



# Dramatic Justice

**Visual Prompt:** The dramatic story of Antigone, Ismene, and their dead brother Polyneices has been represented in fine art for centuries. What makes some stories endure across generations and cultures?

## Unit Overview

Every culture must deal with issues of justice. Great literature, beginning with the dramatic literature of ancient Greece, gives us insight into the universal theme of the human struggle with issues of justice and injustice. Different cultures may have different standards and methods for arriving at justice, but every society must explore the question of what is just and fair. In this unit, you will look at texts from around the world as you explore how cultures address the complex issues of right and wrong.

**GOALS:**

- To analyze and present an oral interpretation of a monologue conveying a complex character’s voice
- To evaluate and critique oral interpretations
- To analyze characterization, conflicting motivations of complex characters, and major themes in a classic Greek drama
- To analyze point of view and cultural experience reflected in literature outside the United States
- To write a literary analysis essay examining the development of a tragic hero and the development of plot and theme

**ACADEMIC VOCABULARY**

justice  
criteria  
advance

**Literary Terms**

complex character  
direct/indirect characterization  
character sketch  
monologue  
oral interpretation  
stage directions  
stichomythia  
ode  
dynamic/static character  
foil

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### Language and Writer's Craft

- Semicolons and Colons (4.6)
- Consulting a Style Manual (4.12)



### MY INDEPENDENT READING LIST

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# Previewing the Unit

## LEARNING STRATEGIES:

QHT, Marking the Text,  
Graphic Organizer

## My Notes

### Learning Targets

- Preview the big ideas and the vocabulary for the unit.
- Identify and analyze the skills and knowledge required to complete Embedded Assessment 1 successfully.

### Making Connections

In this unit, you will explore how literature gives us insight into people: their personalities, their motives, their choices, and their relationships with others. You will study monologues to prepare for an oral interpretation of a piece of literature. Study of the play *Antigone*, a classical dramatic work written by Sophocles, one of the great Greek tragic dramatists, ends the unit.

### Essential Questions

Based on your current knowledge, respond to the following Essential Questions.

1. How can one communicate characterization through oral interpretation?
2. How do complex characters advance the plot and develop the themes of a drama?

### Developing Vocabulary

3. Mark the Academic Vocabulary and Literary Terms using the QHT strategy. Then, in your Reader/Writer Notebook, answer the question: What strategies will you use to gather knowledge of new terms independently and to develop the ability to use them accurately?

### Unpacking Embedded Assessment 1

Preview the assignment for Embedded Assessment 1: Presenting an Oral Interpretation of Literature.

Your assignment is to research, analyze, and present an oral interpretation of a monologue. Your monologue should represent a point of view or cultural experience reflected in a work of literature from outside the United States. You will need to use vocal and visual delivery to convey a complex character's voice. You will write a character sketch of the character you are portraying. You will also evaluate your own and other students' performances and write a reflection on your oral interpretation of literature.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.



### INDEPENDENT READING LINK

#### Read and Recommend

For your independent reading during this unit, consider a classic or modern play with strong, compelling characters. Choose a text from a country outside of the United States to help you prepare for the Embedded Assessment. Use a reading strategy such as note-taking, marking the text, or double-entry journals to examine the development of complex characters over the course of the play. In a group discussion, recommend your selection to peers, giving clear reasons why you are making the recommendation.

## Learning Targets

- Examine the methods of characterization.
- Infer an author’s intended purposes and meanings for using each method.

## Direct and Indirect Characterization

Earlier you learned about characterization, which includes the methods a writer uses to describe characters and reveal their personalities. To expand on that definition, two types of characterization that help writers create **complex characters** are **direct** and **indirect characterization**.

1. Think of a memorable and complex character (one with multiple or conflicting motivations) from a book or film, one who advanced the plot or theme of the work. List three to five adjectives to describe this character. For each adjective, explain why you attribute this trait to the character and determine whether your interpretation is based on direct or indirect characterization.

2. From the information that authors share about characters, active readers make inferences to help their understanding of each character’s personality and contributions to the narrative.

Work with your group to make inferences about the character Eliza Sommers from Isabel Allende’s *Daughter of Fortune*. Highlight or underline clues within each excerpt that led to your interpretation.

### LEARNING STRATEGIES:

Marking the Text,  
Brainstorming, Graphic  
Organizer

### Literary Terms

A **complex character** is one that has multiple or conflicting motivations.

**Direct characterization** is when the narrator or author provides information about the character.

**Indirect characterization** is when the narrator or author shows the character interacting with others, thinking about circumstances, or speaking his or her thoughts aloud.

### My Notes

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Methods of Character Development	Example	What can I infer?
<b>Indirect</b> —The character’s dialogue (what the character says, how the character speaks)	“I am eighteen, and I am not looking for gold, only my brother Joaquín,” she repeated.	
<b>Indirect</b> —The character’s thoughts (what the character thinks)	“If those women could make the voyage alone, and survive without help, she could do it, too, she resolved.”	

# Characterization

Methods of Character Development	Example	What can I infer?
<b>Indirect</b> —The character’s actions (what the character does)	“She walked quickly, her heart thudding and her face half hidden behind her fan, sweating in the December heat. She had brought her little velvet bag with the jewels of her trousseau.”	
<b>Indirect</b> —Comments or thoughts by other characters (what other characters say or think)	“Tao Chi’en had to admit that he felt bound to Eliza by countless fine threads, each easily cut but when twisted together forming strands like steel. They had known each other only a few years but they could look to the past and see the obstacle-filled road they had traveled together. Their similarities had erased differences of race.”	
<b>Indirect</b> —The character’s appearance (how the character dresses; physical appearance)	“Tao instructed Azucena to braid Eliza’s long hair in a queue like his own while he went to look for a set of his clothes. They dressed the girl in cut-off pants, a smock tied at the waist with a cord, and a straw hat like a Japanese parasol.”	
<b>Direct</b> —Comments from the story’s narrator (information and details the narrator or speaker shares with the readers)	“Everyone is born with some special talent, and Eliza Sommers discovered early on that she had two: a good sense of smell and a good memory. She used the first to earn a living and the second to recall her life—”	

## My Notes

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3. When you have completed the chart, compare your interpretations with your class, and make inferences about the author’s purpose for using each method of characterization. Be prepared to support your interpretation by citing textual evidence.

### Check Your Understanding

Choose a character from your independent reading and describe how the author uses both direct and indirect characterization to develop the character.

## Learning Targets

- Analyze a scene from a play to determine how a writer develops a character through the use of direct and indirect characterization.
- Perform an oral interpretation by adapting speech to convey an analysis of a character.

## Preview

In this activity, you will read an excerpt from Shakespeare’s *The Tragedy of Romeo and Juliet* and perform an oral interpretation based on your analysis of a character.

## Performance Practice

1. A requirement for effective oral performance is strong vocal delivery. Review the elements of vocal delivery and explain why each one is critical to an oral performance.

Elements of Vocal Delivery	Explanation of Importance to an Oral Performance
Tone	
Pitch	
Volume	
Pace	
Pause	
Articulation	
Pronunciation	

2. Your teacher will provide you with a scenario and a line of dialogue. Study your assigned scenario to decide what emotion would be appropriate in that context. During your performance, you can speak only the line of dialogue provided. In order to convey your scenario, rehearse your vocal and visual delivery (gestures, pantomime, and facial expressions).
3. As an audience member, try to make inferences about each scenario by observing the actor’s vocal and visual delivery. Use the following graphic organizer to reflect on your observations and inferences.

