

SELL a DOOR THEATRE COMPANY LTD.

LORD



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FLIES

EDUCATION Pack 2011

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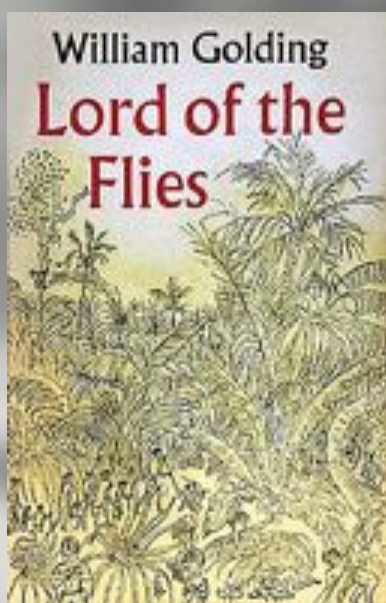
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INTRODUCTION & CURRICULUM LINKS

This resource pack is designed to inform you of our upcoming production of *Lord of the Flies* and to introduce ourselves as a company. Aimed at teachers and students of Drama, Theatre Studies, English (SAT's, GCSE & A-level) and Performing Arts National Diploma and Degree level. We recommend to students aged 11+.

Sell A Door Theatre Company Ltd are pleased to present their UK national tour of *Lord of the Flies* as part of their 2011 Autumn season and third UK national tour.



The original UK Book Cover

Lord of the Flies is a stage adaptation, based on the Novel of the same title by William Golding, about a group of British boys stuck on a deserted island who try to govern themselves with disastrous results. Set in the midst of an unspecified nuclear war, some of the marooned characters are ordinary students, while others arrive as a musical choir under an established leader. Most (with the exception of the choirboys) appear never to have encountered one another before. Left alone in an unknown paradise, far from modern civilization, the well-educated children regress to a primitive state and descend into savagery.

We at Sell A Door not only produce and perform theatre, our Access Initiative allows students and actors to become interactive through class workshops, talks and discussions, held at the school, which we strongly believe helps develop learning and supports your curriculum.

The workshops also offer the students an opportunity to work through a similar process as the actors will have done in rehearsal. These are available at an hourly rate and are to be booked directly through Sell A Door Theatre Company.

email: ally@selladoor.com phone: **02086779926**

(Go to www.selladoor.com and search Education for more details.)

SYNOPSIS

A group of English schoolboys, evacuated from a potential war situation, find themselves on a small tropical island after their plane is shot down. There are no adult survivors. They elect Ralph as their chief, despite the claims of Jack Merridew, the head choir boy, to be leader. The boys have a meeting to decide what they should do and agree to make a signal fire on top of the mountain to attract passing ships.

After some weeks it is clear that Ralph and Jack have different priorities; Ralph tries to build shelters and keep a fire going that has been lit with the help of Piggy's glasses, whilst Jack hunts for pigs. Meanwhile, some boys are scared of a 'beast' they believe is on the Island. While Jack and the hunters are off hunting, a ship is seen on the horizon, but the signal fire on the mountain has gone out. The hunters return, having killed a pig and proceed to act out their success, chanting and dancing in a circle.

The body of a dead airman has landed on the island and is wedged between rocks beside the signal fire on the mountain. Sam and Eric, the twins, are terrified and run down the mountain to tell the others about the 'beast'. The boys assume that it must live in an area that they have not yet been to and decide to search the island.

Jack claims Ralph is not fit to be chief. Jack leaves without support, but gradually the boys leave Ralph and join his hunting tribe. Simon has hidden in the forest and watches as Jack and his tribe kill a pig, place its head on an upright spear and offer it as a gift to the 'beast'. Simon goes up the mountain and finds the rotting corpse of the airman and realises that it is not a beast. He makes his way down the mountain to tell the others what he has seen.

