Columbus City Schools
English Language Arts Curriculum
Reading

Course/Grade English 10	**Genre/Text Selection** Drama *Antigone* by Sophocles	**Pacing** 25 days

Reading: Text complexity and the growth of comprehension

The Reading standards place equal emphasis on the sophistication of what students read and the skill with which they read. Standard 10 defines a grade-by-grade "staircase" of increasing text complexity that rises from beginning reading to the college and career readiness level. Whatever they are reading, students must also show a steadily growing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts. (CCSS, Introduction, 8)

Note on range and content of student reading

To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students' own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS, College and Career Readiness Anchor Standards for Reading, 35)

An integrated model of literacy

Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research. (CCSS, Introduction, 4)

Research and media skills blended into the Standards as a whole

To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today's curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)

Strands/Topics
Standard Statements

Reading Literature/Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Reading Literature/Craft and Structure

4. 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).
5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Reading Literature /Integration of Knowledge and Ideas

7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).
9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Reading Informational Texts/Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

Reading Informational Texts/Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

Reading Informational Texts/Integration of Knowledge and Ideas

7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.
9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

Reading Informational Texts/Range of Reading and Level of Text Complexity

10. By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9-10 text complexity band independently and proficiently.

Writing/Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Writing/Research to Build and Present Knowledge

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
   a. Apply *grades 9-10 Reading standards* to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").
   b. Apply *grades 9-10 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").

Writing/Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening/Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
   a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
   b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
   c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
   d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Speaking and Listening/Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Language/Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
   a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
   b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).
   c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
   d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
   b. Analyze nuances in the meaning of words with similar denotations.
6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Instructional Strategies

Day 1: Concept Formation
Introduce Big Question: To what extent does experience determine what we perceive?

1. Show students a Rorschach ink blot. (These images are readily available on the web. Simply perform a Google image search for "Rorschach.")
2. Ask students to write a brief description of what they see. Make sure they include an explanation of their interpretation that includes details from the image.
3. Have students share their responses in small groups of 3.
4. After several minutes, survey the whole class, asking groups for similarities and differences that came about in group discussions.
5. Explain to students that Rorschach ink blots were used by psychologists to determine emotional and mental findings about patients. The tests are one of the most common, and controversial, projected tests used in psychology. Patient responses were supposed to shed light on past experiences of the responder. (See further information at www.theinkblot.com.)
6. Ask students to perform a quick write in which they reflect on a life experience(s) that could have influenced their interpretation of the ink blot.

Day 2: Big Idea Exploration

1. Before students come into class, have five signs posted around the room with the following headings**: Blindness versus Sight, Natural Law, Citizenship versus Family Loyalty, Civil Disobedience, Fate versus Free Will.**
2. Pass out the handout "Topic Exploration." (See appendix.) Tell students that the handout contains quotes from famous philosophers such as Aristotle, Thoreau, and Plato. Ask them to read the statements and choose the category they believe best captures the big idea of each quote. Tell students not to worry if they do not understand each topic heading. We will discuss them as a class later.
3. After several minutes, read each statement on the handout one by one, and ask students to walk to the sign that matches the box they chose. Tell students that you will select students to provide reasoning and rationale for where they chose to stand.
4. At the end of class, ask students to return to their seats and review their initial responses. Ask them to mark any changes in their thinking. Tell students that although the play they are about to read was written in ancient Greek times, the ideas of the play are timeless and remain extremely relevant today.

HOMEWORK: Tell students to create working definitions for the five terms discussed in class today. They may use the web, dictionaries, other people, etc. The goal is to get students to create definitions that make sense to them.

Day 3: Establishing Relevance

1. Entrance Ticket: To gauge student understanding of the 5 key terms discussed yesterday, collect student homework while you ask them to write the 5 terms on a piece of paper and compose definitions from memory. (These instructions can be written on an overhead, typed and placed under an ELMO, or typed up on a handout. Choose the method that will work best for you and your situation.) While students do this, quickly file through the homework papers, looking for strong definitions. After several minutes, solicit responses from students orally. Make sure to cite and repeat accurate definitions, while encouraging students to respond to each other. (Example: "Keyana, what do you think about Ismail's definition?") Additionally, take notes of student responses for the class to see, and ask students to add to their original definitions.
2. Ask students to reflect on the five topics and choose one that they can connect with personally. (Example: When have you felt that you had

no options or choices? When have you felt like a punishment was unjust? When have you made a conscious decision to disobey someone in authority even though you knew you would pay severe consequences?) Allow students the rest of class to write and instruct them to complete the writing for homework.

Day 4: Text to World Connections

1. Silent Conversation: Ask students to find a partner with whom to exchange last night's writing. Tell students to read and respond to their partner's writing. Instruct students to try to identify the topic of the narrative writing. Tell students to underline and circle key words and phrases that support their characterization of the writing topic. When they are done, tell them to pass the paper back to the writer. Ask students, "Did your partner correctly identify your topic?"
2. Tell students that they will be reading an article from *TIME* magazine. Again, reinforce that although *Antigone* was written long ago, the issues and ideas it contains are timeless. Pass out the essay (appendix) and read the article aloud to students, asking them to follow along.
3. Have students silently re-read the article and complete the annotation questions (appendix). Whatever they do not finish in class is homework.

Day 5: Reading with a Focus

1. Begin class by using the annotation questions from last night's homework as discussion questions. Use the classroom discussion to formatively assess student understanding. You may or may not want to reveal to students that in May of 2011, the Supreme Court decided to rule in favor of the Westboro Baptist Church.
2. Pass out the handout—"Everything Old is New Again" (appendix). Assign each student a focus while reading. (Example: #1=Civil Disobedience, #2=Blindness vs. Sight, etc.) Tell students they will be re-reading the article, looking for textual examples that relate to or explore their topic.

Day 6: Jigsaw Activity

1. Put students in small groups, making sure each group contains a student from each of the 5 topics. Ask students to share and take notes on each other's findings—give them 15 to 20 minutes.
2. Tell small groups that you will be asking random group members to share aloud during the subsequent whole class discussion. **Each group member needs to be prepared to share on each topic**. Tell students you will assess their ability to apply the topics to the reading by the verbal contributions of group members.
3. Pass out "Topic Tracker" (appendix). Explain to students that they will each have a focus as they read the play. Make sure to review the model provided on the handout to ensure student understanding (appendix). Tell students that although they will be provided some class time to complete the handout, working on handout completion will be a standing homework assignment until the completion of the play.

Day 7: Readers' Circle **(NOTE: For a majority of these lesson plans, it will be helpful—but not necessary—for students to have photocopied versions of the text. Yes, this requires more time upfront on your part, but it will encourage students to mark directly on and truly interact with the text.)**

1. Begin reading *Antigone.* See handout—"Discussion: *Antigone* Prologue" (appendix). Students should be arranged in a circle. Pass out copies of the Prologue (appendix). Select six readers to be Antigone 1, 2, 3 and Ismene 1, 2, 3. Make sure the students you select to read are not necessarily the strongest readers. The point of this activity is to encourage engagement with and familiarity with the text. Follow the

instructions on the handout as you walk students through the three readings of the prologue. You may ask the students the questions on the "Discussion" handout verbally, or you may want to make and distribute copies. Do what works best for you and your students.
2. Make sure you partner students to complete the 4th reading of the prologue. Have them complete the exit ticket at the bottom of the "Discussion" handout to assess comprehension.

Day 8: Paraphrasing
1. Call on random students and ask them to recall important items from yesterday's reading.
2. Tell students to turn to page 818. Explain the function of the chorus. Say something like, "First of all, the Chorus and Choragos are like a sports commentator. They're the experts of the story, even though they're standing by and doing nothing. This adds to the dramatic irony of the play. They often know more than the characters themselves but are not able to change anything. Choragos, the leader, can also be seen as a wise adviser to King Creon. Both reflect on the characters and give insightful information."
3. Read the parados aloud to students or ask for student volunteers to read the parados. Pass out "Paraphrasing: It's All Greek to Me" (appendix). Have students number off and paraphrase their assigned section. Make sure you review the model to ensure student understanding. Additionally, do section #1 as a class, modeling appropriate paraphrasing techniques (appendix).
4. Put students in small groups to negotiate, discuss, and revise their interpretations. They will need to turn in the paper before they leave.

HOMEWORK: Remind students to work on their Topic Tracker handouts.

Day 9: Scene 1
1. Pass out the "Paraphrase Check" (appendix). Ask student groups to read the paraphrases they completed in class yesterday. As they do so, the students write the paraphrases on the handout. Then review what has been written to revise if need be.
2. Ask students what the subject matter of the chorus section is. Ask them to make inferences as to the significance of this. (The chorus speaks about the battle of Thebes. They echo the sentiments of the people of Thebes in that they are angry at Polyneices; they view him as a traitor.) Ask students if they agree or disagree with this characterization of Polyneices.
3. Tell students to turn to page 819. Tell students that they will be reading the play in an unusual way. Moving around the room, each student will read until a "stop" punctuation mark—semi-colons and periods. Commas are NOT stop punctuation marks. Read lines 1-62 on pages 819 and 820. After the initial reading, ask students to show with their fingers their level of comprehension, 1-10. (Most students will be 1-3s.) Tell students that you are going to read again. This time, the goal should be to create more flow and fluency between readers. Read the passage a second time. Again, ask students to show their level of comprehension with their fingers.

HOMEWORK: Remind students to work on their Topic Tracker handouts.

Day 10: Student-led Text Dependent Questions
1. Ask students to take their Topic Trackers out. Give students "Entrance Ticket Scene 1" (appendix) and walk around the room, checking and conferencing with individual students about their progress on their Topic Trackers.
2. Have a class discussion, using the entrance ticket as a guide. Instead of asking the questions, assign particular students to read and facilitate the class discussion.

Day 11: Denotation, Connotation, Stress and Inflection

1. Write the following words on the board: ***thin, woman, man***. Have students create a list of synonyms for each. Ask students: What are the differences in meaning between the words in a given list? (For example: skinny, thin, trim, etc.) Which are more powerful? Why?
2. Define **denotation** (the dictionary meaning of a word; objective) and **connotation** (the cultural or emotional associations that a word carries; subjective). Ask students how a word gains power through connotation.
3. Now write the following sentence on the board:
   As long as I am King, no traitor is going to be honored with the loyal man.
   Ask students for a list of synonyms for the words ***traitor*** and ***loyal***. Rewrite the sentence a number of times using the synonyms. For example:
   As long as I am King, no spy is going to be honored with the trustworthy man.
   As long as I am King, no defector is going to be honored with the devoted man.
   Discuss how the denotations and connotations of these replacement synonyms might affect our understanding of the sentence.
4. Write the following sentence on the board:
   That is my will. Take care that you do your part.
5. Define **stress**, the relative force with which a word is spoken. Have the students read the sentence aloud, each time stressing a different word: ***That, my, will, care, you, your, part***. Discuss how the meaning of the sentence changes when a different word is stressed. (For example, "*That* is my will" stresses what the speaker has ordered. "That is *my* will" stresses the speaker's desire to have his/her desires followed.)
6. Write the following sentence on the board:
   This is my command, and you can see the wisdom behind it.
   Define **inflection:** a change in pitch or tone of the voice. Have two students read the sentence. The first student's voice should rise as she reads, implying a question. The second student's voice should go down as he reads, implying a statement. Discuss the differences in meaning between the two readings. (The first might imply that the speaker is unsure of his command; perhaps he is fearful that others might disobey. The second convinces the speaker and the listener that the speaker is sure of himself; it implies confidence and strength.)
7. Ask students to read the part of Creon and Choragos in Scene 1, lines 1-62 on pages 819 and 820. Ask them to come to the front of the class for the reading. As they read, ask the class to make notes on where the performers could add meaning through stress and inflection, reminding students that a majority of communication in non-verbal.