**LEARNING STRATEGIES:**  
Drama Game, Role Playing, Rehearsal, Discussion Groups, Visualizing, Graphic Organizer

## My Notes

# Voices from Literature

Performance Reflection		
Visual Delivery (gestures, posture, movement, eye contact)	Vocal Delivery (pitch, volume, pace, rate, pauses, vocal variety, pronunciation/ articulation)	What inferences can you make regarding this scenario?

### ACADEMIC VOCABULARY

**Justice** is the quality of being reasonable and fair in the administration of the law.

### My Notes

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### Setting a Purpose for Reading

- Two families—the Montagues and the Capulets—are enemies. Romeo, a Montague, has killed Tybalt, a Capulet, after Tybalt killed Romeo’s friend, Mercutio. Both sides appeal to the Prince, who just so happens to be Mercutio’s uncle, for **justice**. Benvolio pleads for the Montagues, while Lady Capulet speaks for her family. As you read, consider each character’s point of view on an issue of justice that leads to the Prince’s decree.
- Circle unknown words and phrases. Try to determine the meanings of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

William Shakespeare (1564–1616) is considered one of the most perceptive writers in the English language. He pursued a career in London as an actor but found more success as a playwright and poet, producing more than three dozen plays and many sonnets that are still performed and read today. His strength as a writer was in his ability to portray basic human emotions and situations in memorable, often heartbreaking, verse.



Drama

Excerpt from *The Tragedy of  
Romeo and Juliet*

by William Shakespeare

ACT III, SCENE I:

PRINCE

Where are the **vile** beginners of this **fray**?

BENVOLIO

O noble prince, I can discover all  
The unlucky manage of this fatal brawl:  
There lies the man, slain by young Romeo,

5 That slew thy kinsman, brave Mercutio.

LADY CAPULET

Tybalt, my cousin! O my brother's child!  
O prince! O cousin! husband! O, the blood is spilt  
Of my dear kinsman! Prince, as thou art true,  
For blood of ours, shed blood of Montague.

10 O cousin, cousin!

PRINCE

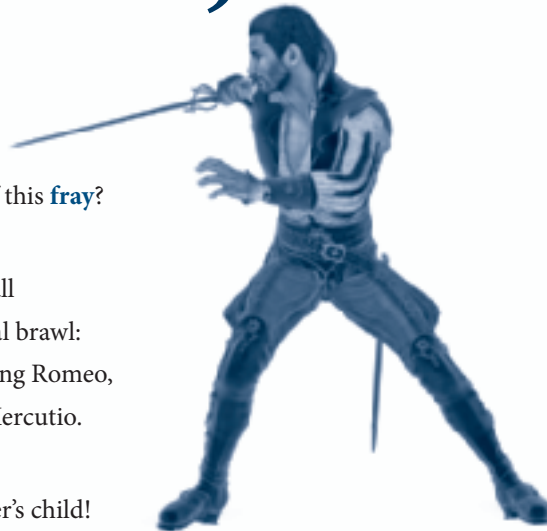
Benvolio, who began this bloody fray?

BENVOLIO

Tybalt, here slain, whom Romeo's did slay;  
Romeo that spoke him fair, bade him bethink  
How nice the quarrel was, and urged **withal**  
15 Your high displeasure: all this uttered  
With gentle breath, calm look, knees humbly bow'd,  
Could not take truce with the unruly **spleen**  
Of Tybalt deaf to peace, but that he tilts  
With piercing steel at bold Mercutio's breast,

20 Who all as hot, turns deadly point to point,  
And, with a martial scorn, with one hand beats  
Cold death aside, and with the other sends  
It back to Tybalt, whose dexterity,

**Retorts** it: Romeo he cries aloud,



My Notes

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**vile:** awful  
**fray:** fight



WORD  
CONNECTIONS

Multiple-Meaning Words

Shakespeare uses the word *fair* in line 13 of Benvolio's speech. The word *fair* has multiple meanings. When used as an adjective, it means "attractive in appearance" or "impartial." As a noun, it means "a public show." As an adverb, it means "honest" or "according to the rules." Research other meanings and use context clues to determine the meaning Shakespeare intended for the word *fair* in Benvolio's speech.

**withal:** besides

**spleen:** anger

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**retorts:** returns

# Voices from Literature

## My Notes

25 ‘Hold, friends! friends, part!’ and, swifter than  
his tongue,

His agile arm beats down their fatal points,  
And ’twixt them rushes; underneath whose arm  
An envious thrust from Tybalt hit the life

30 Of stout Mercutio, and then Tybalt fled;  
But by and by comes back to Romeo,  
Who had but newly entertain’d revenge,  
And to ’t they go like lightning, for, ere I  
Could draw to part them, was stout Tybalt slain.

35 And, as he fell, did Romeo turn and fly.  
This is the truth, or let Benvolio die.

### LADY CAPULET

He is a kinsman to the Montague;  
Affection makes him false; he speaks not true:  
Some twenty of them fought in this black strife,

40 And all those twenty could but kill one life.  
I beg for justice, which thou, prince, must give;  
Romeo slew Tybalt, Romeo must not live.

### PRINCE

Romeo slew him, he slew Mercutio;  
Who now the price of his dear blood doth owe?

### MONTAGUE

45 Not Romeo, prince, he was Mercutio’s friend;  
His fault concludes but what the law should end,  
The life of Tybalt.

### PRINCE

And for that offence  
Immediately we do **exile** him hence:

50 I have an interest in your hate’s proceeding,  
My blood for your rude brawls doth lie a-bleeding;  
But I’ll **amerce** you with so strong a fine  
That you shall all repent the loss of mine:  
I will be deaf to pleading and excuses;

55 Nor tears nor prayers shall purchase out abuses:  
Therefore use none: let Romeo hence in haste,  
Else, when he’s found, that hour is his last.  
Bear hence this body and attend our will:  
Mercy but murders, pardoning those that kill.

**exile:** force to leave  
**amerce:** punish

## WORD CONNECTIONS

### Etymology

In Shakespeare’s time, *hence* was an adverb that was frequently used to mean “away from here” or “in the future.” It comes from the Old English *heonan*, meaning “away.” Here, the Prince is saying that Romeo will be immediately banned from Verona.

**Second Read**

- Reread the scene to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
4. **Key Ideas and Details:** Explain the point of views of the Capulet and Montague families in this scene. How does each family view justice? What textual evidence supports your analysis?
5. **Key Ideas and Details:** What does Benvolio’s retelling of the fight reveal about his character? Which details does he choose to emphasize, and what does that tell you about him?
6. **Key Ideas and Details:** What makes the Prince a complex character in this scene?
7. **Key Ideas and Details:** What message about life does Shakespeare’s scene reveal?

**My Notes**

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# Voices from Literature

## My Notes

### Literary Terms

A **character sketch** is a brief description of a literary character. The sketch might use one or more methods of characterization to illustrate the character.

## Working from the Text

8. Use the elements of vocal delivery to present this scene as though it's played in a TV courtroom drama. Consider the following as you rehearse.

- Who is being accused of a crime?
- What is the crime?
- Who is the judge?
- Who provides eyewitness testimony?
- What is the sentence?

## Oral Interpretation

9. Choose a character from the previous scene and write a **character sketch**.

Rehearse an oral reading of your character's lines, using your character sketch as a guide for your vocal delivery. In your group, perform an oral reading of your character sketch.

As you watch and listen to the other presentations, identify the method of characterization and make inferences from the character sketch.

## Check Your Understanding

Reflect on the presentations you just viewed. Which were the best and which needed improvement? What made the best performances compelling? Offer suggestions to the presentations that need improvement.