Meanwhile, the boys are feasting at Jack's campfire and they begin a ritual dance. As the dance becomes more frenzied, Simon crawls out of the forest into the centre of the stamping circle and is beaten to death by the boys. His body is left on the beach and is carried away to sea.

Sam and Eric, Piggy and Ralph are left to sustain their fire, but have to let it go out at night. Jack's tribe have moved location and as they have no means of lighting a fire, they raid Ralph's camp and steal Piggy's glasses.

Ralph, Piggy, Sam and Eric go and see Jack to demand Piggy's glasses back, but find the entrance to Castle Rock guarded. Jack and Ralph argue and then fight. Sam and Eric are taken prisoner. Roger releases a huge boulder that knocks Piggy to his death. Ralph escapes into the forest.

The next day he is hunted like a pig by Jack and his tribe, who flush him out of the undergrowth by setting fire to the jungle which quickly becomes out of control. Ralph reaches the beach. A Royal Navy ship has seen the smoke from the Island and an officer is standing on the beach. He has come to take the boys off the island.

ABOUT SELL A DOOR THEATRE COMPANY

OBJECTIVE

Sell a Door Theatre Company's main objective is to advance for the public benefit the art of drama.

WHO are we?



PHILLIP TOWNTREE
Managing Director



DAVID HUTCHINSON
Artistic Director



ALLY THORNTON
Participations Director



MATTHEW GRACE
Marketing Director



ROBERT GILBERT
Literary Director

All directors of the company are graduates of the Liverpool institute for Performing Arts, all with a drive and desire to bring new and exciting theatre to local audiences with a direct aim to challenge and entertain.

We have ventured into a number of markets, producing existing plays alongside our ambitions to create new dramatic writing. Since the company formed in 2007, we have successfully staged over 20 productions!

Recently we produced Shakespeare's "Comedy of Errors" at the Greenwich Playhouse, and premiered a new play "Where the Solitary Eagle Flies", written by Sell A Door's Artistic Director, David Hutchinson at the Unity Theatre in Liverpool.

As part of our spring 2011 season, we staged "A Taste of Honey" at the Greenwich Theatre.

Most recently, we have produced the first ever UK national tour of *Spring Awakening*, a musical adaptation of the controversial 1891 German play of the same title. The high profile production toured across the UK, starting in Exeter and finishing in Norwich in June this year.

TOUR DATES



27th September
MULL THEATRE TOBERMORAY
www.mulltheatre.com
01688 302 828

29th September
ROTHERSAY PAVILLION
www.argyll-bute.gov.uk
01700 504 250

30th September
ST ANDREWS BYRE
www.byretheatre.com
01334 475 000

1st October
GREENOCK ARTS GUILD
www.artsguildtheatre.co.uk
01475 723 038

5th October
STIRLING MACROBERTS
www.macrobert.org

6th October
ABERDEEN LEMON TREE
www.boxofficeaberdeen.com
01224 641 122

7th & 8th October
MUSSELBURGH BRUNTON THEATRE
www.bruntontheatre.co.uk
0131 665 2240

10th October
PAISLEY ARTS CENTER
www.renfrewshire.gov.uk/onlinebooking
0141 887 1010

11th October
LIVINGSTON HOWDEN PARK CENTER
www.howdenparkcentre.co.uk
01506 777 666

12th October
DUMFRIES THEATRE ROYAL
www.theatreroyaldumfries.co.uk
01387 253 383

18th & 19th October
NORWICH PLAYHOUSE
www.norwichplayhouse.co.uk
01603 598 598

20th, 21st & 22nd October
SWANSEA GRAND THEATRE
www.swanseagrand.co.uk
01792 475 715



WILLIAM GOLDING & NIGEL WILLIAMS



William Golding

Sir William Gerald Golding (19 September 1911 – 19 June 1993) was a British novelist, poet, playwright and Nobel Prize for Literature laureate, best known for his novel *Lord of the Flies*. He was also awarded the Booker Prize for literature in 1980 for his novel *Rites of Passage*, the first book of the trilogy *To the Ends of the Earth*.