HOMEWORK: Tell students to read the rest of Scene 1 (lines 63-163 on pages 821-823). Ask them to write a 4-bullet summary of the scene, with each bullet representing an important plot point from the section. Remind students to work on their Topic Trackers.

Day 12: Living Pictures

1. Ask students to silently read lines 63-163 on pages 821-823 of their textbooks. Tell students to draw simple emotocons (☺ ☹) to note how the speakers' faces might look as they speak and hear lines in the section. As students annotate the text, walk around the room to check last night's homework, checking for comprehension.
2. Tell students to find a partner or assign partners. Tell students they will exchange notes with their partner, looking for similarities and differences.
3. Lead students through a brief review of the scene to ensure student understanding. Make sure that your questions encourage students to use

textual evidence to support their answers. (How is the sentry feeling before he delivers his news to Creon? How do you know?)

4. Tell students to choose the role of Creon or Sentry in their partnership. Their task will be to choose a pivotal place in the reading to represent in a tableau vivant or "living picture." Tell students that they will not be allowed to speak, but rather use their whole bodies—especially the face—as well as physical proximity—where they stand in relation to one another—to communicate the written words they select.
5. Give students 5 minutes to select lines and rehearse. After five minutes, tell students to find another set of partners. On the count of three, one set of students is to freeze into their tableau vivant. The other partnership is to guess the lines represented, writing their answer on a half-sheet of paper. Be sure to tell students to link their answers to textual evidence. (e.g., "The way Kayla has crouched her shoulders makes me think she is afraid.")
6. Collect the half sheets as an exit ticket, reviewing to monitor student understanding and analysis of the scene.

Day 13: Close Reading—Ode I

1. As a class, read Ode I, on pages 824 and 825 of the textbook (lines 1-24).
2. Ask students to take out a piece of paper and number them off 1-4. Tell students to draw a scenic picture that represents their assigned stanza. Make sure to tell the students that the emphasis is not on artistic talent, but rather on their ability to support their pictures with textual connections. (Note: Depending on your students, you may want to model a drawing yourself for stanza 1—lines 1-6. You might have a stick figure with arms upheld in a victory sign, standing on a mountain in the ocean. You might include a plowed field with horses laboring.)
3. As students draw, walk around the room, asking them questions that lead them back to the text.
4. After several minutes, ask students to group themselves, making sure each stanza is represented. Ask them to share and discuss their drawings.
5. Ask students to respond in writing to the following questions. Remind them to draw their answers from the text.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
Chorus. **(Q1)** Numberless are the world's wonders, but none More wonderful than man; the stormgray sea Yields to his prows, the huge crests bear him high; Earth, holy and inexhaustible, is graven With shiny furrows where his plows have gone Year after year, the timeless labor of stallions. The lightboned birds and beasts that cling to cover, The lithe fish lighting their reaches of dim water, All are taken, tamed in the net of his mind; The lion on the hill, the wild horse windy-maned, Resign to him; and his blunt yoke has broken The sultry shoulders of the mountain bull.		**(Q1)** What are the first three stanzas of the ode about? *It celebrates man's greatness—physically and intellectually.*

Words, also, and thought as rapid as air, He fashions to his good use; statecraft is his, And his the skill that **deflects** the arrows of snow, The spears of winter rain: from every wind He has made himself secure—from all but one; **(Q2)** In the late wind of death he cannot stand. **(Q3)** O clear intelligence, force beyond all measure! O fate of man, working both good and evil! When the laws are kept, how proudly his city stands! When the laws are broken, what of his city then? Never may the anarchic man find rest at my hearth, Never be it said that my thoughts are his thoughts. **(Q4)** **(Q5)**	**deflects**—(verb) turns or makes go to one side	**(Q2)** At what point in the ode is a possible downfall first suggested? *End of stanza 3, lines 17-18* **(Q3)** What is that downfall? *Death* **(Q4)** How is the fourth stanza different from the rest? *It speaks of the ability of man to do both good and evil, to follow and break laws.* **(Q5)** What is the chorus's attitude toward loyalty to the state? *They believe that loyalty to the state and obedience to laws are good, and that chaos and destruction will result when people do not follow the law.*

6. Collect student writings and review them for accuracy. You may choose to review answers with students today in class, or wait until the beginning of class tomorrow.

HOMEWORK: Remind students to work on their Topic Trackers.

Day 14: Characterization

1. Write the terms **protagonist** and **antagonist** on the board. Ask students to define them. (The protagonist is the leading character, hero, or heroine of a literary work. The antagonist is the principal character who is opposed to the protagonist, often working against him/her).
2. Tell students to write about a time in their life when they identified with either role. (Note: When asking students to write about personal life events, it is always good practice to share and model this yourself. Sharing your own writing will not only model effective writing strategies, but also encourage student trust and risk-taking in the classroom.)
3. Ask students to share their writings with someone in the room. You may choose to ask students to share writings with the whole class.

4. Tell students that their reading focus for the day (Scene 2, lines 1-136) will be to identify Antigone and Creon as protagonist and antagonist, using textual evidence to support their claims.
5. Ask or assign students to come up and act and read the parts of Sentry, Creon, and Antigone. Stop at line 60 and ask text-dependent questions. (e.g., "Where is Antigone standing while Creon and the Sentry talk?" "Why do you think Creon makes the decision to speak to the Sentry first?" "Summarize the Sentry's account of the crime." "What does Antigone's first response to Creon suggest about how she is feeling at this point in time?")
6. You may wish to select different student actors or continue with the same ones as you read to line 136. Continue to ask students text-dependent questions. Make sure students are using lines from the text.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
Creon. [To Antigone] Tell me, tell me briefly: Had you heard my proclamation touching this matter? **Antigone.** It was public. Could I help hearing it? **(Q6)** **Creon.** And yet you dared defy the law. **Antigone.** I dared. It was not God's proclamation. That final Justice **(Q7)** That rules the world below makes no such laws. Your **edict**, King, was strong, But all your strength is weakness itself against The immortal unrecorded laws of God. They are not merely now: they were, and shall be, Operative forever, beyond man utterly. I knew I must die, even without your decree: I am only mortal. And if I must die Now, before it is my time to die, Surely this is no hardship: can anyone Living, as I live, with evil all about me, Think Death less than a friend? This death of mine Is of no importance; but if I had left my brother Lying in death unburied, I should have suffered. Now I do not.	**edict**—(noun) public order; decree	**(Q6)** Did Antigone know about Creon's orders? *Yes* **(Q7)** What authority does Antigone call upon to justify her actions? *God*

You smile at me. Ah Creon, Think me a fool, if you like; but it may well be That a fool convicts me of folly. **(Q8)** **Choragos.** Like father, like daughter: both headstrong, deaf to reason! She has never learned to yield. **(Q9)** **Creon.** She has much to learn. The inflexible heart breaks first, the toughest iron Cracks first, and the wildest horses bend their necks At the pull of the smallest curb. Pride? In a slave? This girl is guilty of a double insolence, Breaking the given laws and boasting of it. Who is the man here, She or I, if this crime goes unpunished? Sister's child, or more than sister's child, Or closer yet in blood—she and her sister Win bitter death for this! [To Servants] Go, some of you, Arrest Ismene. I accuse her equally. **(Q10)** Bring her; you will find her sniffling in the house there. Her mind's a traitor: crimes kept in the dark Cry for light, and the guardian brain shudders; But how much worse than this Is **brazen** boasting of barefaced anarchy! **Antigone.** Creon, what more do you want than my death? **Creon.** Nothing. That gives me everything. **Antigone.** Then I beg you: kill me. This talking is a great weariness: your words Are distasteful to me, and I am sure that mine Seem so to you. And yet they should not seem so: I should have praise and honor for what I have done.	**brazen**—(adjective) shameless; bold	**(Q8)** What insult does Antigone give Creon at the end of her speech (lines 82-84)? *She calls him a fool.* **(Q9)** What does the chorus think of Antigone? *The chorus believes that she is just like her father (Oedipus)—too stubborn for her own good.* **(Q10)** Who else does Creon hold guilty for this crime? *Antigone's sister, Ismene*

All these men here would praise me Were their lips not frozen shut with fear of you. Ah the fortune of kings, Licensed to say and do whatever they please! **Creon.** You are alone here in that opinion. **Antigone.** **(Q11)** No, they are with me. But they keep their tongues in leash. **Creon.** Maybe. But you are guilty and they are not. **Antigone.** There is no guilt in reverence for the dead. **Creon.** But Eteocles—was he not your brother too? **Antigone.** My brother too. **Creon.** And you insult his memory? **Antigone.** [Softly] The dead man would not say that I insult it. **Creon.** He would: for you honor a traitor as much as him. **Antigone.** His own brother, traitor or not, and equal in blood. **Creon.** He made war on his country. Eteocles defended it. **Antigone.** Nevertheless, there are honors due all the dead. **Creon.** But not the same for the wicked as for the just. **Antigone.** Ah Creon, Creon, Which of us can say what the gods hold wicked? **Creon.** An enemy is an enemy, even dead. **Antigone.**		**(Q11)** What does Antigone mean when she says, "…they keep their tongues in leash"? *The men would agree with Antigone if they were not so afraid of Creon. When they "keep their tongues in leash," Antigone means that they do not speak their thoughts.*

It is my nature to join in love, not hate. **Creon.** [Finally losing patience] **(Q12)** 135 Go join them, then; if you must have your love, Find it in hell!		**(Q12)** Why does Creon finally lose his patience? *Antigone speaks of love for her brother.*

7. As an exit ticket, ask students to make a T-chart on a half sheet of paper. On one side, they are to write the word protagonist. On the other side, they are to write the word antagonist. Ask them to place Antigone and Creon in the categories they see fit. Under the characters' names, ask students to list details from the day's reading that will support their characterization of the two.

HOMEWORK: Tell students to read the rest of Scene 2, lines 137-187. Ask them to summarize Antigone's treatment of Ismene, and then write if Antigone's words create sympathy or hostility towards her character. Ask students to speculate as to Sophocles' decision to characterize Antigone this way.