## Explanatory Writing Prompt

Choose one of the characters from this scene of *Romeo and Juliet*. Write a paragraph that explains what the author reveals about that character by indirect and/or direct characterization in the events and dialogue. Refer to at least one of the indirect characterization methods from the graphic organizer in Activity 4.2 as you construct your explanation. Be sure to:

- Clearly identify the character and discuss at least two methods of characterization used by Shakespeare.
- Choose an organization for your explanation that focuses on one method of characterization at a time.
- Include text evidence from the play to illustrate each of the characterization methods discussed.

## Learning Targets

- Analyze a monologue from a work of literature outside the United States.
- Write an original monologue that conveys tone and characterization.

## Preview

In this activity, you will analyze a **monologue** using the SOAPStone strategy and write an original monologue.

## Setting a Purpose for Reading

- As you read the monologue, annotate the text for words and phrases that evoke a strong emotion.
- Circle unknown words and phrases. Try to determine the meanings of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

Zadie Smith was born in 1975 in northwest London. Her first novel, *White Teeth*, was the winner of the Whitbread First Novel Award, the James Tait Black Memorial Prize for fiction, and the Commonwealth Writers First Book Prize. The novel centers on the lives of two unlikely friends, the Englishman Archie Jones and the Bangladeshi Samad Iqbal.

### Novel

## Excerpt from *White Teeth*

by Zadie Smith

*At this point in the novel, Archie and Samad are in an abandoned church in Bulgaria during World War II. They are having a discussion about destiny and consequences. Archie dismisses the thought of having children and Samad speaks the following monologue:*

1 Our children will be born of our actions. *Our accidents will become their destinies.* Oh, the actions will remain. It is a simple matter of what you will do when the chips are down, my friend. When the fat lady is singing. When the walls are falling in, and the sky is dark, and the ground is rumbling. In that moment our actions will define us. And it makes no difference whether you are being watched by Allah, Jesus, Buddah, or whether you are not. On cold days a man can see his breath, on a hot day he can't. On both occasions, the man *breathes*.

## Second Read

- Reread the excerpt to answer this text-dependent question.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

### LEARNING STRATEGIES:

Quickwrite, Close Reading, Drafting, Self-Editing, SOAPStone

### Literary Term

A **monologue** is a speech or written expression of thoughts by a character.

### My Notes

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**destinies:** future fates



### INDEPENDENT READING LINK

#### Read and Connect

Choose a compelling character from your independent reading selection. As you read about that character, look for a monologue in the text. Use the SOAPStone strategy from this activity to analyze and annotate the monologue in your Reader/Writer Notebook. Share your findings with a group.

# Original Monologues

My Notes

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1. **Craft and Structure:** What point of view about how our actions define us does the narrator express?

## Working from the Text

2. Use the following SOAPSTone graphic organizer to analyze the monologue.

SOAPSTone	Analysis	Textual Support
Speaker: What does the reader know about the writer?		
Occasion: What are the circumstances surrounding this text?		
Audience: Who is the target audience?		
Purpose: Why did the author write this text?		
Subject: What is the topic?		
Tone: What is the author's tone or attitude?		

3. **Quickwrite:** What do you think the author's purpose is for including this monologue? How does it convey characterization?

4. Write an original monologue on an issue of interest to you that reveals characterization, an internal conflict, or perhaps an issue of fairness or justice. Be sure to:

- Include a summary statement of the scenario before the monologue.
- Describe the speaker's feelings on an internal conflict to convey theme.
- Use diction, detail, sentence structure, and punctuation for effect.

5. Trade monologues with a partner. Rehearse and conduct an oral reading of your partner's monologue with appropriate vocal and visual delivery.

### Check Your Understanding

- To what extent did your partner interpret the monologue with the characterization and tone you intended?
- Discuss ways to refine your monologue to make your intentions clearer and revise it accordingly.

#### My Notes

# Reflecting on Performance

**LEARNING STRATEGIES:**

Oral Interpretation,  
Rehearsal, Discussion Groups

**Literary Terms**

**Oral interpretation** is planned oral reading that expresses the meaning of a written text.

**My Notes**

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**Learning Targets**

- Display oral interpretation skills when presenting a monologue.
- Evaluate an oral interpretation of a monologue.

**Oral Interpretation and Dramatic Monologue**

1. Use the space below to describe the relationship between a monologue and an **oral interpretation**. How does one inform the other?

2. What are some of the tools actors use in a dramatic production that are not available to a performer of an oral interpretation?

3. How do performers of an oral interpretation make up for the lack of these resources?



## Evaluating Oral Interpretation

4. Use the space below to create a class rubric to evaluate oral interpretations. You may want to consult previous activities in this unit and the scoring guide for Embedded Assessment 1 for ideas.

Be sure to include specific criteria for vocal delivery and audience engagement.

### Oral Interpretation Rubric

Emerging	Proficient	Mastery

## Delivering and Responding to Oral Interpretations

5. Return to the monologue that you wrote in Activity 4.4. Prepare and rehearse an oral interpretation of this monologue with appropriate vocal and visual delivery to convey characterization and tone. Include a brief introduction to establish context. Continue to rehearse until you have your monologue and introduction memorized.
6. Deliver your oral interpretation to a group of your peers. After each performance, use the rubric you created to provide feedback on strengths presented and make suggestions for improvement. Be sure to refer to specific **criteria** for vocal delivery and audience engagement.

## Check Your Understanding

In your Reader/Writer Notebook, write a reflection based on your experience performing your oral interpretation. Use feedback from your group to help you reflect on your oral interpretation of your monologue. In your reflection, explain how you prepared for and rehearsed your monologue, evaluate the strengths and challenges of your performance, and set goals to improve your performance skills.

### My Notes

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### ACADEMIC VOCABULARY

**Criteria** are standards that can be used to evaluate or judge the success of something.

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**LEARNING STRATEGIES:**  
Skimming/Scanning, SMELL,  
Discussion Groups

## My Notes

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## Learning Targets

- Analyze a text using the SMELL strategy.
- Present an oral interpretation of a dramatic text.

## Preview

In this activity, you will preview four monologues and choose one to analyze and perform. Skim/scan the four monologues on the following pages. Read the scenarios and three to five lines of each. Which speaker do you think is the most interesting character, and why?

## Setting a Purpose for Reading

- As you read your monologue, use metacognitive markers by placing a ? when you have a question, an ! when you have a strong reaction, and an \* when you have a comment.
- Circle unknown words and phrases. Try to determine the meanings of the words by using context clues, word parts, or a dictionary.



## WORD CONNECTIONS

### Word Relationships

Notice in lines 7 and 8 the words *grievous* and *grievously*. *Grievous* is an adjective, while *grievously* is an adverb. The noun *grief* and the verb *grieved* are also related to these words. Writers, and particularly speakers, will often use words with similar relationships to emphasize an idea and make it easier for an audience to remember.

**interred:** buried

**grievous:** very serious

## Dramatic Monologue

# From ACT III, SCENE II,

## The Tragedy of Julius Caesar

by William Shakespeare

### Passage 1

Marc Antony, who has not been part of the plot to kill Caesar, speaks to the crowd at Caesar's funeral.

Friends, Romans, countrymen, lend me your ears.  
I come to bury Caesar, not to praise him.  
The evil that men do lives after them;  
The good is often **interred** with their bones.

