

Lesson 4: Images from Paradise

☐ Getting Started

Golding transformed potentially humdrum, predictable descriptions into moving, layered, and emotionally charged mental pictures. In other words, he was a master of elaborate literary imagery. In casual conversation, imagery refers simply to visual representations. But as a literary term, **imagery** means much more than descriptions of what is visible. Literary imagery uses words to invoke sensory memories from all five physical perceptions: sight, sound, touch, smell, and taste.

The use of imagery is meant to conjure a feeling from the reader: it does not need to be literal. Here are some examples of taste and touch used as adverbs to create imagery and draw feeling from the reader:

...Ralph said sourly

...Jack said hotly

Roger looked coolly on.

Piggy smiled warmly up at him.

Golding's use of imagery conveys his attitude toward nature. For example, he used visual imagery to make readers feel as though they were truly gazing at a stunning island view: "The glittering sea rose up, moved apart in planes of blatant impossibility; 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, run like raindrops on a wire or be repeated in an odd succession of mirrors" (58).

The care Golding took to portray the physical beauty of the island reveals a deep affection and awe for the outdoors. This is an example of **tone** — word choice that communicates a writer's attitude toward the subjects of his or her work. When we speak, we expose little clues in the form of pitch and pronunciation that divulge whether our attitude is friendly or business-like, sympathetic or critical, joking or jeering, admiring or embittered.

Expressing tone in writing can be more challenging since those auditory clues are not available. In this lesson, you will look for examples of imagery that illustrate the way the writer paints mental pictures for his readers and how he communicates tone through the words he chooses.

Stuff You Need

- *Lord of the Flies* by William Golding

Ideas to Think About

- Do groups control individuals or do individuals control groups?
- How does a society maintain order? Are laws necessary?

Things to Know

- **Imagery** involves creating mental pictures that evoke one or more of the five senses for the reader.
- **Tone** toward a subject is the author's attitude toward the subject matter; it is communicated through word choice.
- Dependent clauses function as noun clauses, adjective clauses, and adverb clauses.

Activities

☐ Activity 1: Imagery

Fill in the chart on the "Five Senses" page with sentences from the book. You can also take a sentence from the book that does not make use of imagery and embellish it yourself to fill out the chart. (Include the original sentence as well as your embellished one.) Then label each example as either "paradise" or "dystopia." Note that Golding's descriptions of the island sometimes evoke imagery of each of these concepts. The island is neither an example of a pure paradise nor of a purely dystopian setting. It has elements of each, as does the real human experience Golding sought to analyze.

☐ Activity 2: Types of Clauses

Dependent clauses can function as nouns, adjectives, or adverbs in a sentence. They are called, respectively, noun clauses, adjective clauses, and adverb clauses.

Here are some examples:

- Noun clause (nouns are persons, places, things, or ideas): They heard *whatever cried from the woods*. Noun clauses tell who or what.
- Adjective clause (adjectives modify nouns or pronouns): The boy *who had ripped shorts* waded in the stream. (The clause describes or modifies "boy.") Adjective clauses describe a noun or answer the question "Which one?"
- Adverb clause (adverbs modify verbs, adjectives, or other adverbs): The boys could rest *when the shelters were built*. (The clause modifies the verb "could rest" by telling when.) Adverb clauses typically specify when, where, or how something is done.

Use the "Types of Clauses" page to practice identifying noun, adjective, and adverb clauses.

Wrapping Up

In this lesson, you learned how to create an experience for the reader through word choice. Chapter 4, "Painted Faces and Long Hair," has powerful examples of descriptive word choice and other literary devices that set the tone of the novel.

In the next lesson, you'll explore how authors make decisions about which information to divulge at which points in the story. You'll learn how they control the reader's experience through the structure of the text and the order of information provided to readers.

Homework

For homework, you will read and answer questions about Chapter 5 and add to your STEAL character pages.

☐ Reading and Questions

Read Chapter 5, and then answer the following questions. On your STEAL character pages, continue to record the characters' actions and thoughts. Pay careful attention to how you see the characters changing.

1. Ralph says "Things are breaking up," and he doesn't know why. Why do you think things are breaking up?

2. What does Jack say about fear?

3. Piggy is not worried about ghosts. What is Piggy worried about?

Five Senses

Directions: Fill in the following chart with an example from the book. If you can't find an example for a particular sense, find a sentence from the book and rewrite it so it does appeal to that sense. Be sure to include the original sentence in addition to your embellished one. In the last column, indicate whether the description suggests a paradise or a dystopia.

Sense	Quotation	Paradise or Dystopia?
		
		
		
		
		

Types of Clauses

Directions: For #1-5, identify each italicized clause as either a noun clause, an adjective clause, or an adverb clause. For #6-10, underline or put brackets around the noun, adjective, and adverb clauses and then label them. For adjective and adverb clauses, it may be helpful to draw an arrow to the word the clause modifies.