Day 15: Tone

1. Create a PowerPoint presentation that includes photos of actors' portrayals of Antigone and Creon. (These images are readily available on the web by doing a Google image search.) Ask students to choose an image they believe best captures each character. Make sure to reinforce the text by asking students to connect their opinions to events and details from the text.
2. To monitor last night's homework assignment, ask students, "Who is Haimon?" (Creon's son, Antigone's fiancé) "What is Creon's punishment for Antigone and Ismene?" (Death)
3. Write the word **diction** on the board. Ask students what it means. (Word choice) Tell students that authors can use specific words to create mood and tone. Write the word **imagery** on the board. Ask students what it means. (Language that appeals to the senses.) Tell students that authors combine diction and imagery to communicate emotional feelings in the text. For example, write the words ***light, sun, warmth***, and ***green*** on the board. Ask students what kind of attitude the author might be trying to convey with these word choices. (Answer—One of hope and growth). Tell students that they will be reading the second Ode, on pages 831 and 832 and using diction and imagery to figure out what emotions Sophocles was trying to convey at this point of the play.
4. Tell students to have a pencil and paper out. After you read the ode aloud to them, ask students to write down specific words and images that stand out to them. When they are finished, ask them to trade papers with a partner. (Students often write down words such as vengeance, anger, damnation, black, darkness, sorrow, rage, burn, etc.)
5. Tell students to read their partner's list of diction and imagery, looking for a pattern that might link these words and images together. At the bottom of the list, ask students to infer what the mindset of the writer might have been when he wrote this ode: Happy? Sad? Angry? Hopeful? Judging?
6. Tell students to trade papers back. Lead a class discussion in which you ask students to share what they believe the tone of the ode to be. Make sure to encourage students to support their answers with textual evidence. (e.g., "The author seems to be feeling rather hopeless. Words such as *damnation* and *woe* make me think that. Additionally, images such as *burning embers*, *blind men*, and *spring of sorrow* also suggest the author was feeling rather bleak when he wrote this.")
7. Ask students to think back to the first ode. How is the second ode different? (The first ode celebrates what man can accomplish; in contrast, the second is about the evils that haunt a family.) Ask students to speculate why Sophocles has chosen to change his tone. What does this

suggest about his feelings towards the events in the play at this point?

HOMEWORK: Tell students to read Scene 3, lines 1-53. Tell them to characterize the relationship between Haimon and his father, Creon. Additionally, ask them to find lines that suggest the motivation behind Creon's orders at this point in the play. (Creon is motivated by his image and reputation: "Do you want me to show myself weak before the people?" (line 28) Creon is motivated by allegiance to the state and its laws: "Whoever is chosen to govern should be obeyed—must be obeyed, in all things, great and small." (lines 38-39) Remind them to keep working on their Topic Trackers.

Day 16: Argumentation

1. Tell students to write about a time they wanted something from someone in a position with more authority than they (e.g., a curfew extension from a parent or guardian, a grade change from a teacher, etc.). Tell them to describe the argumentative strategies they used to convince their audience (e.g., flattery, list of good deeds and behavior, etc.). While students write, circulate around the room, checking last night's homework.
2. Write the words **logos, ethos**, and **pathos** on the board. Ask students if they know what they mean. Tell students that another famous Greek, Aristotle, coined and defined these terms in his book *The Art of Rhetoric*. Tell students that the suffix *–os* stems from a Latin word meaning mouth or opening. (This makes sense since arguing deals with words, which come out of our mouths.) Next, tell students that the root *–eth* is Greek in origin, meaning custom or tradition. *Log* is also Greek, meaning thought, word or speech. *Path* is Greek as well, meaning feel or hurt. Ask students to speculate on what these three approaches to argument might mean. (Ethos is an ethical or moral argument. Example—what a particular group of people believe to be best or right. Logos is an argument created through logic. Example—a syllogism: Major premise: All mammals are warm-blooded. Minor premise: All black dogs are mammals. Conclusion: Therefore, all black dogs are warm-blooded. Pathos is an argument built on emotional appeal. Example—An advertisement for the humane society that shows pictures of puppies and kittens.)
3. Ask students to return to their narrative writing. Ask them to identify the appeal they used—logos, ethos, or pathos. Make sure you ask them to provide evidence from their writings to support their answers.
4. Tell students that they will be examining Haimon's speech to his father (pages 841-842, lines 54-94) in which he begs Creon to reconsider his orders.
5. You may wish to read to the students or have a student volunteer read and act the speech out in front of the class. Do what works best for you and your students.
6. After the first reading, tell students to select lines from Haimon's speech in which he uses logos, ethos, or pathos. [Examples: "I hope that I shall never want to say!—that you have reasoned badly." (Pathos—flattery); "They say no woman has ever, so unreasonably, died so shameful a death for a generous act" (Ethos—what the community thinks is morally correct); Haimon's analogy of the bending tree in lines 83-85. (Logic—making the comparison between a bending tree and Creon).
7. Tell students to finish reading Scene 3, pages 842-844, lines 95-162. Tell them to continue to fill in their Topic Tracker handouts.

Day 17: **Promptbooks—Close Reading**

1. As a reading check, ask students to write down what Creon's final words say regarding Antigone and her punishment. (She will be taken to the wilderness, locked in a vault of stone, and left to die. She may pray to the gods in vain.)
2. Read Ode III, lines 1-16, on pages 844-845.

3. Ask students what the subject matter of the ode is. (Answer—love) Be sure to ask students for textual evidence to support their claims.
4. Ask students why Sophocles would include this ode about love at this point in the play. What does it suggest? (Possible answers: The relationship between Haimon and Antigone will complicate Creon's plans, Antigone's love for her brother has led her to this point, etc.)
5. Tell students that they will be creating promptbooks and acting out Scene 4, pages 845-847. Have pre-assigned groups prepared. Groups should consist of at least 5 students, as you will need students to play the parts of Antigone, Creon, Chorus (2) and Choragos. In preparation for this assignment, you should also make copies of the scene. Students will need to mark and write on their scenes.
6. Explain to students what a promptbook is (An actor's copy of a play, marked with notes about performance—blocking, delivery of lines, setting, costumes, and so on). It may be helpful to show students an image of what a promptbook looks like (Google image search: "Promptbook").
7. Before asking students to create their own promptbooks, you will need to walk through what this kind of activity will look like. Pass out copies of Scene 2, lines 57-90, pages 826-827. As a class, walk students through the note-taking process. Keep a steady stream of questions going: Where should Antigone be standing? Creon? The chorus? Are any props needed? If so, what? Do the characters move? From where? To where? Where are they standing in relation to one another? At what volume is the character delivering his line? Should she whisper? Yell? How do their voices sound? What do their faces look like? What are they doing with their bodies? Make notes and instruct students to make notes as well.
8. Place students into groups, passing out copies of Scene 4. Give students the handouts with instructions and evaluations for the activity. See "Promptbooks" (appendix) and "Performance Evaluation" (appendix).
9. Give students the rest of class to work on reading and annotating the scene. Circulate around the room to ensure student comprehension.

Day 18: Give students the entire class period to work on their promptbooks and begin rehearsing their scene in preparation for tomorrow's performances.

Day 19: Student performances. Use rubrics to assess students. Additionally, ask them to self-assess after their performances.

Day 20: Allusion

1. Write the word allusion on the board. Ask if students know what it means. (A figure of speech that makes a reference to, or a representation of, people, places, events, literary work, myths, or works of art) Create a PowerPoint in which you use a large image of the book *Twilight*. (Google image search: *Twilight* Book Cover) Ask students if they can guess the allusion being used on the cover. (The apple is alluding to the forbidden fruit from the bible story of the Garden of Eden.) Tell students that the Christian bible, Shakespeare, and Greek mythology are the three most commonly alluded sources in western literature. Ask if they can think of examples of allusion from television, songs, film, art, etc.
2. Read Ode IV using your chosen method. Ask students to make notes and read the footnotes on page 848. Then point out to students that in Ode IV, Sophocles alludes to Danae, Dyras' son, the Implacable Sisters, King Phineus of Thrace, and to Ares, the god of war and violence. Ask students to write and respond to the following: Why and how do these "stories within stories" significantly expand the meaning of each stanza? (Possible answer: Each myth alluded to in the ode involves someone imprisoned like Antigone, either by the will of the gods or through the gods' failure to interfere. The first myth suggests that locking someone up cannot circumvent destiny. The second myth suggests

that terrible punishment awaits those who offend the gods. The third myth suggests that sometimes the gods allow innocent people to suffer unjust imprisonment and brutal crimes.)

HOMEWORK: Remind students that they will need their Topic Trackers soon. Make sure they are completing them as we work through the play.

Day 21: Scene 5—Close Reading

1. Ask students if they know who Teiresias is. (He is a blind prophet who appears in many Greek works.) Tell students that today's reading will introduce the character of Teiresias. Ask them what Sophocles might be doing by adding a new character so late in the play. (Possible answers—he is trying to build suspense, heighten tension. The introduction of a new character might represent a shift in events.)
2. Read Scene 5 (849-852) using your chosen method. Then have students individually answer the following questions.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
Teiresias. 1 This is the way the blind man comes, Princes, Princes, Lock-step, two heads lit by the eyes of one. **Creon.** What new thing have you to tell us, old Teiresias? **Teiresias.** I have much to tell you: listen to the prophet, Creon. **Creon.** 5 I am not aware that I have ever failed to listen. **Teiresias.** Then you have done wisely, King, and ruled well. **Creon.** I admit my debt to you. But what have you to say? **Teiresias.** This, Creon: you stand once more on the edge of fate. **Creon.** What do you mean? Your words are a kind of dread. **Teiresias.** 10 Listen, Creon:	**augury**—(noun) the	

I was sitting in my chair of **augury**, at the place Where the birds gather about me. They were all a- chatter, As is their habit, when suddenly I heard A strange note in their jangling, a scream, a Whirring fury; I knew that they were fighting, Tearing each other, dying In a whirlwind of wings clashing. And I was afraid. I began the rites of burnt-offering at the altar, But **Hephaistos** failed me: instead of bright flame, There was only the sputtering slime of the fat thigh-flesh Melting: the entrails dissolved in gray smoke, The bare bone burst from the welter. And no blaze! This was a sign from heaven. My boy described it, Seeing for me as I see for others. I tell you, Creon, you yourself have brought **(Q13)** This new calamity upon us. Our hearths and altars Are stained with the corruption of dogs and carrion birds That glut themselves on the corpse of Oedipus' son. The gods are deaf when we pray to them, their fire Recoils from our offering, their birds of omen Have no cry of comfort, for they are gorged With the thick blood of the dead. O my son, These are no trifles! Think: all men make mistakes, But a good man yields when he knows his course is wrong, And repairs the evil. The only crime is pride. Give in to the dead man, then: do not fight with a	practice of reading the future from omens, such as the flight of birds **Hephaistos**—(noun) god of fire and the forge	**(Q13)** According to Teiresias in lines 25-32, what is the "new calamity" that Creon has brought to Thebes? *The cursed vision (the anger of the gods for refusal to bury Polyneices) that Teiresias has.*

corpse— What glory is it to kill a man who is dead? Think, I beg you: It is for your own good that I speak as I do. You should be able to yield for your own good. **Creon.** It seems that prophets have made me their especial province. All my life long I have been a kind of butt for the dull arrows Of doddering fortunetellers! No, Teiresias: **(Q14)** If your birds—if the great eagles of God himself Should carry him stinking bit by bit to heaven, I would not yield. I am not afraid of pollution: No man can defile the gods. Do what you will, Go into business, make money, speculate In India gold or that synthetic gold from Sardis, Get rich otherwise than by my consent to bury him. Teiresias, it is a sorry thing when a wise man **(Q15)** Sells his wisdom, lets out his words for hire! **Teiresias.** Ah Creon! Is there no man left in the world— **Creon.** To do what?—Come, let's have the **aphorism**! **Teiresias.** No man that knows that wisdom outweighs any wealth? **Creon.** As surely as bribes are baser than any baseness. **Teiresias.** You are sick, Creon! You are deathly sick!	**aphorism**—(noun) brief saying	**(Q14)** How and why does Creon's attitude toward Teiresias change during the scene? *Creon becomes hostile and angry, leveling charges of corruption against the prophet (lines 46 – 55) because Teiresias has told Creon what he does not want to hear, that he should bury Polyneices.* **(Q15)** In lines 55-56, what does Creon accuse Teiresias of wanting from him? *Money*