- 5 So let it be with Caesar. The noble Brutus  
Hath told you Caesar was ambitious.  
If it were so, it was a **grievous** fault,  
And grievously hath Caesar answered it.  
Here, under leave of Brutus and the rest—
- 10 For Brutus is an honorable man  
So are they all, all honorable men—  
Come I to speak in Caesar's funeral.  
He was my friend, faithful and just to me;  
But Brutus says he was ambitious,



- 15 And Brutus is an honorable man.  
He hath brought many captives home to Rome,  
Whose ransoms did the general **coffers** fill.  
Did this in Caesar seem ambitious?  
When that the poor have cried, Caesar hath wept;
- 20 Ambition should be made of **sterner** stuff.  
Yet Brutus says he was ambitious,  
And Brutus is an honorable man.  
You all did see that on the Lupercal<sup>1</sup>  
I thrice presented him a kingly crown,
- 25 Which he did thrice refuse. Was this ambition?  
Yet Brutus says he was ambitious,  
And sure he is an honorable man.  
I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.
- 30 You all did love him once, not without cause  
What cause withholds you, then, to mourn for him?  
O judgment! Thou art fled to brutish beasts,  
And men have lost their reason. Bear with me;  
My heart is in the coffin there with Caesar,
- 35 And I must pause till it come back to me.  
*[He weeps.]*

**coffers:** treasury

**sterner:** stronger

### GRAMMAR & USAGE Semicolons

Semicolons are used to join two independent clauses that express related ideas. Notice that in lines 3 and 4, the writer uses a semicolon to join two independent clauses. The ideas expressed have a relationship of contrast: “The evil that men do lives after them; The good is often interred with their bones.” What is the relationship between the ideas expressed in lines 19 and 20?

### My Notes

## Second Read

- Reread the monologue to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** How does the opening of Antony’s monologue appeal to the skeptical crowd? What specific methods does he use to appeal to them?

<sup>1</sup> **Lupercal:** an ancient Roman festival

## My Notes

2. **Craft and Structure:** What effect does repetition have on the speech in Passage 1? Annotate repeated words and ideas.

## Dramatic Monologue

### From ACT III, SCENE II,

### The Tragedy of Julius Caesar

by William Shakespeare

#### Passage 2

Marc Antony continues to speak to the Romans.

If you have tears, prepare to shed them now.

You all do know this mantle. I remember

The first time ever Caesar put it on;

'Twas on a summer's evening, in his tent,

- 5 That day he overcame the Nervii.

Look, in this place ran Cassius' dagger through.

See what a rent the envious Casca made.

Through this the well-beloved Brutus stabbed,

And as he plucked his cursed steel away,

- 10 Mark how the blood of Caesar followed it,

As rushing out of doors to be resolved

If Brutus so unkindly knocked or no;

For Brutus, as you know, was Caesar's angel.

Judge, O you gods, how dearly Caesar loved him!

- 15 This was the most unkindest cut of all.

For when the noble Caesar saw him stab,

Ingratitude, more strong than traitors' arms,

Quite **vanquished** him. Then burst his mighty heart,

And in his **mantle** muffling up his face,

#### WORD CONNECTIONS

##### Roots and Affixes

**Ingratitude** contains the root *grat*, from the Latin word *gratus*, meaning “pleasing.” You might also recognize this root from the words *grateful*, *ingrate*, *gratify*, and *congratulate*. The prefix *in-* means “not,” and the suffix *-tude* is used to form a noun. What do you think the noun *ingratitude*, as used in line 17, means here?

**vanquished:** defeated

**mantle:** sleeveless cloak

- 20 Even at the base of Pompey’s statue,  
Which all the while ran blood, great Caesar fell.  
O, what a fall was there, my countrymen!  
Then I, and you, and all of us fell down,  
Whilst bloody treason flourished over us.
- 25 O, now you weep, and I perceive you feel  
The dint of pity. These are gracious drops.  
Kind souls, what weep you when you but behold  
Our Caesar’s vesture wounded? Look you here,  
Here is himself, marr’d, as you see, with traitors.
- 30 [*Antony lifts Caesar’s cloak.*]

### Second Read

- Reread the monologue to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
3. **Key Ideas and Details:** In Passage 2, Antony claims that Caesar died in more than one way. In addition to being stabbed, what else led to Caesar’s death?
4. **Craft and Structure:** In Passage 2, what appeals to emotion does Antony use to win the crowd to his point of view? Explain the probable impact of those appeals.



### WORD CONNECTIONS

#### Multiple-Meaning Words

Try to figure out what Antony meant by the word *rent* in line 7 of Passage 2. Use a dictionary to look up different meanings for the word and choose the one that best fits the words around it. Also consider what Antony meant by the word *mark* in line 10 and *fall* (with its related word *fell*) in lines 21–23. Use the connotative words surrounding these words to gain context. Then look up the different definitions of them and choose the most appropriate.

### My Notes

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## Dramatic Monologue

# From *Les Miserables*

by Victor Hugo

### Passage 3

Fantine begs for mercy and justice from Monsieur Javert, a policeman who is about to arrest her.

# Oral Interpretation of Literature

**beseech:** beg

**Bourgeois:** middle-class person

## My Notes

**vivacity:** high spirits

### GRAMMAR & USAGE Colons

Colons can be used to introduce lists and dialogue. They can also be used to join independent clauses when the second clause explains, restates, gives an example, or illustrates the first clause. The colon in paragraph 1 introduces a quotation. What is the function of the colon in the sentence beginning “I will tell you...” from paragraph 2?

### GRAMMAR & USAGE Sentence Variety

To keep writing interesting and engaging, writers use a wide range of sentence types. One way writers achieve sentence variety is to begin sentences in different ways. Notice these examples from *Les Misérables*:

- “If you had seen the beginning, ...” (conditional sentence, starts with *if*)
- “Perhaps I did wrong to get angry.” (starts with an adverb)
- “Why did he go away?” (rhetorical question, starts with the question word *why*)

How many sentences in paragraph 2 are exclamations? Fragments? Questions? What is the shortest sentence? What is the longest?

**1 FANTINE:** Monsieur Javert, I **beseech** your mercy. I assure you that I was not in the wrong. If you had seen the beginning, you would have seen. I swear to you by the good God that I was not to blame! That gentleman, the **bourgeois**, whom I do not know, put snow in my back. Has any one the right to put snow down our backs when we are walking along peaceably, and doing no harm to any one? I am rather ill, as you see. And then, he had been saying impertinent things to me for a long time: “You are ugly! You have no teeth!” I know well that I have no longer those teeth. I did nothing; I said to myself, “The gentleman is amusing himself.” I was honest with him; I did not speak to him. It was at that moment that he put the snow down my back. Monsieur Javert, good Monsieur Inspector! is there not some person here who saw it and can tell you that this is quite true? Perhaps I did wrong to get angry. You know that one is not master of one’s self at the first moment. One gives way to **vivacity**; and then, when someone puts something cold down your back just when you are not expecting it! I did wrong to spoil that gentleman’s hat.

**2** Why did he go away? I would ask his pardon. Oh, my God! It makes no difference to me whether I ask his pardon. Do me the favor to-day, for this once, Monsieur Javert. You know that in prison one can earn only seven sous a day; it is not the government’s fault, but seven sous is one’s earnings; and just fancy, I must pay one hundred francs, or my little girl will be sent to me. Oh, my God! I cannot have her with me. What I do is so vile! Oh, my Cosette! Oh, my little angel of the Holy Virgin! what will become of her, poor creature? I will tell you: it is the Thenardiens, inn-keepers, peasants; and such people are unreasonable. They want money. Don’t put me in prison! You see, there is a little girl who will be turned out into the street to get along as best she may, in the very heart of the winter; and you must have pity on such a being, my good Monsieur Javert. If she were older, she might earn her living; but it cannot be done at that age. I am not a bad woman at bottom. It is not cowardliness and gluttony that have made me what I am. If I have drunk brandy, it was out of misery. I do not love it; but it benumbs the senses. When I was happy, it was only necessary to glance into my closets, and it would have been evident that I was not a coquettish and untidy woman. I had linen, a great deal of linen. Have pity on me, Monsieur Javert!

