, except for an offence against his hearth and honour. And before the moment of hesitation...
had given way to action a deed of Nature’s own violence overwhelmed them both. A fierce shriek of the storm had been answered by a splitting crash over their heads, and ere they could leap aside a mass of falling beech tree had thundered down on them. Ulrich von Gradwitz found himself stretched on the ground, one arm numb beneath him and the other held almost as helplessly in a tight tangle of forked branches, while both legs were pinned beneath the fallen mass. His heavy shooting-boots had saved his feet from being crushed to pieces, but if his fractures were not as serious as they might have been, at least it was evident that he could not move from his present position till some one came to release him. The descending twig had slashed the skin of his face, and he had to wink away some drops of blood from his eyelashes before he could take in a general view of the disaster. At his side, so near that under ordinary circumstances he could almost have touched him, lay Georg Znaeym, alive and struggling, but obviously as helplessly pinioned down as himself. All round them lay a thick-strewn wreckage of splintered branches and broken twigs.

Relief at being alive and exasperation at his captive plight brought a strange medley of pious thank-offerings and sharp curses to Ulrich’s lips. Georg, who was early blinded with the blood which trickled across his eyes, stopped his struggling for a moment to listen, and then gave a short, snarling laugh.

“So you’re not killed, as you ought to be, but you’re caught, anyway,” he cried; “caught fast. Ho, what a jest, Ulrich von Gradwitz snared in his stolen forest. There’s real justice for you!”

And he laughed again, mockingly and savagely.

“I’m caught in my own forest-land,” retorted Ulrich. “When my men come to release us you will wish, perhaps, that you were in a better plight than caught poaching on a neighbour’s land, shame on you.”

Georg was silent for a moment; then he answered quietly:

“Are you sure that your men will find much to release? I have men, too, in the forest to-night, close behind me, and THEY will be here first and do the releasing. When they drag me out from under these damned branches it won’t need much clumsiness on their part to roll this mass of trunk right over on the top of you. Your men will find you dead under a fallen beech tree. For form’s sake I shall send my condolences to your family.”

“It is a useful hint,” said Ulrich fiercely. “My men had orders to follow in ten minutes time, seven of which must have gone by already, and when they get me out—I will remember the hint. Only as you will have met your death poaching on my lands I don’t think I can decently send any message of condolence to your family.”

“Good,” snarled Georg, “good. We fight this quarrel out to the death, you and I and our foresters, with no cursed interlopers to come between us. Death and damnation to you, Ulrich von Gradwitz.”

“The same to you, Georg Znaeym, forest-thief, game-snatcher.”

Both men spoke with the bitterness of possible defeat before them, for each knew that it might be long before his men would seek him out or find him; it was a bare matter of chance which party would arrive first on the scene.

Both had now given up the useless struggle to free themselves from the mass of wood that held them down; Ulrich limited his endeavours to an effort to bring his one partially free arm near enough to his
outer coat-pocket to draw out his wine-flask. Even when he had accomplished that operation it was long before he could manage the unscrewing of the stopper or get any of the liquid down his throat. But what a Heaven-sent draught it seemed! It was an open winter, and little snow had fallen as yet, hence the captives suffered less from the cold than might have been the case at that season of the year; nevertheless, the wine was warming and reviving to the wounded man, and he looked across with something like a throb of pity to where his enemy lay, just keeping the groans of pain and weariness from crossing his lips.

“Could you reach this flask if I threw it over to you?” asked Ulrich suddenly; “there is good wine in it, and one may as well be as comfortable as one can. Let us drink, even if to-night one of us dies.”

“No, I can scarcely see anything; there is so much blood caked round my eyes,” said Georg, “and in any case I don’t drink wine with an enemy.”

Ulrich was silent for a few minutes, and lay listening to the weary screeching of the wind. An idea was slowly forming and growing in his brain, an idea that gained strength every time that he looked across at the man who was fighting so grimly against pain and exhaustion. In the pain and languor that Ulrich himself was feeling the old fierce hatred seemed to be dying down.

“Neighbour,” he said presently, “do as you please if your men come first. It was a fair compact. But as for me, I’ve changed my mind. If my men are the first to come you shall be the first to be helped, as though you were my guest. We have quarrelled like devils all our lives over this stupid strip of forest, where the trees can’t even stand upright in a breath of wind. Lying here to-night thinking I’ve come to think we’ve been rather fools; there are better things in life than getting the better of a boundary dispute. Neighbour, if you will help me to bury the old quarrel I—I will ask you to be my friend.”

Georg Znaeym was silent for so long that Ulrich thought, perhaps, he had fainted with the pain of his injuries. Then he spoke slowly and in jerks.