Creon. As you say: it is not my place to challenge a prophet. **Teiresias.** Yet you have said my prophecy is for sale. **Creon.** The generation of prophets has always loved gold. **(Q16)** **Teiresias.** 65 The generation of kings has always loved brass. **Creon.** You forget yourself! You are speaking to your King. **Teiresias**. I know it. You are a king because of me. **Creon.** You have a certain skill; but you have sold out. **Teiresias.** King, you will drive me to words that— **Creon.** 70 Say them, say them! Only remember: I will not pay you for them. **Teiresias.** No, you will find them too costly. **Creon.** No doubt. Speak: Whatever you say, you will not change my will. **Teiresias.** 75 Then take this, and take it to heart! **(Q17)** The time is not far off when you shall pay back Corpse for corpse, flesh of your own flesh. You have thrust the child of this world into living night, You have kept from the gods below the child that is theirs;		**(Q16)** What does Creon's exchange with Teiresias reveal about Creon's view of himself and others? *Creon insults and threatens Teiresias and finally says, "you will not change my will" (line 74), revealing once again his belief that he is right and that he knows the will of the gods. The fulfillment of Teiresias' prophecy is foreshadowed through Creon's death, Haimon's death, or worse.* **(Q17)** What does Teiresias predict for Creon in lines 75-94? What crime has Creon committed to deserve this? *Creon will lose his son and his house will be cursed and full of sorrow. His crime is that he has left the living (Antigone) among the dead and kept the dead (Polyneices) from going below to his proper place.*

The one in a grave before her death, the other Dead, denied the grave. This is your crime: And the Furies and the dark gods of Hell Are swift with terrible punishment for you. Do you want to buy me now, Creon? Not many days, And your house will be full of men and women weeping, And curses will be hurled at you from far Cities grieving for sons unburied, left to rot Before the walls of Thebes. These are my arrows, Creon: they are all for you. [To Boy] But come, child: lead me home. Let him waste his fine anger upon younger men. Maybe he will learn at last To control a wiser tongue in a better head. **Choragos.** The old man has gone, King, but his words Remain to plague us. I am old, too, But I cannot remember that he was ever false. **Creon.** That is true…It troubles me. Oh it is hard to give in! but it is worse To risk everything for stubborn pride. **Choragos.** Creon: take my advice. **Creon.** What shall I do? **Choragos.** Go quickly: free Antigone from her vault **(Q18)**		**(Q18)** What does the Choragus tell Creon that he must do to prevent this?

And build a tomb for the body of Polyneices. **Creon.** 105 You would have me do this? **Choragos.** Creon, yes! And it must be done at once: God moves Swiftly to cancel the folly of stubborn men. **Creon.** It is hard to deny the heart! But I **(Q19)** 110 Will do it: I will not fight with destiny. **Choragos**. You must go yourself, you cannot leave it to others. **Creon.** I will go --Bring axes, servants: Come with me to the tomb. I buried her, I 115 Will set her free. Oh, quickly! My mind misgives— The laws of the gods are mighty, and a man must serve them To the last day of his life!		*They tell Creon to free Antigone and give Polyneices a proper burial.* **(Q19)** How do we know that Creon is going against his own judgment? *He says that it is hard to go against what he believes is right in his heart, but he cannot fight destiny.*

HOMEWORK: Remind students that they will need their Topic Trackers soon. Make sure they are completing them as we work through the play.

Day 22: Paean

1. Explain to students that a paean is a hymn of praise. This particular paean is sung as Antigone proceeds to her tomb. This paean is also a cry for help to the god, Dionysus. The people of Thebes are attempting to pray to the gods to restore the wrongs that Creon has done. Cite Teiresias's words from the previous scene: "The gods are deaf when we pray to them, their fire recoils from our offering…" (lines 29-30).
2. Ask students to write about a prayer, song, or ritual they use in their own life in times of strife or trouble. Have students share with a partner with whom they are comfortable.
3. Ask the class to partner with someone and read the paean on page 852 aloud. Tell them they will be making musical liner notes to signal how the song is to be sung. (It may be helpful to have a piece of music already marked up to show students; images are readily available on the web. Most students are familiar with songs rising in tone and volume, even if they do not know the formal terms of crescendo, decrescendo,

etc.)
4. Give students 10-15 minutes to work together.
5. Conduct a class discussion in which you ask students to articulate why they made the choices they did. (Example: Why did you decide to make the climax occur at line 17? Why do you have the second "God of many names" said in a whisper? etc.)

HOMEWORK: Remind students that they will need their Topic Trackers soon. Make sure they are completing them as we work through the play.

Day 23: Exodus (**NOTE: In order to make this lesson work, you will need to give students photocopies of the text, pages 854-858.)**
1. Ask students to write a prediction about what they think will happen in the final scene of the play. (Most students will write about a tragedy of some kind.) Explain to students that the commonalities in their predictions were based on previous events in the play—this technique is called ***foreshadowing***. Ask students to cite specific lines or events that support their predictions.
2. Tell students you will be acting out the final scene of the play. You will need students for the parts of: Messenger, Choragos (4-5 students), Eurydice, Creon, and possibly a dead Haimon—your call☺. Tell the rest of the class that as students are acting out the scene, they will be focusing on one student to give specific feedback to. Pass out the handout "Exodus: Antigone" (appendix).
3. Have students act out the scene as their peers mark in the text. Do this two times.
4. Allow the actors time to meet with their peers to get feedback on how to improve their performance.

HOMEWORK: Remind students that they will need their Topic Trackers soon. Make sure they are completing them as we work through the play.

Day 24: Exodus
1. Allow student actors 5 minutes to meet with their peers.
2. Act out the scene again. Ask students to reflect on what worked in the scene.
3. Review the term **tragic hero** with students. Ask who they believe was the tragic hero of the play, using textual evidence to support their claims. Take notes for them on the overhead.

HOMEWORK: Remind students that they will need their Topic Trackers tomorrow. Make sure they are completing them as we work through the play.

Day 25: Small Groups—Topic Trackers
1. Allow students time to meet with peers that focused on the same topic as they did. While they meet, walk around the room to facilitate conversations, answer questions, and push students to explore their inferences through textual evidence.

Instructional Resources

- *Literature Language and Literacy,* Grade 10, *Antigone,* Pearson Education Inc., 2010
- www.theinkblot.com
- signs denoting the following themes: blindness vs. sight, natural law, citizenship vs. family loyalty, civil disobedience, fate vs. free will

- PowerPoint presentation that includes photos of actors' portrayals of Antigone and Creon (Google image search for photos)
- Google image search: *Twilight* book cover
- *Writing and Grammar,* Grade 10, Pearson Education, Inc., 2008

Integration of Knowledge and Ideas (Strategies for Diverse Learners)

- http://www.ohiorc.org/adlit/InPerspective/Issue/2007-02/Article/feature.aspx "Differentiation at the Secondary Level" by Rick Wormeli
- http://www.teachertube.com/viewVideo.php?video_id=269016 video adaptation of Prologue and Parados; *Antigone* for TV 1984 (10:44)

Professional Articles

- http://www.ncte.org/library/NCTEFiles/Resources/Journals/CC/0221-sep2012/Chron0221PolicyBrief.pdf "Reading Instruction for *All* Students"
- http://www.ncte.org/library/NCTEFiles/Resources/Journals/CC/0201-sep2010/CC0201PolicyBrief.pdf "Fostering High Quality Formative Assessment"
- http://www.readwritethink.org/files/resources/lesson_images/lesson1132/EJ0964Have.pdf "I'll Have Mine Annotated, Please: Helping Students Make Connections with Text"

English Language Arts Connections

Writing	Language	Speaking and Listening
Incorporate Writing Standards as students read and comprehend complex literary and informational texts. http://www.corestandards.org	Incorporate Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. http://www.corestandards.org	Incorporate Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. http://www.corestandards.org

Appendix

TOPIC EXPLORATION: Read the following quotes. Then, mark the category that you believe fits the quote.

Quote	Fate vs. Free Will	Blindness vs. Sight	Natural Law	Civil Disobedience	Citizenship vs. Family Loyalty
"It is not always the same thing to be a good man and a good citizen."					
"All persons ought to endeavor to follow what is right, and not what is established."					
"The Law is Reason free from Passion."					
"The only stable state is the one in which all men are equal before the law."					
"The weak are always anxious for justice and equality. The strong pay no heed to either."					
"Even when laws have been written down, they ought not always to remain unaltered."					
"Choice not chance determines your destiny."					
"Unjust laws exist; shall we be content to obey them, or shall we endeavor to amend them, and obey them until we have succeeded, or shall we transgress them at once?"					
"If, then, there is some end of the things we do, which we desire for its own sake (everything else being desired for the sake of this), and if we do not choose everything for the sake of something else (for at that rate the process would go on to infinity, so that our desire would be empty and vain), clearly this must be the good and the chief good."					
"Every craft and every investigation, and likewise every action and decision, seems to aim at some good; hence the good has been well described as that at which everything aims."					
"For man, when perfected, is the best of animals, but, when separated from law and justice, he is the worst of all; since armed injustice is the more dangerous, and he is equipped at birth with the arms of intelligence and with moral qualities which he may use for the worst ends."					

Saturday, Oct. 09, 2010

Should the Highest Court Protect the Ugliest Speech?