## Second Read

- Reread the monologue to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

**5. Key Ideas and Details:** How does Fantine appeal to Javert’s sense of justice and sense of mercy?

6. **Craft and Structure:** Why do you think Fantine uses the statement *It is not cowardliness and gluttony that have made me what I am* in her appeal to Javert?

My Notes

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**harboring:** sheltering

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**edict:** official order

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Dramatic Monologue

From *Oedipus Rex*

by Sophocles

Passage 4

Oedipus, the king, speaks to the citizens of Thebes. They have received news from the Oracle of Delphi that the plague on the city is a punishment from the gods for **harboring** a murderer in the city. Oedipus is unaware that he is himself the murderer.

But now, my friends,

As one who became a citizen after the murder,

I make this proclamation to Thebes:

If any man knows by whose hands Laïos,<sup>1</sup> son of Labdakos,

**5** Met his death, I direct that man to tell me everything,

No matter what he fears for having so long withheld it.

Let it stand as promised that no further trouble

Will come to him, but he may leave the land in safety.

Moreover: If anyone knows the murderer to be foreign,

**10** Let him not keep silent: he shall have his reward from me.

However, if he does conceal it; if any man

Fearing for his friend or for himself disobeys this **edict**,

Hear what I propose to do:

I solemnly forbid the people of this country,

**15** Where power and throne are mind, ever to receive that man

Or speak to him, no matter who he is, or let him

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<sup>1</sup> Laïos: the murdered king of Thebes

# Oral Interpretation of Literature

**Illustration:** ceremony of purification

## GRAMMAR & USAGE Colons

A colon often precedes an important item of information. Notice these lines from *Oedipus Rex*: “I make this proclamation to Thebes: If any man knows by whose...” The colon introduces the proclamation and indicates a significant pause as the speaker prepares to deliver important information to his audience. How does the way the colon is used in lines 13 and 19 compare?

## My Notes

Join in sacrifice, **lustration**, or in prayer.

I decree that he be driven from every house,  
Being, as he is, corruption itself to us: the Delphic<sup>2</sup>

20 Voice of Apollo has pronounced this revelation.

Thus I associate myself with the oracle  
And take the side of the murdered king.

As for the criminal, I pray to God—  
Whether it be a lurking thief, or one of a number—

25 I pray that that man’s life be consumed in evil and wretchedness.

And as for me, this curse applies no less  
If it should turn out that the culprit is my guest here,  
Sharing my hearth.

## Second Read

- Reread the monologue to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
7. **Key Ideas and Details:** What does the decree that Oedipus gives the city of Thebes reveal about him as a ruler? Is he strict or lenient? What words from his speech support that conclusion?

8. **Craft and Structure:** What are the effects of the colon and dashes used in Oedipus’s speech?

## Working from the Text

9. Use the SMELL strategy to help you analyze your monologue.

<sup>2</sup> **Delphic:** prophets who received sacred messages



Close analysis	Response and textual evidence
<p><b>Sender-Receiver Relationship</b>—Who are the senders and receivers of the message, and what is their relationship (consider what different audiences the text may be addressing)?</p>	
<p><b>Message</b>—What is a literal summary of the content? What is the meaning or significance of this information?</p>	
<p><b>Emotional Strategies</b>—What emotional appeals (pathos) are included? What seems to be their desired effects?</p>	
<p><b>Logical Strategies</b>—What logical arguments/appeals (logos) are included? What is their effect?</p>	
<p><b>Language</b>—What specific language is used to support the message? How does it affect the text’s effectiveness? Consider both images and actual words.</p>	

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- Review the effective practices for vocal delivery that you studied in Activity 4.3: pitch, volume, pace, pause, articulation, and pronunciation. Mark the text of your monologue to prepare for oral interpretation:
  - Write phonetic pronunciations of new names or words in the margin.
  - Circle key punctuation marks that indicate pacing and pauses.
  - Highlight sentences or phrases that need increase in volume.
  - Underline sentences or phrases that need decrease in volume.
- Write an introduction that will establish a context for your monologue. In your introduction, cite the source and the author. Place the monologue in context of the text as a whole. Conduct research as needed to establish context for the audience.

My Notes

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# Oral Interpretation of Literature



## INDEPENDENT READING LINK

### Read and Respond

As you read about your chosen character, look for another monologue—not the one you used for Activity 4.4. Analyze the monologue using the SMELL strategy from Activity 4.6. Record your notes in your Reader/Writer Notebook. Then write a brief paragraph explaining how the analysis helped you better understand the character.

### My Notes

- Practice reading aloud your monologue frequently enough that you know it by heart. Review the evaluation you established in the last activity. Be sure to practice your pronunciation, volume, pace, and accuracy.
- Present your oral interpretation to a group, and provide feedback to your group, members on their oral interpretations.

## Language and Writer's Craft: Semicolons and Colons

Writers often use a *semicolon* to join two independent clauses that express closely related ideas. The semicolon is a clue that the writer includes to point to a relationship between the ideas. Consider the relationship between the two clauses in the following example:

Send me a reminder tomorrow; I will pick up the necessary items when I go shopping.

A semicolon is also preferred before introductory words (*for example, however, namely, etc.*) that introduce complete sentences, as in the following sentence:

You will need to pack several things for your trip; for example, the trip will be more comfortable with hiking boots, bottled water, a windbreaker, and sunscreen.

Use a semicolon to separate items in a series when one or more of the items contains a comma. This reduces confusion. In the following sentence, think about how confusing it might be if all the semicolons were commas:

My family and I visited four cities this summer: Cincinnati, Ohio; Lexington, Kentucky; Charlotte, North Carolina; and Charleston, South Carolina.

Notice also the *colon* in the preceding sentence. A colon often precedes an important item of information or a list of items, including a list in bulleted form. A colon can also signal a slight pause during an oral presentation.

**PRACTICE** Revisit the explanation of characterization you wrote in Activity 4.3. Identify a place where you could use at least one semicolon to show related ideas or a colon to introduce an important item of information. As you continue to Embedded Assessment 1, find ways to incorporate colons and semicolons into your writing.

## Check Your Understanding

How does preparing an oral interpretation help you understand a text?



## Independent Reading Checkpoint

You have read a play with strong, compelling characters. Consider how the information you have learned about these characters will assist you as you prepare for the Embedded Assessment. Take notes about your ideas in your Reader/Writer Notebook, and use them to give a brief oral presentation to a small group of your peers.

# Presenting an Oral Interpretation of Literature

EMBEDDED  
ASSESSMENT 1

## ASSIGNMENT

Your assignment is to research, analyze, and present an oral interpretation of a monologue. Your monologue should represent a point of view or cultural experience reflected in a work of literature from outside the United States. You will need to use vocal and visual delivery to convey a complex character's voice. You will write a character sketch of the character you are portraying. You will also evaluate your own and other students' performances and write a reflection on your oral interpretation.

**Planning: Take time to make a plan for your oral interpretation.**

- How will you select a monologue from your independent readings, research, or class readings that conveys a complex character?
- What strategies will you use (such as SMELL) to analyze the speaker's character, tone, and motivations?
- How will you mark the text to indicate vocal and visual delivery?