“How the whole region would stare and gabble if we rode into the market-square together. No one living can remember seeing a Znaeym and a von Gradwitz talking to one another in friendship. And what peace there would be among the forester folk if we ended our feud to-night. And if we choose to make peace among our people there is none other to interfere, no interlopers from outside... You would come and keep the Sylvester night beneath my roof, and I would come and feast on some high day at your castle... I would never fire a shot on your land, save when you invited me as a guest; and you should come and shoot with me down in the marshes where the wildfowl are. In all the countryside there are none that could hinder if we willed to make peace. I never thought to have wanted to do other than hate you all my life, but I think I have changed my mind about things too, this last half-hour. And you offered me your wineflask... Ulrich von Gradwitz, I will be your friend.”

For a space both men were silent, turning over in their minds the wonderful changes that this dramatic reconciliation would bring about. In the cold, gloomy forest, with the wind tearing in fitful gusts through the naked branches and whistling round the tree-trunks, they lay and waited for the help that would now bring release and succour to both parties. And each prayed a private prayer that his men might be the first to arrive, so that he might be the first to show honourable attention to the enemy that had become a friend.
Presently, as the wind dropped for a moment, Ulrich broke silence.

“Let’s shout for help,” he said; “in this lull our voices may carry a little way.”

“They won’t carry far through the trees and undergrowth,” said Georg, “but we can try. Together, then.”

The two raised their voices in a prolonged hunting call.

“Together again,” said Ulrich a few minutes later, after listening in vain for an answering halloo.

“I heard nothing but the pestilential wind,” said Georg hoarsely.

There was silence again for some minutes, and then Ulrich gave a joyful cry.

“I can see figures coming through the wood. They are following in the way I came down the hillside.”

Both men raised their voices in as loud a shout as they could muster.

“They hear us! They’ve stopped. Now they see us. They’re running down the hill towards us,” cried Ulrich.

“How many of them are there?” asked Georg.

“I can’t see distinctly,” said Ulrich; “nine or ten.”

“Then they are yours,” said Georg; “I had only seven out with me.”

“They are making all the speed they can, brave lads,” said Ulrich gladly.

“Are they your men?” asked Georg. “Are they your men?” he repeated impatiently as Ulrich did not answer.

“No,” said Ulrich with a laugh, the idiotic chattering laugh of a man unstrung with hideous fear.

“Who are they?” asked Georg quickly, straining his eyes to see what the other would gladly not have seen.

“Wolves.”

Guiding Questions for Understanding:

1. What does the action of each man in this situation tell you about him? Explain in detail and provide textual evidence to support your answer.

2. How is the last word of the selection related to the title of the selection? Explain in detail and provide textual evidence to support your answer.

3. What commentary does the writer seem to be making about the role of human plans and wishes? Explain in detail and provide textual evidence to support your answer.

4. What does the writer seem to believe about the role of man in nature? Explain your answer and provide textual evidence.

Guiding Questions Writing Activity:

- On a separate sheet of paper, compose a well-developed paragraph explaining the author’s perceptions of savagery in this selection. Be sure to provide textual evidence from the document to support your observations.
**Savages and Civilization: Who Will Survive?**
By Jack Weatherford


**Guiding Questions for Understanding:**

1. Why do you think “savages” is used before “civilization” in the title?
2. What is the purpose in the use of the rhetorical question in the subtitle?
3. What is the designer’s purpose in the use of the graphic in the center of the book cover?

**UNIT QUESTION RESTATEMENT:**

Why do people tend to resort to savagery when civilization is in question?
**DBQ 1: Civilization vs. Savagery**

**Document A: “Mobs Are Born as Word Grows by Text Message”**

**Guiding Questions for Understanding:**

1. **Why are these young people engaging in the savage behavior of victimizing innocent people?**
   Answers will vary but could mention that there is anonymity in numbers.

2. **Why did these civilized assemblies degrade into violent mobs?**
   Answers will vary but could mention that some people in the gathering saw this as an opportunity to break the law.

3. **How is this problem indicative of a larger cultural issue in the United States?**
   Answers will vary.

**Guiding Questions Writing Activity:**

- Answers will vary but should include observations that people make poor choices in their behaviors when in volatile crowd situations.

**Components of document analysis may include but are not limited to the following:**

- Intended audience: any reader of the newspaper and website
- Purpose: to spotlight the issues of flash mobs turning violent and the ease of communication via instant messaging
- Historical context: contemporary
- The author’s point of view: The author is concerned and frustrated.

**Document B: “Anger”**

**Guiding Questions for Understanding:**

1. **How can anger “assume a kind of grace”?**
   When anger has a reason or purpose behind it and lasts only a short time, it has grace.