In 1940 William Golding joined the Royal Navy. During World War II, Golding fought in the Royal Navy and was briefly involved in the pursuit and sinking of Germany's mightiest battleship, the *Bismarck*. He also participated in the invasion of Normandy on D-Day, commanding a landing ship that fired salvos of rockets onto the beaches. At the war's end, he returned to teaching and writing.

Golding's, often, allegorical fiction makes broad use of allusions to classical literature, mythology, and Christian symbolism. No distinct thread unites his novels (unless it is a fundamental pessimism about humanity), and the subject matter and technique vary. However his novels are often set in closed communities such as islands, villages, monasteries, groups of hunter-gatherers, ships at sea or a pharaoh's court. His first novel, *Lord of the Flies* dealt with an unsuccessful struggle against barbarism and war, thus showing the moral ambiguity and fragility of civilization.

Lord of the Flies has been dramatised by Nigel Williams. This dramatisation was the only one approved by William Golding himself. The first ever performance was in 1992 at Kings' College Junior School, Wimbledon, where Nigel's son was at school. William Golding himself attended it, one year before his death in 1993.

Nigel Williams was born in Cheshire in 1948, educated at Highgate School and Oriel College, Oxford. He is the author of TV and stage plays, and several novels.



Nigel Williams

DIRECTOR'S SHOUT



Director Bart Williams has joined the company for a third time as a Director. His previous work includes *The Philanderer* and *A Taste of Honey*. Here is what he has to say about *Lord of the Flies*...

WHAT SETS APART *A LORD OF THE FLIES* FROM ANY OTHER PLAY?

The history and impact of the story worldwide has set it apart -- to the point that it is taught in every English speaking country as part of the curriculum. Before Nigel Williams adapted it for the stage, it is most famous for all the movie adaptations, and what is admirable and astonishing about this stage version is that it was written for boys. William Golding, a former headmaster, has fashioned such a searing commentary on the hairs-breadth that separates society from savagery.

WHAT DO YOU THINK THE PLAY IS ABOUT?

I love that William Golding has stated, rather coldly, that the play and book is simply about what happens when parliamentary order collapses. I think the play is about mankind's struggle to understand primal instincts, basic emotions, which need to be physically expressed, and how important proper leadership is.

WHAT IS YOUR CONCEPT?

The elephant in the room with this script is that young adult men play the boys. Most previous productions seem to ignore that there is an issue, and because of that, the audience gets confused. So I am dealing with the play as a sort of flashback from Ralph's perspective. The events of the story then unfold in his mind as an adult having to finally confront the events of his past.

DO YOU THINK THE PLAY CARRIES AN IMPORTANT MESSAGE TO YOUNG PEOPLE?

As I write this, riots have just been suppressed in Brixton and Lewisham and unemployed, directionless gangs of young men are blamed. Youths with no future desperately seek leadership to coordinate lootings. This play is about the perils of bad leadership and about the true worth of responsibility -- Golding's relevancy now is so apparent and relevant, it's scary.

WHAT WOULD YOU LIKE THE AUDIENCE TO LEAVE THINKING ABOUT/FEELING?

I want people to walk away with a bigger insight. Not only of their primal natures, but also of their communities. And also about how a little guidance and tough love can go a long way.

WHY SHOULD SOMEONE COME AND SEE THIS PLAY?

I think if anyone has been bewildered, hurt, or ready to give up on living in the UK, they should see *Lord of the Flies* to find the answers they need to create the pride they have lost.

THE CAST



ROBERT SLADDEN

RALPH



MATTHEW J. STATON

JACK



DAVID SHOPLAND

PIGGY



DAVID HUTCHINSON

ROGER



MATTHEW GRACE

SIMON



JONATHAN ASHBY-ROCK

MAURICE



DAVID EATON

SAM



ADAM GLASS

ERIC



SCOTT CHAMBERS

PERCEVAL

WORKSHOP & CLASSROOM ACTIVITIES

The following Activities are designed for Drama and English. We have catered each to be used in either practical or theoretical surroundings. Each are also designed to allow students to use their imaginations and no previous knowledge of the play or book is needed.