**Drafting: Write an introduction to your monologue.**

- What research will you need to do to find more information about your source text, such as the title and author?
- How will your introduction place this monologue in context of the play as a whole?
- How will you describe the motivations and complexities of your character in your character sketch?

**Rehearsing: Practice the delivery of your oral interpretation.**

- How many times do you need to read your monologue aloud to grow comfortable with the pacing, volume, and pronunciation?
- How can you record your reading or use peer responding to help you revise your oral interpretation?

**Presenting and Listening: Deliver your oral interpretations within a group.**

- How will you engage with your audience during the oral interpretation by using eye contact as well as vocal and visual delivery?
- What note-taking strategy will you use to respond to other students' oral interpretation skills and to record notes about the characters and texts?

## Reflection

Write a reflection evaluating your overall performance.

- What steps did you take to help yourself understand the text and plan your delivery?
- What were the strengths and challenges of your overall performance?
- What did you learn about oral interpretation and characterization from your own and your peers' performances?

# Presenting an Oral Interpretation of Literature

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The performer</p> <ul style="list-style-type: none"> <li>provides a thorough written explanation of steps taken to plan the interpretation</li> <li>writes a reflection that accurately evaluates strengths and weaknesses of the performance</li> <li>includes an insightful analysis of what has been learned about characterization and oral interpretation.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>provides a written explanation of steps taken to plan the oral interpretation</li> <li>writes a reflection that evaluates strengths and weaknesses of the performance</li> <li>includes an analysis of what has been learned about characterization and oral interpretation.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>provides some explanation of steps taken to plan the oral interpretation</li> <li>writes an inadequate reflection that does not evaluate strengths and weaknesses of the performance</li> <li>provides an insufficient analysis of what has been learned about characterization and oral interpretation.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>provides no written explanation of steps taken to plan the oral interpretation</li> <li>does not write a reflection on strengths and weaknesses of the performance</li> <li>provides a confused analysis of what has been learned about characterization and oral interpretation.</li> </ul>
<b>Structure</b>	<p>The performer</p> <ul style="list-style-type: none"> <li>selects a passage of strong literary merit that conveys a complex character</li> <li>introduces the oral interpretation in an engaging manner</li> <li>provides well-researched information to place the passage in the context of the work.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>selects a passage that conveys a complex character</li> <li>introduces the oral interpretation by citing source and author</li> <li>provides sufficient information in the introduction to place the passage in the context of the work.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>selects a passage for interpretation that does not convey a complex character</li> <li>does not cite the source and/or author of the passage</li> <li>provides insufficient information in the introduction to place the passage in the context of the work.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>selects a passage with a simple character</li> <li>does not cite the source and/or author of the passage</li> <li>provides no information in the introduction to place the passage in the context of the work.</li> </ul>
<b>Use of Language</b>	<p>The performer</p> <ul style="list-style-type: none"> <li>uses effective vocal and visual delivery strategies to orally interpret a text</li> <li>engages the audience with eye contact, rarely referring to notes</li> <li>demonstrates active listening by taking detailed notes and responding thoughtfully to other performances.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>uses adequate vocal and visual delivery strategies to interpret a text orally</li> <li>engages the audience with eye contact while referring to notes as needed</li> <li>demonstrates active listening by taking notes and responding to other performances.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>uses inadequate vocal and visual delivery strategies to interpret the text</li> <li>mostly reads directly from notes and rarely makes eye contact with the audience</li> <li>listens to other performances but takes no notes.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>uses inadequate vocal and visual delivery strategies to interpret the text</li> <li>reads directly from notes without making eye contact with the audience</li> <li>disrupts or distracts from other performances and takes no notes.</li> </ul>

# Previewing Embedded Assessment 2 and Introducing Greek Drama

ACTIVITY  
4.7

## Learning Targets

- Identify the knowledge and skills necessary to complete Embedded Assessment 2 successfully.
- Reflect on understanding of vocabulary, essential questions, and character relationships.

## Making Connections

In this part of the unit, you will learn about Greek drama by reading *Antigone*. As you read the play, you will examine the major characters and analyze their interactions with one another. You will also explore the concept of the tragic hero and how the play develops this theme.

## Essential Questions

Based on your study of the first part of this unit, how would you answer the questions now?

1. How can one communicate a speaker's voice through oral interpretation?
  
  
  
  
  
  
  
  
  
  
2. How do complex characters **advance** the plot and develop the themes of a drama?

## Developing Vocabulary

Think about the Academic Vocabulary and Literary Terms you have studied so far in this unit. Which words/terms can you now move to a new category on a QHT chart? Which could you now teach to others that you were unfamiliar with at the beginning of the unit? What strategies will you use to gather knowledge of new terms independently and to develop the ability to use them accurately?

## Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Writing a Literary Analysis Essay on Characterization and Theme.

Your assignment is to write an analytical essay about the effect of character interaction in the play *Antigone*. Choose a character whose words, actions, or ideas contrast with Creon's character. Explain how these conflicting motivations contribute to Creon's development as a tragic hero and how the character interactions advance the plot or develop themes of the play.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

**LEARNING STRATEGIES:**  
QHT, Graphic Organizer,  
Predicting

### My Notes

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### ACADEMIC VOCABULARY

The verb **advance** means to move or push forward and can be used in reference to an idea or, as in this case, the plot of a story.



### INDEPENDENT READING LINK

#### Read and Recommend

For independent reading during this part of the unit, consider another classic play with strong, compelling characters. This time, focus on Greek plays and theater. As you did previously, use a reading strategy such as note-taking, marking the text, or double-entry journals to examine the development of complex characters over the course of the play. In a group discussion, recommend your selection to peers, giving clear reasons why you are making the recommendation.

# Previewing Embedded Assessment 2 and Introducing Greek Drama



## WORD CONNECTIONS

### Word Meanings

Does the Greek word for actor—*hypokrites*—remind you of an English word? It is close to our modern word *hypocrite*, which is someone who claims certain beliefs but acts in a way that is contrary to those beliefs. In playing a role, an actor might say or do things that he or she does not actually believe.

### My Notes

## Introduction to Greek Drama

3. With your group, mark the text of one of the following topics by highlighting key information.

### Greek Theater

- Tragedies were produced as part of a religious festival every year in Athens.
- Awards were given to the playwright who presented the best series of three dramas.
- Plays were performed in vast outdoor amphitheaters that could seat 40,000.
- All actors were men. The Greek word for actor is *hypokrites*. They wore masks with built-in megaphones so they could be heard; they also wore platform shoes for added height.
- The stage was a slightly raised platform. Actors' movements were bold and definite.
- The Chorus—a group of actors who moved and sang together—acted as one character and spoke in unison during the Choral Odes, which separated the scenes of the drama.
- The Chorus set the mood, summarized the action, represented a point of view, sided with various characters, or warned of disaster.
- Greek theater incorporated unities of time, place, and action, which meant that there were no scene changes, and no complicated subplots; the plays took place in one day and in one place and focused on one event.
- Violent action took place offstage; messengers told the audience what happened.
- The audience knew the story ahead of time. The emotion of the characters is what they came to see.

### Sophocles

- Was one of three great Greek tragic playwrights (with Aeschylus and Euripides); wrote during the “golden age” of ancient Greece
- Was born in 496 B.C.—lived for 90 years
- Wrote over 100 plays—only seven remain
- Served his city of Colonus, near Athens, in various capacities
- Entered his plays in contests—won his first at age 28; defeated Aeschylus in that competition
- Awarded first prize about 20 times and second-place prizes all other times
- Added the third actor to the cast of his plays—before this, all dramas played with only two characters other than the Chorus

4. After completing your research, work with your group to prepare a presentation. Your presentation should summarize what you have learned and highlight key details about your topic. When viewing the presentations of others, make sure to take notes. These notes will be helpful in the next activity.