By Sean Gregory

This is Matt's day, Albert Snyder kept telling himself that March morning in 2006, hours before he laid his only son to rest. *This is about Matt. Concentrate on Matt. Ignore them.*

"Them" were the seven protesters he had been warned about who were planning to picket his son's funeral. They had never met Lance Corporal Matthew Snyder. They didn't know much about him except that he had been killed in Iraq the week before. And yet they had flown more than 1,000 miles (1,600 km) to brandish signs saying things like "You're going to hell," "God hates fags" and "Thank God for 9/11." The 70 members of Westboro Baptist Church in Topeka, Kans., stage protests at military funerals around the country because they believe God is punishing troops for America's tolerance of homosexuality--even when those killed, like Matt, were not gay--and that all of God's judgments must be celebrated.

Al Snyder rerouted the funeral procession so his family wouldn't have to see the protesters, among them a 13-year-old girl with a blond ponytail who held a sign that said, "Thank God for dead soldiers." He wanted to spend the day thinking about his son, remembering Matt as the funny 20-year-old kid whose ears stuck out of his Marine cap. Or as a 3-year-old demanding a black little sister because he loved Rudy Huxtable on *The Cosby Show*.

But Snyder couldn't concentrate during the funeral. He kept wondering how much of the protest the 1,200 mourners had seen as they drove to the church in Westminster, Md. Later that day, at the home of Snyder's parents, someone flicked on a news report about Matthew's funeral. Snyder saw the protest signs. He heard Fred Phelps, founder of the Westboro church--most of its members are his relatives--spewing more hate. "Turn it off! Turn it off!" someone yelled. Too late.

Now, more than four years later, Snyder is still stuck on the day of Matt's funeral. "Every time I think of him, I think of these a_____," says Snyder. "I have to think of the shock that was on my daughter's face when she saw the signs. I have to see the hurt in my dad's eyes when his grandson gets killed and then he has to go through this." Time passed, but the pain remained. "To me, what they did was just as bad, if not worse, than if they had taken a gun and shot me. At least the wound would have healed."

Snyder ultimately sued Westboro, a move that set the stage for an epic First Amendment battle that reached the Supreme Court on Oct. 6. What exactly does the First Amendment protect--the Phelpses' right to freedom of speech or Snyder's rights to peaceful assembly and freedom of religion? And what happens when these values are in conflict? In October 2007, a federal jury found Westboro members liable for intentional infliction of emotional distress, invasion of privacy and civil conspiracy against Al Snyder. It awarded Snyder $10.9 million in damages, which the judge eventually lowered to $5 million. But in September 2009, the Fourth Circuit Court of Appeals overturned the verdict, citing free-speech protections for the protesters. The appellate court added to the public outrage by ordering Snyder to pay the Phelpses' $16,510 in legal fees. Bill O'Reilly offered to pick up the tab; donations, many from veterans groups, more than covered it.

In the run-up to the Supreme Court argument in Snyder v. Phelps, attorneys general from 48 states and the District of Columbia--everywhere except Maine and Virginia--have sided with Snyder. They filed an amicus brief noting that "a war is a matter of public concern, but that does not give the Phelpses license to attack personally every soldier and every soldier's family." Forty-two Senators--including a rare concurrence of Harry Reid and Mitch McConnell--filed a brief on Snyder's behalf, arguing that the Fourth Circuit erred in overturning the verdict on the broader standard used in defamation claims against public figures. Snyder, they noted, is a private citizen.

On the other side, the ACLU and other free-speech advocates are supporting Westboro's right to offend, as are many news organizations. Chief among their arguments: having changed the route of the procession, Snyder did not directly encounter the picketers or any of their signs at his son's funeral. He saw and read about them afterward while watching the news and searching online.

Now the Supreme Court will wade through the tangled rulings appellate courts have issued in recent years regarding funeral protests. The Fourth and Eighth Circuits upheld the Phelpses' right to picket funerals, but the Sixth Circuit declared the opposite. Citing a 1988 Supreme Court decision that protesters cannot picket people's homes, the Sixth Circuit extended this so-called captive-audience doctrine to funerals, ruling that "unwanted intrusion during the last moments the mourners share with the deceased during a sacred ritual surely infringes upon the recognized right of survivors to mourn the deceased."

Military funerals not only warrant that right but carry the added weight of mourning troops' ultimate sacrifice for their country. If Westboro protesters showed up at the funeral of a serial killer, they'd still be criticized: even a monster's family deserves that moment of peace. But the Phelpses have chosen to target military funerals in particular to draw the most attention, make the greatest impact and, in the process, cause the deepest wound as they celebrate death as if it were a sporting event. The Phelpses have developed a special brand of what 49 attorneys general call "psychological terrorism." Is the First Amendment really designed to protect that?

"Thank God for Dead Soldiers"

The Supreme Court has a long and sometimes painful history of protecting offensive speech. Although the court has famously said that you can't shout "Fire!" in a theater if there is, in fact, no fire and that the First Amendment does not protect people who intentionally incite violence or panic, their words must withstand the court's "clear and present danger" test. That's why in 1969, in Brandenburg v. Ohio, the court declared that a Ku Klux Klan leader could not be fined or imprisoned for hate speech at a rally that did not encourage immediate acts of lawlessness. Likewise, in 1977, the court affirmed that neo-Nazis could march in Skokie, Ill., a town that was home to many Holocaust survivors, because its residents would not be incited to riot by the sight of swastikas on parade. By that same logic, it seems unlikely that the court would conclude that seeing a Westboro protester holding a "Thank God for dead soldiers" sign at a military funeral would lead to public mayhem.

Fred Phelps, 80, almost became one of those soldiers he now disparages. He earned an appointment to West Point in 1946, but after going to a Methodist revival meeting, he decided to skip the Army and attend Bob Jones University. He founded Westboro in 1955. The independent church, which the Southern Baptists Convention has roundly denounced, is not only anti-gay but also anti-Catholic (because priests are pedophiles), anti-Semitic (because Jews killed Jesus) and anti-America (because it's home to all these heathens). "You cannot preach the Bible," Phelps shouted at a recent service, "if you don't preach God's hate!"

The Phelpses may be misguided, but they are not dumb. Income from their mainstream jobs--in human resources, nursing and so on--funds their protests. Eleven of Fred's 13 children have law degrees; Westboro is adept at pushing the boundaries of free speech. In July, for example, the church challenged the constitutionality of Nebraska's flag-desecration law, and a federal judge struck it down. Within the past two months, the Phelpses also scored legal victories in Missouri, where judges ruled the state restrictions on funeral picketing unconstitutional.

The family started picketing in 1991, when they protested at a Topeka park supposedly frequented by gays. They now picket everything from routine services at other churches to high school performances of The Laramie Project, a play about gay hate-crime victim Matthew Shepard. The family says it has held daily pickets for 1,004 consecutive weeks, often at funerals.

Why go after mourners? "Because they need me," Fred Phelps says calmly, leaning back in his office chair, wearing a black Adidas jacket. "These poor souls. What forum is more ideal when your message is that you have turned this country over to the sodomites?" When asked if hearing about a soldier's death really makes his heart swell with joy, Phelps nods as if he's just been offered a sandwich. "Because we've been telling people that God is going to do this to them. Because that's the way God rolls."

The Phelpses search the Internet for military funeral announcements, then notify local police before heading to a picket location. Usually, warnings trickle down from cops to families. Mostly in response to Westboro protests, 43 states have passed laws restricting the time or place of funeral picketing.

Often the protests stun passersby more than the families who have been forewarned. This summer in Omaha, 16 Westboro members picketed a Marine's funeral; among them was a 6-year-old girl, wearing gray shorts dotted

with pink hearts and yellow stars, who held a "You're going to hell" sign and sang "God Hates the World" to the tune of "We Are the World." Steve Gurciullo, a sprinkler installer, happened upon the scene while he was out grabbing coffee. "This is a sad day in America," he said as he stared at the protesters. "Here we have a soldier dying for scum like that? You might as well be urinating on his headstone." Gurciullo marched across the street toward the protesters, but police restrained him from going after them.

Someone else tried to pepper-spray the Westboro members. But the spray ended up hitting counterprotesters who had assembled to drown out Westboro's message. The people who had been waving the American flag--rather than stomping on it Phelps-style--hit the grass in tears. The Westboro crowd crowed.

Asking for Common Sense

Only one thing boils Al Snyder as much as Fred Phelps does: the media and their support of Westboro's free-speech claims. In July, several news organizations, including the Associated Press, the New York Times and Dow Jones, submitted an amicus brief backing Phelps' right to protest. (Time Inc. did not.) When it comes to free speech, the media essentially have no more rights than the average speaker on the street does. The concern is that if Fred Phelps can be held liable for offensive speech, what prevents a news outlet from being sued for commentary that someone finds hurtful?

Snyder didn't sue the TV station that aired the protest footage from his son's funeral, but he did include in his claims against the Phelpses the emotional distress he suffered a month after the funeral, when he came across an online entry titled "The Burden of Matthew Snyder." After his son died, Snyder took to Googling Matt's name, finding comfort in the praise posted by friends and fellow troops. But when he clicked on this particular link, it took him to a page on Westboro's website that said that since he, Al Snyder, and his wife committed the sin of divorce and brought Matt up in "the largest pedophile machine in the history of the world, Roman Catholic monstrosity," as parents they had "raised him for the devil." Snyder threw up--and cried for three hours.

Snyder says he is disgusted by the news industry's position on the case. "Most of these people have never served in the military, have never lost a child at war," he says, his face flushed, his voice rising. "And *none* of them, not *one* of them, has *ever* had to put up with the Phelpses at one of their children's funerals. You come back and tell me this is freedom of speech after they do this to *your* kid."

I shared Snyder's statement with David Tomlin, associate general counsel for the Associated Press, who responded: "Well, most of that is beside the point." Tomlin, no fan of the Phelpses, explained how the First Amendment often forces people to question if it's worth the ugliness it so often exposes--and protects. It was Justice Oliver Wendell Holmes who wrote that the Constitution was not designed to protect the thought we agree with but "the thought that we hate." Even Snyder's side concedes that it's difficult to win cases seeking to restrict speech. His attorneys are asking the Supreme Court to weigh Westboro's free-speech rights against Snyder's First Amendment rights to exercise his religion and assemble peacefully--in other words, his right to conduct a funeral without disruption. "There is case law that says you have to look at the context of the situation," says Sean Summers, who argued Snyder's case before the court. "We're just asking for common sense."

The Fourth Circuit, however, ruled that two categories of speech, when related to matters of public concern, are protected by the First Amendment, even if the target is a private citizen like Snyder. First are statements that fail to contain a "provably false factual connotation." The Westboro signs were hurtful and wildly inappropriate--"God hates you," for example--but you can't disprove God's hate.

The other category protected by the First Amendment that the appellate court cited covers statements that employ "loose, figurative and hyperbolic language." So the more abstract and outlandish the statement--"God hates the U.S.A."--the less likely it is that a reader will believe it. The appellate court also held that since Westboro's signs were related, however loosely, to issues like religion, gays in the military and the Iraq war, they were of public concern and thus protected by the First Amendment.