THEMES

Enlarge and print these words using a photocopier, before cutting them up.

CIVILIZATION

JUSTICE

LEADERSHIP

INNOCENCE

FEAR OF THE
UNKNOWN

BLINDNESS AND
SIGHT

LOSS OF
INNOCENCE

IDENTITY

EVIL

POWER

SURVIVAL

BULLYING

BETRAYAL

VIOLENCE

DEATH

DRAMA: Ask each small group to pick two words out of a hat and create a freeze frame which depict these themes. Ask those observing to comment on what story they think is being told and what themes are being used. (It is not important for them to guess the theme correctly). The groups can then develop these ideas in to a scene and show them at the end.

WRITING: Ask the class to write the first image that comes in to their heads for each of these words or a selection of the words. They must then use the imagery they have created to write a short poem or story based on any one of these themes.

THE ISLAND

This exercise is designed to improve creative writing skills and building teamwork skills.

Ask the group to find a space by themselves. First make sure that they are comfortable and ask them to close their eyes. They must then choose an area that they are familiar with, a bedroom, garden etc and imagine that they are there.

Tell the pupils that in a moment you will ask some of them one by one to describe everything that is there.

After you have heard some of the responses, ask them to imagine not only what the area looks like but also what it feels like to the touch. For example - rough, smooth, bumpy, cold, hot, wet etc. What it smells like, for example the smell of wood, polish, grass etc and then to describe any sounds you can hear in that area.

Explain that you will read the pupils a description of an island, which uses the five senses they have just been experimenting with. When listening to the description they should close their eyes and try to visualize the beach, remembering as much of the description as possible.

‘The shore was fledged with palm trees. They stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air. The ground beneath them was a bank covered with coarse grass, torn every- where by the upheavals of fallen trees, scattered with decaying coco-nuts and the palm saplings. And always, almost visible, was the heat.

The sounds of the bright fantastic birds, the bee-sounds, even the crying of the gulls that were returning to their roosts among the square rocks, were fainter. The deep sea breaking miles away.

He picked himself to the edge of the lagoon and stood looking down into the water. It was clear to the bottom and bright with the efflorescence of tropical weed and coral. A school of tiny, glittering fish flicked hither and thither. He plunged in. The water was warmer than his blood and he might have been swimming in a huge bath.”

Give them a moment or two and then continue to read the following passage;

“They accepted the pleasures of morning, the bright sun, the whelming sea and sweet air. Towards noon, as the floods of light fell more nearly to the perpendicular, the stark colours of the morning were smoothed in pearl and opalescence; and the heat - as though the impending sun’s height gave it momentum - became a blow that they ducked, running to the shade and lying there, perhaps even sleeping.

Strange things happened at midday. The glittering sea rose up, the coral reef and the few, stunted palms that clung to the more elevated parts would float up into the sky, would quiver, be plucked apart. Sometimes land loomed where there was no land. At midday the illusions merged into the sky and there the sun gazed down like an angry eye. Then, at the end of the afternoon, the mirage subsided and the horizon became level and blue. When the sun sank, darkness dropped on the island like an extinguisher.”

In groups of four or five they are to imagine that they have been exploring their own Island for the first time as individuals and have to describe what they found to each other. During their discussions approach each group and tell them that on their island there is something, or someone, that frightens them. Whatever it is, it is so terrifying that it stops them from going anywhere near that part of the island. Try and create a sense of urgency, as if it is vital that the others are warned of this danger.

DRAMA: Allow each group to create a short scene about the discovery of their own place, focusing on their surroundings and not so much about the story. To help this process you can give each group a starting line and a finishing line.

WRITING: Let each group write a “Survival Guide” or “Holiday brochure” piece detailing their chosen “New exotic land”. One person can take charge of a section, for example, Drawing Images, Editing, Writing, etc. Ask them to also think how it may change from day to night and any dangers etc.