## Learning Targets

- Make inferences and predictions about how characters, conflicting motivations, and character relationships will advance a plot.
- Preview the play by learning background information about tragedy and Sophocles’s Theban plays.

## Analyzing Character Motivations

1. Read the brief character sketches from the plot of the tragedy *Antigone*. Work with a small group to analyze the motivations of three different characters by filling out the corresponding rows in the chart on the next page. Then join with another group to analyze the remaining characters and complete the chart.

### Creon (kree-on)

Your nephews have killed each other in a battle over who should be king. You are now king and decree that one brother can be buried according to the customs of your land but the other cannot. You find out that someone has defied your rule.

### Antigone (an-tig-o-knee)

You are the niece of Creon, the new king. Your brother has been killed in battle. The king has decreed that no one should bury him. You refuse to follow Creon’s decree and bury your brother.

### Ismene (Is-may-nay)

You are Antigone’s sister. Your sister has committed a serious offense against the new king, something you would never do. One of your brothers has been buried lawfully; the other has not.

### Haemon (Hay-mon)

You are engaged to marry Antigone. Your fiancée has buried her brother, which she has been forbidden to do by your father, King Creon.

### The Chorus

The king has made a law. Someone you respect has broken that law for reasons you think are justifiable.

### The Guard

Your job is to guard a corpse to make sure no one buries it. Someone buries the body, and you must report it to the king. Later, during a dust storm, you catch someone burying the body again. You take the person to the king.

**LEARNING STRATEGIES:**  
Discussion Groups, Graphic Organizer, Marking the Text

## My Notes

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## INDEPENDENT READING LINK

### Read and Discuss

Complete a character chart like the one in Activity 4.8 for three of the characters from your independent reading text. Share your insights with a small group.

# A Tragic Family

Character	Three adjectives to describe how you feel	Why do you feel this way?	What will you do?	Why do you think this is a <i>just</i> response?
Creon				
Antigone				
Ismene				
Haemon				
The Chorus				
The Guard				

My Notes

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### Writing to Sources: Explanatory Text

Select one of the characters from the chart on the previous page and consider his or her point of view. Based on the information in the scenarios, write an introduction to your character. Be sure to:

- Include background information from the character’s scenario.
- Provide an explanation that describes the character.
- Predict how the character’s motivations might conflict with those of other characters.

### Meet the Family

2. Mark the text of the following topics to build your background knowledge of the Cadmus family and their tragic past. Review this information and the information about Greek Theater and Sophocles from the previous activity in preparation for a trivia game.

### Tragedy and the Tragic Hero

- Tragedy is a difficult and rewarding form of drama, which was made into an art by the Greeks.
- Tragedy involves the downfall of a hero, usually ending with his or her destruction or death.
- From *Aristotle’s Poetics*:
  - Tragedy arouses the emotions of pity and fear, wonder and awe.
  - The main character is a tragic hero who must be a man or woman capable of great suffering.
  - The downfall of the hero usually ends with his or her destruction or death.
  - The plot involves intense emotion, with a horrible truth that leads to release or *catharsis*, or purification.
  - The drama does not leave the audience in depression, but with a deeper understanding of life.
- *Aristotle’s Poetics* on the tragic hero:
  - The tragic hero is a man [or woman] of noble stature.
  - The tragic hero is a good person who is brought down by an “act of injustice” (*hamartia*) because he [she] knows no better or believes that a greater good will be served by his [her] actions.
  - The hero has a weakness, a tragic flaw such as pride, quickness to anger, or misjudgment.
  - The hero has free choice that makes his [her] downfall his [her] own fault, but experiences misfortune that is not entirely deserved.
  - The hero gains self-knowledge or understanding before the downfall, and therefore experiences redemption.

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# A Tragic Family

## My Notes

### Antigone and Her Family Background

- *Antigone* is a complete play, but it is part of a cycle of three plays, including *Oedipus Rex* and *Oedipus at Colonus*, written by Sophocles about the generations of the Cadmus family.
- The plays deal with the curse placed upon the family for a crime committed against the gods. The curse begins with a prophecy to King Laius and Queen Jocasta of Thebes that their son, Oedipus, will kill his father and marry his own mother.
- To avoid fulfillment of the prophecy, the baby Oedipus is left in the mountains to die of exposure, but was found and raised by the king and queen of Corinth, not knowing his birth parents.
- Later Oedipus unknowingly kills his father and wins the hand of Jocasta, the widowed queen, thus fulfilling the prophecy. They have four children, Antigone, Ismene, Eteocles, and Polyneices.
- When Jocasta discovers the truth, she hangs herself. When Oedipus discovers the truth, he blinds and exiles himself. He leaves his brother-in-law, Creon, to look after his children.
- Before he dies, Oedipus leaves orders that his two sons share the kingship; however, Eteocles, the first to reign, refuses to step down. Polyneices, his brother, attacks the city and his brother. They kill each other in battle.
- Creon becomes king and orders Eteocles buried with religious rites and honors. He orders that Polyneices be left unburied and uncovered for birds and animals to feed on his body. According to Greek beliefs, his soul could thus never rest. Antigone buries her brother against the order of her uncle. Thus begins the play's action.

### Pronunciation Guide

Refer to online resources for explanations and examples of correct pronunciation of Greek names, such as the following helpful instructions:

- Final *e* is always pronounced: Athene = a-THEE-neh.
- *Ch* is pronounced like *k*, never as in *church*.
- *C* is pronounced soft (like *s*) before *e* and *i* sounds: otherwise it is pronounced hard (like *k*): Polyneices = poly-NI-ses.
- The same applies to *g*; soft (as in *giant*) before *e* and *i* sounds, hard (as in *gate*) otherwise.
- *Th* is always smooth, as in *thigh*, never rough, as in *they*: Athene = a-THEE-neh.
- You can pronounce the vowels as in English, but you will be a little closer to the ancient pronunciation if you pronounce them as in Romance languages (Italian, Spanish, etc.).
- *Ae* and *oe* can be pronounced like *e*.
- General rules of accent:
  - If a name has two syllables, accent the first.
  - If a name has three or more syllables, then accent the second-to-last syllable. If a name is long, accent the third-to-last syllable.
 Examples: Aeschylus = ES-kih-lus or EE-skih-lus, Aphrodite = ah-froh-DI-tee, Herodotus = heh-RAH-do-tus, Thermopylae = ther-MO-pih-lee, Thucydides = thoo-SIH-di-des



### INDEPENDENT READING LINK

#### Read and Connect

Find one or more peers who are reading an independent work by the same Greek author as you are. Together, create a trivia game like the one in Activity 4.8. Play the game with a small group.

