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Lord of the Flies

Education Pack

KS3+

This is a little teaser of what to expect from the full Education Pack which will be sent to all schools attending *Lord of the Flies* at Chichester Festival Theatre between 19 September - 11 October 2025.

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William Golding's

Lord of the Flies

Adapted for the stage by Nigel Williams

Warm Up Tasks

Intended as warm-up activities for practical approaches to studying the play, these short tasks are designed for GCSE students studying *Lord of the Flies* but are can be adapted for other ages or other texts.

Teachers may wish to use these activities in isolation or as part of more developed practical lessons.



Island Survival

This is a good one to raise the energy of the group and resembles the popular children's party game 'Pirate Ship'.

Ask the group to move around the space. They are schoolchildren on a desert island. Their chief issues commands for them to follow which must be obeyed! Make up whichever commands seem relevant but here's a set of suggestions:

Climb the mountain!	<i>Mime climbing fast on the spot with arms and legs.</i>
Pig on the loose!	<i>Get on all fours and snort/run around.</i>
Steal the conch!	<i>Rush to grab an object that represents the conch (eg a ball).</i>
Back to the beach!	<i>Run to a designated wall or marker.</i>
Ralph's meeting!	<i>Sit cross-legged, hands up, looking serious.</i>
Kill the pig!	<i>Circle up, chant and stomp rhythmically. (Echo "Kill the pig..." if appropriate.)</i>
Jack's tribe!	<i>Freeze in a strong, intimidating pose.</i>

Students must perform the **correct** action immediately. If they:

- Do the wrong action
- Are the last to complete a group challenge
- Or hesitate too long

Then they're "out" (or become wild and spend the game roaming and distracting). Play continues until **one** survivor is left — or a wild frenzy takes over!

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Observe and Reflect

- How did it feel to follow versus break the rules?
- What role did fear play in your choices?
- Which characters or moments from the novel came to mind?

Extension

Cast two members of your group as rival leaders: Jack and Ralph.

They can both give instructions to the group, which may be contradictory. What techniques can they use to build their following amongst the group?



We're going on a beast hunt!

A good activity to develop the sense of characters, relationships in the group, and ensemble work. An adaptation of the popular children's book '*We're going on a Bear Hunt*' by Michael Rosen.

- Introduce the setting: the group have crash landed on a desert island and are very, very hungry! They're setting off to catch a beast to eat.
- Instruct the group to move around the space neutrally at first and then slowly increasing the levels of hunger they each feel:
 - **Fancy a snack / feeling peckish**
 - **Late for lunch**
 - **Haven't eaten all day**
 - **Haven't eaten for 2 days**
 - **Famished and weak**

Encourage the group members to experiment with conveying their hunger physically: how does their posture change, how do they adapt the pace and gait of their walk, how does their breathing differ?

Return to neutral / still and introduce them to this adaptation of Michael Rosen's rhyme.

Read it through a few times (use a projector screen if available) and do some call and response so the students become familiar with it.

*We're going on a beast hunt.
We're going to catch a big one.
What a beautiful day!
We're not scared.*

*Uh-oh! A forest.
A deep, dark forest.
We can't go over it.
We can't go over it.
Oh no!
We've got to go through it!*

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Moving around the room once again, lead the group through a chorus of this rhyme. Students mime navigating the obstacle at the end of the poem. Teacher can change the obstacle each time to suit the text (forest, beach, storm, hanging vines, angry pig, etc). Teacher can experiment with volume, pace and tone of the poem.

Reintroduce the different states of hunger. Cycle through the rhyme and the associated actions in these different states.

Discussion

- How did it feel to embody these differing levels of hunger?
- How did it affect your energy and emotion, and that of the group?
- How did it make you feel towards the others?

Extend and challenge

Nominate one confident member of the group who knows the rhyme to 'lead' from within the group. They deliver the poem line-by-line while moving through the space. Other group members are required to follow and repeat line-by-line, mimicking the vocal tone and movement of the leader.

Encourage the leader to experiment with their vocal quality and their movement pace, direction, fluidity, etc while their group 'swarms' behind them as an ensemble. Swap leaders.

Want to go further?

Nominate a second leader as a rival. Both leaders deliver the rhyme and group members can choose who they follow (and can change allegiances whenever they want!). What makes a leader persuasive in joining their group? Does anyone want to volunteer to be the hunted beast?!

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Soundscaping

This is great to build the atmosphere of the island and to bring the menacing side of the island to life.

- Start by gathering in a circle and taking it in turns to make a sound they associate with the island (e.g. a pig snorting, animal screeches, waves on the shore, a boy shouting orders). Each time a student offers a sound to the group, the rest of the group repeat it back.
 - Optional inclusion of a gesture to accompany the sound.
- Take a few turns around the circle, giving the students the permission to adjust and adapt their sound each time to find one they like, encouraging them to play with volume, pitch, rhythm, repetition.
 - Allow some of the sounds to overlap to build a textured, layered sound.
- If you've been going one-by-one around the circle, relax the order in which students can make their sound. They can make it as frequently as they like. Some sounds may be rhythmic, and others will be intermittent.
 - If this becomes too disorderly then you can nominate a member of the group as the 'conductor' who stands in the middle of the circle to orchestrate the sound.



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- Pause the soundscape. Ask the students to find a place in the room where they will be based for the next activity. They may wish to put themselves near someone with a complementary sound or be totally isolated.
 - If appropriate, a small number of students might even have roaming sounds (birds cawing, for example).
- Invite volunteers to take a blindfolded, sonic tour of the island one by one. Each volunteer chooses someone they trust to guide them through the soundscape with their eyes shut. The rest of the group creates the soundscape of the island to bring it to life. There should be a rich, textured, layered soundscape for participants to enjoy.

Discussion

- How did the group's soundscape fit your expectations of the island?
- Were there any sounds that were especially effective or evocative?
- What was the experience of the blindfolded visitor to the island?
- Did the activity give you any new understanding or appreciation for the children on the island?

Extend and challenge

Adapt the soundscape collaboratively to reflect the changing tone or mood of the novel. Uncertainty and optimism to begin with, becoming darker as the story progresses. The teacher may wish to narrate some key events from the novel to give the soundscape some structure. Encourage the students to carefully consider their sound so it reflects the tone of the novel.

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