1. *After the children took their cue from the innocent Johnny,* they sat down on the fallen palm trunks and waited.
2. The children *who strolled along the beach* gathered shells.
3. The children gave him the same simple obedience *that they had given to the man with the megaphone.*
4. *After Jack handed back the conch,* he sat down.
5. The littluns hoped *that they would be rescued.*
6. The other little boys, who were whispering seriously, pushed him toward Ralph.
7. Whoever has the conch may speak.
8. After they had eaten, Ralph and the biguns set out along the beach.
9. They lifted sticks in the air together whenever they came to an easy patch.
10. He had to wave the conch before he could make them hear him.

In the space below, write 3 sentences about the book — one sentence should contain a noun clause, one an adjective clause, and one an adverb clause. Use the sentences above as models.

1. Sentence with noun clause:

2. Sentence with adjective clause:

3. Sentence with adverb clause:

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Getting Started

✿ Ideas to Think About

- Do groups control individuals or do individuals control groups?
- How does a society maintain order? Are laws necessary?



Things to Know

- **Imagery** involves creating mental pictures that evoke one or more of the five senses for the reader.
- **Tone** toward a subject is the author's attitude toward the subject matter; it is communicated through word choice.
- Dependent clauses function as noun clauses, adjective clauses, and adverb clauses.

⦿ Skills

- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). (LA)
- Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations. (LA)

In this lesson, students will learn that — although in casual conversation imagery refers simply to visual representations — as a literary term "imagery" means much more than descriptions of what is visible. Literary imagery uses words to invoke sensory memories from all five physical perceptions: sight, sound, touch, smell, and taste. This literary tool helps set the tone of a novel, which is the underlying attitude of an author towards the setting, characters, and events in a story.

Activities

Activity 1: Imagery

In this activity students will practice finding and/or writing examples of imagery that evoke awareness of all five senses. They can either look back through the novel to find examples Golding wrote, or they can write their own examples in the chart. A combination of both will also allow students to learn the skill.

Answers will vary. Students should label each example as either "paradise" or "dystopia." This will reinforce the idea that imagery creates tone.

Activity 2: Types of Clauses

Students learn how clauses function as nouns, adjectives, and adverbs in sentences. They complete an activity page to practice identifying these clauses. Practicing the use of these types of clauses can help students vary their writing styles and improve description. For additional practice, ask students to identify clause types in their own writing.

Answer Key:

For #1-5, students identify the italicized section as a noun clause, adjective clause, or adverb clause. For #6-

10 they identify the clause as well as the type of clause it is. Optionally they could also draw a line to the word the adjective or adverb clause modifies. At the bottom of the page, they should write a sentence about the book using each type of clause. (Answers will vary; refer to the sentences in 1-10 as models.)

1. *After the children took their cue from the innocent Johnny*, they sat down on the fallen palm trunks and waited. (adverb clause telling when they sat)
2. The children *who strolled along the beach* gathered shells. (adjective clause modifying "children")
3. The children gave him the same simple obedience *that they had given to the man with the megaphone*. (adjective clause modifying "obedience")
4. *After Jack handed back the conch*, he sat down. (adverb clause telling when they sat)
5. The littluns hoped *that they would be rescued*. (noun clause)
6. The other little boys, who were whispering seriously, pushed him toward Ralph. (adjective clause modifying "boys")
7. Whoever has the conch may speak. (noun clause)
8. Perhaps food had appeared where at the last incursion there had been none. (adverb clause telling where)
9. They lifted sticks in the air together whenever they came to an easy patch. (adverb clause telling when they lifted)
10. He had to wave the conch before he could make them hear him. (adverb clause telling when)

Wrapping Up

Questions to Discuss

- Why do you think Golding places so much emphasis on the nightmares the littluns have? (Answers may vary. Responses should indicate that students are beginning to understand that the problems the boys face on the island originate in the minds and imaginations of the boys themselves.)
- How do the older boys treat the younger boys? (Though they don't generally mistreat them purposefully or dangerously, some of the older boys are beginning to realize that there are no consequences for accidentally or intentionally mistreating the younger boys because there are no adults around.)
- How do the littluns treat one another? (They often pass the time with one another in relative peace because they have similar interests, but they aren't always kind to one another. The littlest one, Percival, is often bullied by the other littluns.)

Things to Review

Remind students that great writers tap into the imagination of readers by describing the experiences of all five senses.

Review noun, adjective, and adverb clauses with students.

Homework

For homework, students will read and answer questions about Chapter 5 and add to their STEAL character pages.

Reading and Questions

1. Ralph says "Things are breaking up," and he doesn't know why. Why do you think things are breaking up?

Answers may vary. Students may note that the longer the boys are away from the confines of rules, the less they can recall the advantages to order. They may also note that competing priorities (Ralph -- shelters and cleanliness, Jack -- meat, others -- playing) lead to tension and conflict.

2. What does Jack say about fear?

"Fear can't hurt you any more than a dream."

3. Piggy is not worried about ghosts. What is Piggy worried about?

Piggy is worried about the group members becoming frightened of one another. He is also worried that Jack will take over the group.