2. **How does the author use a metaphor to explain the anger of a bee?**
   The pain from a sting is quick and fleeting.

3. **Why is the snake’s anger worse than that of the bee?**
   Answers will vary.

**Guiding Questions Writing Activity:**

- Answers will vary.

**Components of document analysis may include but are not limited to the following:**

- Intended audience: readers of the volume *Poetry for Children*, at the time of publication and since its publication
- Purpose: to provide a warning against holding onto anger for others
- Historical context: Poet Charles Lamb (1775–1834) published this poem in the volume *Poetry for Children* in 1809. Discuss with students what qualities might make this a children’s poem, and whether it would be considered a children’s poem today.
- The author’s point of view: The author is negative and pessimistic about human nature.
Document C: “The Interlopers”

Guiding Questions for Understanding:

1. **What does the action of each man in this situation tell you about him?**
   Von Gradwitz is thanking God that he was still alive and cursing the situation; he looks on the brighter side. Znaeym is laughing bitterly and letting the hatred force his words; he is angry.

2. **How is the last word of the selection related to the title of the selection?**
   Znaeym and von Gradwitz are the interlopers in the wolves’ territory.

3. **What commentary does the writer seem to be making about the role of human plans and wishes?**
   Humans are powerless in life because fate (God) has already planned out one’s life and will always throw kinks into the plans.

4. **What does the writer seem to believe about the role of man in nature?**
   Man is the outsider in nature or is just another animal.

Guiding Questions Writing Activity:

- People can be or are just as savage as animals if not worse because humans have a choice in action and/or reaction.

Components of document analysis may include but are not limited to the following:

- Intended audience: any reader
- Purpose: The story contemplates civilization vs. savagery.
- Historical context: The story was published in 1919, three years after Saki’s death in World War I. The feuding neighbors represent European nations fighting; in 1914, a Serbian nationalist shot and killed the heir to the Austro-Hungarian throne, which was the “first shot” of the First World War.
- The author’s point of view: The tone is dispassionate and contemplative.

Document D: *Savages and Civilization: Who Will Survive?*

Guiding Questions for Understanding:

1. **Why do you think “savages” is used before “civilization” in the title?**
   Answers will vary, but students should note that it puts more emphasis on savages.

2. **What is the purpose in the use of the rhetorical question in the subtitle?**
   To make the reader think about which people will survive—those who embrace savagery or those who maintain civilized behavior.

3. **What is the designer’s purpose in the use of the graphic in the center of the book cover?**
   Answers will vary, but the students may observe that the placement emphasizes conflict.

Components of document analysis may include but are not limited to the following:

- Intended audience: those who purchase the book *Savages and Civilization*, which is primarily aimed at a more academic audience
- Purpose: The author intends to explore the conflict of savagery vs. civilization in humans.
- Historical context: contemporary publication
- The author’s point of view: The design seems to be reflective and makes an observation about society.
Essay: Answers will vary but should include discussion of the nature of humans when they are alone or interacting in crowds, the effects of peer pressure, and the real meaning of “civilization.”

DBQ 2: Loss of Innocence


Guiding Questions for Understanding:

1. What are some of the outside factors influencing children and teens to commit acts of violence against themselves or others?
   Some factors include physical or mental abuse; outsider or loner; depression; deadening of emotions; etc.

2. What kinds of physical issues have been found to be contributing factors to children and teens committing violence against themselves or others?
   Researchers have found neurological and chemical imbalances.

3. What do you think of the assessments of these experts? Are they accurate? Are they incorrect? Why or why not?
   Answers will vary.

4. How do the two corrections influence the ethos of the writer?
   Answers will vary, but it may make the reader question the writer’s attention to detail in research.

Guiding Questions Writing Activity:

- Answers will vary. People/society want answers and solutions for these acts of violence in children and teens.

Components of document analysis may include but are not limited to the following:

- Intended audience: those interested in the news, psychologists, and academic readers
- Purpose: an attempt to give reasons or rationales behind the violent acts
- Historical context: The article was published about two weeks after the 1999 Columbine High School shooting, in Littleton, Colorado.
- The author’s point of view: The writer is concerned, disquieted, and looking for answers.

Document B: “Innocence”

Guiding Questions for Understanding:

1. The narrator maintains a positive tone throughout the poem. How does this positive tone influence the message of choosing to maintain innocence in a world that destroys it?
   The tone makes the narrator’s choice about maintaining innocence believable for the reader.

2. How do the allusions influence the theme of innocence for the reader?
   The biblical allusions refer to the beginning of the Garden of Eden, when man was innocent. They refer to the idea of a divine right to be innocent in the world.

3. Why does the author associate innocence with childhood?
   Answers will vary.