At the end, bring the groups together and show the other groups what they have worked on. Allow the other groups to discuss, focus and compliment on which ideas work and why.

ESSAY QUESTIONS AND CLASSROOM DISCUSSIONS

The following questions can be used as revision tools, essay questions and classroom discussion topics for William Golding's Novel and not Nigel William's production text.

- What are the first intimations that Piggy is a rather lower-class person? How does he tell us by speech, movement and social action with Ralph?
- What is the foreshadowing you receive that all may not be well in paradise? Give specific details.
- What role do adults fill in the boys' lives? What do the boys do when there are no longer any adults available to be present?
- If Piggy doesn't want to be Piggy anymore, why does he confess that this has been his hated name all along? What does this revelation get him?
- "The blade continued to flash at the end of the boys arm..." What sort of thing seems to be going through Jack's head? What does he do or not do? What is his promise?
- "This toy of voting..." For the boys, voting seems to be a popularity contest, or one where the vote cast is pre-ordained. Why do the boys who vote for Jack, or for Ralph, vote the way they do? Could this be a reflection of voting in our "democratic" society? What could be the responsibility of a voter before voting?
- The boys show an insistent need for certainty in their lives whether on the island or not. Describe some of the evidence you find for this.
- Jack Merridew is the leader of what? What are his qualifications in his eyes? What might be his qualifications in the eyes of the person/people who appointed him?
- Jack collects power for himself. Ralph gets it by delegating responsibility. Find evidence for both their styles.

- At the beginning of chapter 2, Ralph glances to Piggy before saying anything at a meeting. What might he want or need from Piggy?
- Ralph tries to lead with information, but Jack tries to lead through a display of raw physical power. What are the dangers of each type of leadership? What are the advantages of each?
- The conch becomes the symbol of "right of authority and responsibility". Give examples of each of these symbols, quoting from the text.
- What is the purpose of rules for Jack?
- A fire becomes a great lark. What happens? Give an example of something around the school that reflects the same problem, if you can.
- If the choir takes responsibility for the fire as well as hunting, how does the power shift in the group?
- Jack and Ralph have a lot of tension between them. What is going on? What are the triggers for each boy? Describe, in some detail, their antagonism and its (temporary) resolution.
- When speaking about hunting we are told that "... a mad, opaque look came into Jack's eyes" Describe this another way.
- The kids seem to be going off in all directions whenever they feel like it... little really gets done. What do most of the kids really need? (Think about their background) What are they lacking in their present condition?
- Something inside Ralph cracks and he is in agony, despair and anger all at the same time. What has he learnt? What has his leadership come to? How may he be seeing his future?
- Discuss "Passions beat about Simon on the mountaintop with awful wings".

- What brings the beast back? Do the kids have any other bogeymen or superstitions?
- 19 - Talk about clothes. What is happening to clothes on the island? How is the relationship to clothes mirrored in other social changes that emerge now, stealthily, in the novel?
- Describe Ralph's acceptance of Simon's statement that the group would get back (home). Comment on Simon's state of mind. Is he a believer? Is he hallucinating? How does his acceptance of Simon's assertion parallel Ralph's telling the 'littluns' that there is no beast?
- Try to develop more completely the ritual being developed in Jack's head involving the death of a 'littlun'.
- Jack and his hunters find a place of great beauty to actually perform their kill. Why would Golding use this technique, juxtaposing beauty and death?
- What is the "Lord of the Flies"?
- Describe Simon's reaction to the Lord of the Flies?
- For most of the boys, what are the reasons they want a chief? What does a chief do for them?
- How does Golding describe Piggy's death making it pig like compared to other possible deaths?
- What value does the conch have, even after it has been broken? (Remember to think about the value of a ritual, in religious terms and symbolism).
- What does Piggy's death symbolise in terms of civility?

This Education Pack was compiled by Ally Thornton, on behalf of Sell A Door Theatre Company Ltd.