In rare instances when courts limit speech, they have long preferred that restrictions be based on the truthfulness, rather than the offensiveness, of the language. But Snyder's lawyers, and the attorneys general siding with him, contend that such a ruling creates a legal catch-22. A sign bearing a heinous message like "Thank God for dead soldiers" couldn't be more harmful to a parent at a military funeral, but it may enjoy First

Amendment protection, since its message is not a statement of fact. The attorneys general say they have a strong interest in the case because it could have an impact on not only the constitutionality of the relatively new state laws that limit picketing at funerals but also the laws--some of which have been around for over a century--that let families of the deceased sue for intentional infliction of emotional distress. As these state officials put it in their brief, the appeals court "created a perverse incentive for emotional terrorists to be outrageous and extreme."

Aside from the sometimes cruel irony of First Amendment law, some specifics of Snyder's case could hurt him. At the jury trial, Snyder won an invasion-of-privacy claim. But how, Justice Ruth Bader Ginsburg wondered during the oral argument, could Snyder's privacy have been invaded if Westboro picketed in an area at the edge of the church's property, some 200 to 300 ft. (60 to 90 m) from the rerouted funeral procession, as directed by law enforcement? Snyder insists that the stress of dodging the Westboro group was an intrusion, that the protesters forced him to change the funeral route and to practically sneak into a church he attended for years. Privacy law, however, tends to require a stricter, "up in your grill" prying standard. The picketers were not inside the church, shouting above the priest. In fact, they left shortly after the service started.

Also, Snyder first saw what was on the protest signs on TV, not at the funeral. Yes, the Phelpses send out press releases about their upcoming protests, but should they be held liable for what the media choose to cover? And although the Phelpses posted an awful rant against Snyder on the Internet, they did not mail it to him or pin it on his door. He found it using Google.

"This case really cries out for 'just this once,'" says Tom Goldstein, an attorney who has argued 22 cases before the Supreme Court and publishes SCOTUS Blog. "We have to protect this family and the memory of the soldiers who gave their lives in the ultimate sacrifice. But it's very hard to write a legal rule like that."

Westboro opponents are hoping the court will comment on, if not uphold outright, state laws that restrict funeral picketing. The court could encourage states to write stronger statutes. In Kansas, for example, Westboro can't picket within 150 ft. (46 m) of a church an hour before a funeral starts or return to the area until two hours after the ceremony ends. But as the Snyder case shows, Westboro can inflict plenty of damage beyond that buffer zone.

No Regret

Al Snyder rests a box on the dining-room table of his modest ranch house in York, Pa., and starts pulling out handwritten notes, typed letters, cards and other keepsakes. One couple wrote, "We think you are a wonderful example of a father's love and devotion. Not only is Matthew an American hero, so are you." He's got three more boxes like this one upstairs. The overwhelming support from strangers--on his couch sits a quilt, covered in encouraging notes, from grade-schoolers in Hawaii--often brings comfort to Snyder. But sometimes, when he is trying to get his mind off the Phelpses or simply run errands around town, people will recognize him, share how much they're pulling for him and inadvertently reopen the wounds.

Still, Snyder insists he has no regret about pushing the lawsuit against the Phelpses. "If this is what I have to live with to stop them from doing it to other people, it's worth it threefold," he says. He can even laugh at some of the absurdity. Like when he had to stop watching the HBO drama Big Love, which chronicles a polygamist family in Utah, because the cultlike compound where some characters live reminded him of the Phelpses. Or when he hears that the Westboro founder called him pathetic. "Grow up, Fred," Snyder says. "You're 80. You're about to meet the devil when you die."

The original version of this article, which appeared in the October 4, 2010 issue of TIME, has been updated.

TIME: "Should the Highest Court Protect the Ugliest Speech?"

Annotation Questions—In addition to answering these questions, please mark the question # in the text to demonstrate the textual evidence used to answer the question.

1. Who is Albert Snyder trying to ignore?
2. Why is he trying to ignore them?
3. Why are the members of the Westboro Baptist Church in Matt Snyder's hometown?
4. Did Al Snyder actually see the protestors on the way to the funeral? Why or why not?
5. Why did Al Snyder have a hard time concentrating while at the funeral?
6. How much time has passed between Matt Snyder's funeral and the writing of this article?
7. Snyder sued the Westboro Baptist Church, bringing into question who the First Amendment protects—what are the two ways to see this case?
8. Do politicians mostly support Snyder or the Westboro Baptist Church?
9. Who does the ACLU support?
10. Why has the Westboro Baptist Church chosen to specifically target military funerals?
11. Summarize the decision of Brandenburg vs. Ohio.
12. Summarize Fred Phelps's life.
13. "The Phelpses may be misguided, but they are not dumb." Provide evidence to support this claim from the article.
14. Why does Fred Phelps say he specifically targets mourners at funerals?
15. How do the Phelpses find out about military funerals?
16. Why does the media have a vested interest in siding with the Westboro Church?
17. Who is David Tomlin? What does he explain about the First Amendment?
18. What are the two categories of speech that are protected by the First Amendment?
19. What are some of the specific things that may hurt Al Snyder's case?
20. Briefly describe the contents of the letters that people send to Al Snyder.

Name: _____

"Everything Old is New Again"

Plays such as *Antigone* still appear in textbooks today because of the universal appeal of the ideas and topics Sophocles was exploring. Civil disobedience, blindness vs. sight, and other topics we have been discussing in class will appear in the play. These issues, however, still cause controversy and debate in today's world as well. Today, your goal will be to review the *Time* article and find examples from the text that relate to your given topic. Fill out the table below with your findings.

Blindness vs. sight **Natural law** **Citizenship vs. family loyalty** **Civil disobedience** **Fate vs. free will**
My topic is _____.

Text	Brief description of event	Relates to my topic (yes/no)	Lines from article about this event	What I think about this topic

TOPIC TRACKER: It's just a topic 'til you make it a theme.☺

Blindness vs. sight **Natural law** **Citizenship vs. family loyalty** **Civil disobedience** **Fate vs. free will**
My topic is _____.

Text	Plot event	Relates to my topic (yes/no)	Lines from play about this event	What I think Sophocles is arguing about this topic
Prologue (815-817)	Creon decrees that the traitor Polyneices's body will be left to rot, unburied. The punishment for burying Polyneices is death. Antigone vows to bury the body. Ismene is frightened by Creon's decree and begs Antigone not to add to their family's tragedies. Antigone is defiant. She feels she is obeying the higher law of the gods, which demand proper burial rites. She grows angry with Ismene and says she no longer welcomes her sister's help.			
Parados (818-819)	The chorus recounts the battle just fought between Polyneices and Eteocles. The chorus also highlights how the people of Thebes feel attacked and betrayed by Polyneices.			

Scene 1 (819-823)	Creon tells the chorus that, although Polyneices is his relative, a good leader must do what is best for the nation. Polyneices must be left unburied to serve as an example of what happens to traitors. A sentry comes with the news that someone has performed burial rites for Polyneices and covered him with dirt.			
Ode I (824-825)	The chorus praises the accomplishments of man over the natural world in this famous ode. The ode concludes by praising the state and condemning those who break the laws that keep cities strong.			

Scene 2 (825-831)	The sentry returns with Antigone as a prisoner. They caught her returning to Polyneices's body to perform more burial rights. Creon first speaks only to the sentry. Antigone tells Creon she was aware of his decree. She chose to break his law because it conflicted with the more important unwritten laws of the gods, which call for proper burial rituals. She says she's willing to die if she has to. Creon says he will not let a woman defy him. He declares that Antigone and Ismene, who he also thinks is guilty, must die. Ismene arrives and claims that she's as guilty as Antigone. Antigone denies it. Ismene tries to reason with Creon and begs him not to kill his son Haimon's fiancée. Creon refuses. Guards take Antigone and Ismene away.			

Ode II (831-832)	The chorus chants about the many tragedies of the house of Oedipus. People live at the whim of the gods, who can lay waste to anyone's power and fortune.			
Scene 3 (839-844)	Haimon comes to speak to his father. Creon tells him to forget Antigone. He (Creon) must punish her because if people disobey the state's laws, anarchy will ensue. Haimon tells Creon that the Theban people support Antigone's decision to bury her brother, although they're too afraid of Creon to say so publicly. Haimon asks his father to realize he may have made a mistake. Creon gets angry and starts to sound like a tyrant who doesn't care what his people think. Creon insults Haimon and accuses him of disobedience. Haimon threatens that Antigone's death will cause another, then rushes away. Creon decides to spare Ismene, since she didn't participate in the crime. He decides to place Antigone into a sealed tomb alive. Either the gods will save her or she'll starve to death.			

Ode III (844-845)	The chorus speaks of love, specifically its perils.			
Scene 4 (845-847)	Guards bring Antigone from the palace. She laments her approaching death. The chorus tells Antigone that her own stubbornness has destroyed her. Before being led away, Antigone calls out to the gods to make Creon suffer if she is right and he is acting against their wishes.			

Ode IV (848)	The chorus chants about great mythical figures who were also entombed alive.			
Scene 5 (849-852)	The blind prophet Teiresias comes to tell Creon that he is making a terrible mistake. Creon is outraged. He accuses Teiresias of false prophecy and of accepting bribes. Teiresias prophesies that the gods will punish Creon for killing Antigone by taking the life of his own child. Creon is shaken by the prophecy. The chorus advises him to free Antigone quickly and bury the body of Polyneices. Creon rushes off to free Antigone.			

Paean (853)	The chorus prays to Dionysus to heal the fractured Thebes.			
Exodus (854-858)	A messenger arrives and says that Haimon discovered that Antigone hanged herself, attacked Creon, then killed himself. Creon and his attendants bring Haimon's body back to the royal house. Creon grieves and calls himself his son's murderer. A messenger brings the news that Creon's wife, Eurydice, has cursed Creon for killing their son and then killed herself. Creon is a miserable, broken man. He sees that he has been too stubborn and proud.			

	The chorus reminds the audience that the proud are knocked down by fate, but that wisdom is gained through suffering.			

BLINDNESS VS. SIGHT: MODEL TOPIC TRACKER: It's just a topic 'til you make it a theme.☺

Blindness vs. sight **Natural law** **Citizenship vs. family loyalty** **Civil disobedience** **Fate vs. free will**
My topic is _____.

Text	Plot event	Relates to my topic (yes/no)	Lines from play about this event	What I think Sophocles is arguing about this topic
Prologue	Creon decrees that the traitor Polyneices's body will be left to rot, unburied. The punishment for burying Polyneices is death. Antigone vows to bury the body.			
	Ismene is frightened by Creon's decree and begs Antigone not to add to their family's tragedies.	yes	(45-52) "Think how much more terrible than these / Our own death would be if we should go against Creon / And do what he has forbidden! We are only women, / We cannot fight with men, Antigone! / The law is strong, we must give in to the law / In this thing, and in worse…I must yield / To those in authority." (Ismene)	Because I know that Antigone is the main character in the play, Sophocles is probably using the character of Ismene as a foil. Ismene is voicing the certain tragedy that will result if Antigone buries Polyneices. While Antigone is blind to the logic of the law, Ismene is also blind to the fierce loyalty Antigone feels towards her brother and own moral code. In short, Ismene "sees" what is most important—her own life and the life of her sister.
	Antigone is defiant. She feels she is obeying the higher law of the gods, which demand proper burial rites. She grows angry with Ismene and says she no longer welcomes her sister's help.			
Scene 1	Creon tells the chorus that, although Polyneices is his relative, a good leader must do what is best for the nation. Polyneices must be left unburied to serve as an example of what happens to traitors.			
	A sentry comes with the news that someone has performed burial rites for Polyneices and covered him with dirt.			
Ode 1	The chorus chants about man's ability to conquer every obstacle but death.			

