

Dialectical Journal Instructions for *Lord of the Flies*

Create a typed document that contains two columns. The left column will contain a key passage from the text. The right column will reflect your engagement with the passage; your right column response requires you to engage with the text in a way that goes beyond simply reading the lines of the text and understanding the plot.

YOU MUST COMPLETE ONE DIALECTICAL JOURNAL ENTRY FOR EACH CHAPTER OF *LORD OF THE FLIES*.

After each right column reflection you write, label your reflection using the following codes:

(Q) Question – Often, key passages lead us to deeper questions about the text or clear.

(C) Connection – make a connection to your life, the world, or another text

(P) Prediction – anticipate what will occur based on what’s in the passage

(CL) Clarification – answer earlier questions or confirm/disaffirm a prediction

(R) Reflection – think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just the way things work?

(E) Evaluation - make a judgment about the character(s), their actions, or what the author is trying to say

Below, you will see examples of higher level responses. These are the models you should try to emulate. I expect your responses to reflect deeper engagement with *Lord of the Flies*. Once again, you must write one entry for each chapter of *Lord of the Flies*.

<p>Thirty-five thousand feet above the Atlantic Ocean and half an hour from Washington, D.C., a first class passenger on an inbound flight from London began to sweat. Subtle at first; almost imperceptible. A fine sheen on his forehead followed by a trickle down his cheek. The young man shifted in his seat. He zipped up his jacket. His sweating intensified. He gripped the arm rests and began to mumble to himself. Silent words spoken in a foreign language. The passenger across the aisle didn’t recognize the words. They sounded Arabic to Dr. Cooper McKay, but he couldn’t be sure. Success in Dr. McKay’s medical specialty hinged on close observation, and on this early morning flight, he recognized that something was wrong.</p> <p>Russell, Stephen. <i>Command and Control</i>. Blue Jay Media Group, 2014, p.1.</p>	<p>The subject matter, a man speaking Arabic on a plane and acting suspiciously, immediately gets my (and other readers') attention. The short, choppy sentences contribute to the intensity of the mood. This is a great hook, and I’m definitely excited about reading further. Since the book is billed as a “Cooper McKay thriller,” I assume that Dr. McKay will be integral to disarming the tension in this scene.</p>
<p>Atticus shook his head at me again. “But he’s gone and drowned his dinner in syrup,” I protested. “He’s poured it all over—”</p>	<p>This scene, when Walter Cunningham comes to the Finch home to eat lunch, illustrates Scout’s blunt speech and her inability to hide</p>

It was then that Calpurnia requested my presence in the kitchen.

She was furious, and when she was furious Calpurnia's grammar became erratic.

When in tranquility, her grammar was as good as anybody's in Maycomb. Atticus said Calpurnia had more education than most colored folks. When she squinted down at me the tiny lines around her eyes deepened. "There's some folks who don't eat like us," she whispered fiercely, "but you ain't called on to contradict 'em at the table when they don't. That boy's yo' comp'ny and if he wants to eat up the table cloth you let him, you hear?"

"He ain't company, Cal, he's just a Cunningham—" "Hush your mouth! Don't matter who they are, anybody sets foot in this house's yo' comp'ny, and don't you let me catch you remarkin' on their ways like you was so high and mighty! Yo' folks might be better'n the Cunninghams but it don't count for nothin' the way you're disgracin' 'em— if you can't act fit to eat at the table you can just set here and eat in the kitchen!"

Lee, Harper. *To Kill a Mockingbird*. Harper perennial Modern Classics Edition, Harper Collins, 2002. Kindle E-book, p.27.

how she feels. When Walter pours syrup all over his food, Scout watches in amazement then disgust.

I began to sense a class consciousness earlier, but this scene, and particularly this passage, illustrates the complications of class, and even race, in Maycomb. Calpurnia's scolding serves to remind Scout that a person's level in society "don't count for nothin'" if you treat people poorly.

The fact that Calpurnia, the African-American maid, has to remind Scout of the proper behavior hints at one of the possible themes of the novel. I haven't read far enough into the text yet to be sure, but I assume that Scout will struggle with learning how to behave in this culture that requires everyone to behave a certain way; I suspect Scout will have trouble because she does not seem to know the rules.