NATURAL LAW: MODEL TOPIC TRACKER: It's just a topic 'til you make it a theme.☺

Blindness vs. sight **Natural law** **Citizenship vs. family loyalty** **Civil disobedience** **Fate vs. free will**
My topic is _____.

Text	Plot event	Relates to my topic (yes/no)	Lines from play about this event	What I think Sophocles is arguing about this topic
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	Ismene is frightened by Creon's decree and begs Antigone not to add to their family's tragedies.			
	Antigone is defiant. She feels she is obeying the higher law of the gods, which demand proper burial rites. She grows angry with Ismene and says she no longer welcomes her sister's help.	yes	(57-60, 64-65) "…if I must die, / I say that this crime is holy: I shall lie down / With him in death, and I shall be as dear / To him as he to me…You may do as you like, / Since apparently the laws of the gods mean nothing to you." (Antigone)	Sophocles is using the voice of Antigone to show natural laws—those that are universal and create moral codes—to contrast the seemingly unfair and hypocritical laws of the state. Her character feels bound by the natural laws that will dictate her behavior.
Scene 1	Creon tells the chorus that, although Polyneices is his relative, a good leader must do what is best for the nation. Polyneices must be left unburied to serve as an example of what happens to traitors.			
	A sentry comes with the news that someone has performed burial rites for Polyneices and covered him with dirt.			
Ode 1	The chorus chants about man's ability to conquer every obstacle but death.			

CITIZENSHIP VS. FAMILY LOYALTY: MODEL TOPIC TRACKER: It's just a topic 'til you make it a theme.☺

Blindness vs. sight **Natural law** **Citizenship vs. family loyalty** **Civil disobedience** **Fate vs. free will**
My topic is _____.

Text	Plot event	Relates to my topic (yes/no)	Lines from play about this event	What I think Sophocles is arguing about this topic
Prologue	Creon decrees that the traitor Polyneices's body will be left to rot, unburied. The punishment for burying Polyneices is death. Antigone vows to bury the body.			
	Ismene is frightened by Creon's decree and begs Antigone not to add to their family's tragedies.			
	Antigone is defiant. She feels she is obeying the higher law of the gods, which demand proper burial rites. She grows angry with Ismene and says she no longer welcomes her sister's help.	yes	(27-28) "And now you can prove what you are: / A true sister, or a traitor to your family." (Antigone)	This quote, spoken by Antigone to Ismene, seems to be asking Ismene which she values more—the state or her family. Antigone uses the loaded words "true" and "traitor." While these terms are often used by the state when talking about its citizens, Sophocles ironically places them here in Antigone's argument against the laws of the state. According to the character of Antigone, you can only choose one—and the right choice is family.
Scene 1	Creon tells the chorus that, although Polyneices is his relative, a good leader must do what is best for the nation. Polyneices must be left unburied to serve as an example of what happens to traitors.			
	A sentry comes with the news that someone has performed burial rites for Polyneices and covered him with dirt.			
Ode 1	The chorus chants about man's ability to conquer every obstacle but death.			

CIVIL DISOBEDIENCE: MODEL TOPIC TRACKER: It's just a topic 'til you make it a theme.☺

Blindness vs. sight **Natural law** **Citizenship vs. family loyalty** **Civil disobedience** **Fate vs. free will**
My topic is _____.

Text	Plot event	Relates to my topic (yes/no)	Lines from play about this event	What I think Sophocles is arguing about this topic
Prologue	Creon decrees that the traitor Polyneices's body will be left to rot, unburied. The punishment for burying Polyneices is death. Antigone vows to bury the body. Ismene is frightened by Creon's decree and begs Antigone not to add to their family's tragedies. Antigone is defiant. She feels she is obeying the higher law of the gods, which demand proper burial rites. She grows angry with Ismene and says she no longer welcomes her sister's help.	yes	(66-69) "They [the laws of the gods] mean a great deal to me; but I have no strength / To break laws that were made for the public good." (Ismene) "That must be your excuse, I suppose. But as for me, / I will bury the brother I love." (Antigone)	The comments of Ismene seem to be implying that it takes great "strength" to disobey laws meant to protect citizens of the state, strength that she herself does not have. Antigone views this as an "excuse" and seems to dismiss Ismene's logic entirely. Her rationale for her defiance is the love she has for her brother. Like many who practice civil disobedience, Antigone is constructing her argument by explaining her rationale as positive—compassion, love, etc, rather than negative—hatred, anger, etc.
Scene 1	Creon tells the chorus that, although Polyneices is his relative, a good leader must do what is best for the nation. Polyneices must be left unburied to serve as an example of what happens to traitors. A sentry comes with the news that someone has performed burial rites for Polyneices and covered him with dirt.			
Ode 1	The chorus chants about man's ability to conquer every obstacle but death.			

FATE VS. FREE WILL: MODEL TOPIC TRACKER: It's just a topic 'til you make it a theme.☺

Blindness vs. sight **Natural law** **Citizenship vs. family loyalty** **Civil disobedience** **Fate vs. free will**
My topic is _____.

Text	Plot event	Relates to my topic (yes/no)	Lines from play about this event	What I think Sophocles is arguing about this topic
Prologue	Creon decrees that the traitor Polyneices's body will be left to rot, unburied. The punishment for burying Polyneices is death. Antigone vows to bury the body.			
	Ismene is frightened by Creon's decree and begs Antigone not to add to their family's tragedies.		(79-80) "So fiery! You should be cold with fear!" (Ismene)	Ismene's use of the word "should" implies her yearning for a situation other than the one at hand. She wants her sister to be taken over by fear of punishment from the state. Antigone's use of the word "must" demonstrates that she feels compelled to bury her brother—it is something in which she does not have a choice. She has already accepted any possibilities (her fate) that might come about as a result of the burial.
	Antigone is defiant. She feels she is obeying the higher law of the gods, which demand proper burial rites. She grows angry with Ismene and says she no longer welcomes her sister's help.	yes	"Perhaps. But I am doing only what I must." (Antigone)	
Scene 1	Creon tells the chorus that, although Polyneices is his relative, a good leader must do what is best for the nation. Polyneices must be left unburied to serve as an example of what happens to traitors.			
	A sentry comes with the news that someone has performed burial rites for Polyneices and covered him with dirt.			
Ode 1	The chorus chants about man's ability to conquer every obstacle but death.			

Discussion: *Antigone* Prologue

For the purposes of our discussion today, the answers to the questions are all contained within the scene and its possibilities, not on a broader knowledge of the play or through fantasy. The photocopied scene is our entire play. You must find lines and ideas in the text to support your views.

Reading 1: Listen rather than read along.
Reading 2: Again, listen to the scene. Note any differences and/or new information you discover with the scene.

1. Who are these people?

2. How do you know?

3. What is going on here? What are these women up to? How do you know?

4. Do these women know each other? What is the nature of their relationship?

5. Does one woman seem to have more control? Be more emotional? How do you know?

Reading 3: As you read through the scene again, follow along and make notes of new information you start to discover and circle any words or phrases you don't understand.

1. What is the family of Antigone and Ismene like?
2. Is Antigone a strong arguer? Why or why not?
3. Who are you more like—Antigone or Ismene?
4. What do they think of the tension or lack of tension between Antigone and Ismene?
5. Who would be more likely to get into an argument with a teacher? How do you know?

6. What about their characters?

    a. Is Antigone a bully? A loudmouth? An egomaniac? A good sister who wants to be loyal? A leader?

    b. Is Ismene weak? A rule follower? Nervous? Cautious?

7. Are there any references in the scene with which you are familiar?

8. Any other comments about anything else that is going on in this scene?

9. What words have you circled that you don't understand?

Reading 4: Read the scene one final time with a partner.

Make notes of new insights and understandings. Write down any new questions.

Exit ticket: Write a brief summary of the scene.

PROLOGUE

(*Antigone and Ismene enter from the central door of the palace*.)

Antigone 1: Ismene, dear sister, you would think that we had already suffered enough for the curse on Oedipus: I cannot imagine any grief that you and I have not gone through. And now—Have they told you the new decree of our king Creon?

Ismene 1: I have heard nothing: I know that two sisters lost two brothers, a double death in a single hour;…but beyond this, nothing.

Antigone 1: I thought so. And that is why I wanted you to come out here with me. There is something we must do….Listen, Ismene: Creon buried our brother Eteocles with military honors, gave him a soldier's funeral, and it was right that he should; but Polyneices, who fought as bravely and died as miserably—they say that Creon has sworn no one shall bury him, no one mourn for him, but his body must lie in the fields, a sweet treasure for birds to find as they search for food. That is what they say, and our good Creon is coming here to announce it publicly; and the penalty—stoning to death in the public square! There it is, and now you can prove what you are: a true sister, or a traitor to your family.

Ismene 1: Antigone, you are mad! What could I possibly do?

Antigone 2: You must decide whether you will help me or not.

Ismene 2: I do not understand you. Help you in what?

Antigone 2: Ismene, I am going to bury him. Will you come?

Ismene 2: Bury him! You just said the new law forbids it. Think of the danger! Think what Creon will do.

Antigone 2: Creon is not strong enough to stand in my way.

Ismene 2: Ah sister! Oedipus died, everyone hating him for what his own search brought to light, his eyes ripped out by his own hand; and Jocasta died, his mother and wife at once: she twisted the cords that strangled her life; and our two brothers died, each killed by the other's sword. And we are left: But oh, Antigone, think how much more terrible than these our own death would be if we should go against Creon and do what he has forbidden! We are only women; we cannot fight with men, Antigone! …I am helpless: I must yield to those in authority. And I think it is dangerous business to always be meddling.

Antigone 3: If that is what you think, I should not want you….You have made your choice; you can be what you want to be. But I will bury him; and if I must die, I say this crime is holy: I shall lie down with him in death, and I shall be as dear to him as he is to me. It is the dead, not the living, who make the longest demands: We die forever…You may do as you like, since apparently the laws of the gods mean nothing to you….I will bury the brother I love.

Ismene 3: But no one must hear of this; you must tell no one! I will keep it a secret, I promise!

Antigone 3: Oh tell it! Tell everyone! Think how they'll hate you when it comes out that you knew about it all the time!

Ismene 3: Impossible things should not be tried at all.

Antigone 3: Go away, Ismene: I shall be hating you soon, and the dead will too, for your words are hateful. Leave me my foolish plan: I am not afraid of danger; if it means death, it will not be the worst of deaths—death without honor.

Ismene 3: Go then, if you feel that you must. You are unwise, but a loyal friend indeed to those who love you.

Paraphrasing: It's all Greek to me!

To paraphrase something means to put it in your own words. This does not simply mean a word for word translation, however; you need to play with both diction and syntax. Consider the following example from Henry David Thoreau's "Civil Disobedience."

Original Text: "I heartily accept the motto, — 'That government is best which governs least'; and I should like to see it acted up to more rapidly and systematically."

Paraphrase: I fully believe the common saying that the best governments are governments that allow people freedom to manage themselves. I would like to see people embrace this ideology right now, not just personally, but institutionally.

Paraphrase your assigned section in the column to the right. We will do the first one together as a class.

	Original Text	Paraphrase
	Strophe 1	
#1: Lines 1-7	**Chorus.** Now the long blade of the sun, lying Level east to west, touches with glory Thebes of the Seven Gates. Open, unlidded Eye of golden day! O marching light Across the eddy and rush of Dirce's stream, Striking the white shields of the enemy Thrown headlong backward from the blaze of morning!	
#2: Lines 8-13	**Choragos.** Polyneices their commander Roused them with windy phrases, He the wild eagle screaming Insults above our land, His wings their shields of snow, His crest their marshaled helms.	
	Antistrophe 1	
#3: Lines 14-20	**Chorus.** Against our seven gates in a yawning ring The famished spears came onward in the night; But before his jaws were sated with our blood, Or pine fire took the garland of our towers, He was thrown back; and as he turned, great Thebes— No tender victim for his noisy power— Rose like a dragon behind him, shouting war.	
#4: Lines 21-26	**Choragos.** For God hates utterly The bray of bragging tongues; And when he beheld their smiling, Their swagger of golden helms, The frown of his thunder blasted Their first man from our walls.	

		Strophe 2	
#5: Lines 27-31		**Chorus.** We heard his shout of triumph high in the air Turn to a scream; far out in a flaming arc He fell with his windy torch, and the earth struck him. And others storming in fury no less than his Found shock of death in the dusty joy of battle.	
#6: Lines 32-38		**Choragos.** Seven captains at seven gates Yielded their clanging arms to the god That bends the battle-line and breaks it. These two only, brothers in blood, Face to face in matchless rage, Mirroring each the other's death, Clashed in long combat.	
		Antistrophe 2	
#7: Lines 39-43		**Chorus.** But now in the beautiful morning of victory Let Thebes of the many chariots sing for joy! With hearts for dancing we'll take leave of war: Our temples shall be sweet with hymns of praise, And the long night shall echo with our chorus.	

MODEL: Paraphrasing: "It's all Greek to me…"

Strophe 1
CHORUS

1 Now the long blade of the sun, lying
2 Level east to west, touches with glory
3 Thebes of the Seven Gates. Open, unlidded
4 Eye of golden day! O marching light
5 Across the eddy and rush of Dirce's stream,
6 Striking the white shields of the enemy
7 Thrown headlong backward from the blaze of morning!

Paraphrase lines 1-7

The sun's rays are shining on the city of Thebes. The sun is an eye that sees everything and has no limits. The sun goes across the water of Dirce and bounces off the shields of our enemy, blinding them. They were thrown back from the rays of sun in the morning.

MODEL: Paraphrasing: "It's all Greek to me…"

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CHORUS

1 Now the long blade of the sun, lying
2 Level east to west, touches with glory
3 Thebes of the Seven Gates. Open, unlidded
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Parados: Paraphrase Check

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Level east to west, touches with glory
Thebes of the Seven Gates. Open, unlidded
Eye of golden day! O marching light
Across the eddy and rush of Dirce's stream,
Striking the white shields of the enemy
Thrown headlong backward from the blaze of morning!

Paraphrase lines 1-7

CHORAGOS

Polyneices their commander
Roused them with windy phrases
He the wild eagle screaming
Insults above our land,
His wings their shields of snow,
His crest their marshalled helms.

Paraphrase lines 8-13

Antistrophe 1
CHORUS

Against our seven gates in a yawning ring
The famished spears came onward in the night;
But before his jaws were sated with our blood,
Or pine fire took the garland of our towers,
He was thrown back, and as he turned, great Thebes--
No tender victim for his noisy power--
Rose like a dragon behind him, shouting war.

Paraphrase lines 14-20

CHORAGOS

For God hates utterly
The bray of bragging tongues;
And when he beheld their smiling,
Their swagger of golden helms,
The frown of his thunder blasted
Their first man from our walls.

Paraphrase lines 21-26

Strophe 2
CHORUS

We heard his shout of triumph high in the air
Turn to a scream; far out in a flaming arc
He fell with his windy torch, and the earth struck him.
And others storming in fury no less than his
Found shock of death in the dusty joy of battle.

Paraphrase lines 27-31

CHORAGOS

Seven captains at seven gates
Yielded their clanging arms to the god
That bends the battle-line and breaks it.
These two only, brothers in blood,
Face to face in matchless rage,
Mirroring each other's death
Clashed in long combat.

Paraphrase 32-38

Antistrophe 2
CHORUS

But now in the beautiful morning of victory
Let Thebes of the many chariots sing for joy!
With hearts for dancing we'll take leave of war:
Our temples shall be sweet with hymns of praise,
And the long nights shall echo with our chorus.

Paraphrase lines 39-43

Entrance Ticket—Scene 1
Name:

Who is Creon addressing at the beginning of Scene 1? How do you know? (Use textual evidence.)

What kind of leader does Creon admire? Believe himself to be? How do you know?

How does Creon rationalize his decision regarding Eteocles and Polyneices? How do you know?

In line 47, Creon says, "This is my command, and you can see the wisdom behind it." What is the logic behind his wisdom?

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In line 47, Creon says, "This is my command, and you can see the wisdom behind it." What is the logic behind his wisdom?

PROMPTBOOKS: Performance Preparation

Step One: Editing

- Make sure everyone in your group has a copy of the scene.
- **Read the scene aloud as a group**. As you read, circle any words or phrases you don't understand.
- Get definitions for those words from notes, a dictionary, or the teacher.
- **Read again**, deciding together what each speech means. **Make notes in the margins of your play**.
- **Read again**, deciding on the objective of each character. **Make notes in the margins of your play**.
- Decide how your passage fits into the context of the act and the whole play.
- **Read again** to see if you can edit out any lines without damaging the meaning of the passage. Remember, your performance can only be 10 minutes maximum.
- **Read again**, and check your editing. **Make notes in the margins of your play**.

Step Two: Casting

- When everyone has completed step one and has a comfortable understanding of the scene, cast parts.
- If you don't have enough people in your group, you may have members "double" (play two parts—make sure you use a prop or costume to indicate each character) or, if the extra characters have only one or two lines, you may draft people from other acting companies.
- If you have too many people, you may split larger parts—have two Creons, for example—or consider including choral reading.
- Appoint a director to oversee the whole production.

Step Three: Blocking

- Read through the whole scene, locating character entrances and exits.
- Decide on an appropriate placement and movements for the characters and **write them into your script**.
- Move through the blocking several times. ***Talking about what to do is not the same***.

Step Four: Characterization

- Read through your lines silently and aloud many times until you're sure you understand every word, phrase, and sentence.
- Identify ***your objective*** in the passage.
- Decide what words, phrases, or ideas need to be stressed and **indicate that on your script**.
- Decide where pauses are appropriate and indicate them on your script.
- Identify your movements. Write them on your script.
- **Read your part aloud many times**. You do not have to fully memorize the part, but you should feel completely comfortable with it when you have to perform it in front of the class.

Step Five: Furniture, Props, Costumes

- Decide if you need furniture. Remember that classroom desks or chairs can be trees, walls, etc.
- Decide what **props** you need and who will bring them.
- Decide on **costumes**. They don't need to be elaborate, but you will feel more like a performer if you change your appearance to look like the character you are playing.

Step Six: Performance Worksheet

- Fill out the form (on the next page), so that all the members of your company know their **responsibilities.**

Step Seven: Rehearse! Rehearse Again! More! More!

- Rehearse your scene several times. Remember, the more you practice, the more relaxed you will be in front of the class.
    - **Get on your feet** and go through the scene acting out the parts.
    - **Use your notes** on blocking to help you decide where to come in, where to stand, which direction to turn while speaking, where and when to exit, and so on.
    - **Listen to your director**. She may have suggestions about changes in blocking, movement, inflection, pauses, characterization, etc.

Performance Worksheet

Acting Company (Names) _____

Scene to be performed: (List scene and lines.)

Character:	Played by:	Costume Description:
1.		
2.		
3.		
4.		
5.		
6.		

Props: List all props needed, including those borrowed from the class prop box.

Who is responsible for bringing what?

_____ will bring him/herself and _____.

_____ will bring him/herself and _____.

_____ will bring him/herself and _____.

_____ will bring him/herself and _____.

_____ will bring him/herself and _____.

_____ will bring him/herself and _____.

Notes and Reminders:
Each company will introduce the scene by:

- Telling what the set would look like if it existed
- Introducing the players and naming their parts
- Commenting on the scene your company will present

Performance Evaluation

Acting Company Name:

Scene Performed:

Character	Played by	Comments

Points Possible	Points Awarded	To what extent does the performance show…
15		Careful reading and rehearsal
15		Understanding of characters
15		Understanding of plot
20		Understanding of language
15		Ability to use language to portray character
10		Well planned movements
10		Well planned use of props and costumes
BONUS		Something extra
100 TOTAL		

Comments:

Exodus: *Antigone*

#1: Messenger, #2: Choragos (4-5 students), #3: Eurydice, #4:Creon

While your classmates act out the scene in front of the class, make notes on how your assigned character could improve the performance. Your goal is to provide constructive feedback—that is, comments that are specific and targeted—in the following areas:

- Facial Expressions
- Body Language
- Tone and volume of voice
- Blocking—includes entrances and exits

Because several of you are watching one character, narrow your focus even more by deciding which ***one*** area—facial expressions, body language, etc.—you will focus on for your feedback.

Below are examples of effective and non-effective feedback:

Non-effective feedback: "Gabe, you need to put more emotion into your voice."

Effective feedback: "Gabe, Creon is really upset as he comes to terms with the fact that he is responsible for the death of his own son in lines 97-100. Could you make your voice have more urgency to it? Perhaps you could emphasize the words *murdering, murdered, die, fool,* and *died* to add emphasis to the gravity of his situation."

Non-effective feedback: "You need to show more anger in your face."

Effective feedback: "Could you furrow your brow and make your eyes squint?"

Non-effective feedback: "You're just standing there--do something."

Effective feedback: "Could you wring your hands to show your discomfort and anguish at having to share this terrible news with Haimon's mother?"

Non-effective feedback: "You should walk like you're sad and defeated."

Effective feedback: "At the very end, Creon should walk slowly, almost staggering and dragging his feet to demonstrate his total destruction."

My part _____ and focus area _____.

Use your photocopied text of pages 854-858 to annotate the text with your notes. Circle, underline, star, write—just get it down!