### Trivia Game

About the Author	It's a Tragedy	Greek Theater	Antigone and Her Family
<p>\$200</p> <p>He was the author of <i>Oedipus Rex</i>, <i>Oedipus at Colonus</i>, and <i>Antigone</i>.</p>	<p>\$200</p> <p>This civilization made tragedy into an art.</p>	<p>\$200</p> <p>This city was where tragedies were produced as part of a religious festival.</p>	<p>\$200</p> <p>The other two plays in the series with <i>Antigone</i></p>
<p>\$400</p> <p>This is the number of Sophocles's plays that exist today out of a total of more than 100.</p>	<p>\$400</p> <p>Downfall, usually ending with destruction or death</p>	<p>\$400</p> <p>The part of a Greek play usually chanted (or sung) in unison</p>	<p>\$400</p> <p>The King and Queen of Thebes</p>
<p>\$600</p> <p>It was the golden age in ancient Greece.</p>	<p>\$600</p> <p>Pity and fear, wonder and awe</p>	<p>\$600</p> <p>Masks with built-in megaphones and platform shoes</p>	<p>\$600</p> <p>"Your son will kill his father and marry his own mother."</p>
<p>\$800</p> <p>This was Sophocles's age when he won his first drama competition.</p>	<p>\$800</p> <p>A single flaw in character, or hamartia</p>	<p>\$800</p> <p>A group of actors that moved and sang together, acting as one character</p>	<p>\$800</p> <p>Both mother and wife of Oedipus</p>
<p>\$1,000</p> <p>This was the number of actors Sophocles had in the cast of his plays.</p>	<p>\$1,000</p> <p>Horrible truth that leads to release</p>	<p>\$1,000</p> <p>The Greek word for <i>actor</i></p>	<p>\$1,000</p> <p>The decree of Creon that begins the action of the play</p>

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My Notes

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**LEARNING STRATEGIES:**  
Discussion Groups, Graphic Organizer, Marking the Text, Oral Reading

## Literary Terms

**Stage directions** are instructions written into the script of a play that indicate stage actions, movements of performers, or production requirements.

## My Notes

## Learning Targets

- Infer character motive and compare characters from *Antigone*.
- Analyze a classic Greek drama and examine its text features.

## Stage Directions

**Stage directions** are often placed within parentheses and printed in italics. When reading a play script, use this text feature to help you visualize the story's setting and characters' movement. Note: "left" and "right" directions are from the actor's point of view as he or she faces the audience. Skim/scan the text of the opening scene of *Antigone*. What key information is provided by the stage directions?

## Preview

In this activity, you will read the opening scene and complete a character analysis.

## Setting a Purpose for Reading

- Read the opening scene between Antigone and Ismene. As you read, focus on the dramatic, emotional nature of the dialogue and each character's motivation or intent.
- Circle unknown words and phrases. Try to determine the meanings of the words by using context clues, word parts, or a dictionary.

## ABOUT THE AUTHOR

Few records exist that can tell the story of the life of Sophocles (c. 496 B.C.–406 B.C.), one of the great playwrights of the golden age of ancient Greece. He spent his life in the historically and politically important city-state of Athens, where he benefited from family wealth, good social connections, an excellent education, a winning personality, and a talent for writing plays that perfectly captured the spirit of his time and place. He wrote over 100 plays, but only seven remain. Sophocles, along with Aeschylus and Euripides, is considered a master of Greek tragedy. During his time, ancient Greece was known to be in its golden age of art and forward thinking. Sophocles is credited with several innovations to the dramatic form. Increasing the number of characters in a play, for example, allowed him to make the plots more complex and interesting to audiences. By focusing on characters' fatal flaws, poor decisions, and moral dilemmas, he created suspenseful plays that also evoked audiences' sympathies.

## Drama

# Antigone

by Sophocles

**ANTIGONE:** daughter of Oedipus

**ISMENE:** daughter of Oedipus, sister of Antigone

**CREON:** king of Thebes

**EURYDICE:** wife of Creon

**HAEMON:** son of Creon and Eurydice, engaged to Antigone

**TEIRESIAS:** an old blind prophet

**BOY:** a young lad guiding Teiresias

**GUARD:** a soldier serving Creon

**MESSENGER**

**CHORUS:** Theban Elders

**ATTENDANTS**

*[Thebes,<sup>1</sup> in front of the palace, which stands in the background, its main doors facing the audience. Enter Antigone leading Ismene away from the palace]*

10 ANTIGONE Now, dear Ismene, my own blood sister,  
do you have any sense of all the troubles  
Zeus keeps bringing on the two of us,  
as long as we're alive? All that misery  
which stems from Oedipus? There's no suffering,  
no shame, no ruin—not one dishonour—  
which I have not seen in all the troubles  
you and I go through. What's this they're saying now,  
something our general has had proclaimed  
throughout the city? Do you know of it?  
Have you heard? Or have you just missed the news?  
Dishonours which better fit our enemies  
are now being piled up on the ones we love.

20 ISMENE I've had no word at all, Antigone,  
nothing good or bad about our family,  
not since we two lost both our brothers,  
killed on the same day by a double blow.  
And since the Argive<sup>2</sup> army, just last night,  
has gone away, I don't know any more  
if I've been lucky or face total ruin.

ANTIGONE I know that. That's why I brought you here,  
outside the gates, so only you can hear.

ISMENE What is it? The way you look makes it seem  
you're thinking of some dark and gloomy news.

30 ANTIGONE Look—what's Creon doing with our two brothers?  
He's honouring one with a full funeral  
and treating the other one disgracefully!  
Eteocles, they say, has had his burial  
according to our customary rites,  
to win him honour with the dead below.  
But as for Polyneices, who perished  
so miserably, an order has gone out  
throughout the city—that's what people say.  
He's to have no funeral or **lament**,  
but to be left unburied and unwept,

### GRAMMAR & USAGE

#### Parallel Structure

**Parallel structure** is the use of similar word patterns to express ideas of equal importance. It creates rhythm that can serve to create emphasis. Notice this example from lines 5 and 6: “There’s no suffering, no shame, no ruin....” Here, Sophocles uses the repeated word pattern of “no” followed by a noun in each listed item. What does this structure emphasize about Antigone’s experience?

### My Notes

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**lament:** expression of grief

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<sup>1</sup> **Thebes:** an influential city in ancient Greece

<sup>2</sup> **Argive army:** refers to the city of Argos, where Polyneices raised an army to fight his brother Eteocles for the throne

# Soul Sisters

## My Notes

**rash:** impulsive

- 40 a sweet treasure<sup>3</sup> for the birds to look at,  
for them to feed on to their heart's content.  
That's what people say the noble Creon  
has announced to you and me—I mean to me—  
and now he's coming to proclaim the fact,  
to state it clearly to those who have not heard.  
For Creon this matter's really serious.  
Anyone who acts against the order  
will be stoned to death before the city.  
Now you know, and you'll quickly demonstrate  
whether you are nobly born, or else  
a girl unworthy of her splendid ancestors.
- ISMENE Oh my poor sister, if that's what's happening,  
what can I say that would be any help  
to ease the situation or resolve it?
- 50 ANTIGONE Think whether you will work with me in this  
and act together.
- ISMENE In what kind of work?  
What do you mean?
- ANTIGONE Will you help these hands  
take up Polyneices' corpse and bury it?
- ISMENE What? You're going to bury Polyneices,  
when that's been made a crime for all in Thebes?
- ANTIGONE Yes. I'll do my duty to my brother—  
and yours as well, if you're not prepared to.  
I won't be caught betraying him.
- ISMENE You're too **rash**.  
Has Creon not expressly banned that act?
- 60 ANTIGONE Yes. But he's no right to keep me from what's mine.
- ISMENE O dear. Think, Antigone. Consider  
how our father died, hated and disgraced,  
when those mistakes which his own search revealed  
forced him to turn his hand against himself  
and stab out both his eyes. Then that woman,  
his mother and his wife—her double role—  
destroyed her own life in a twisted noose.  
Then there's our own two brothers, both butchered  
in a single day—that ill-fated pair  
with their own hands slaughtered one another  
and brought about their common doom.  
Now, the two of us are left here quite alone.  
Think how we'll die far worse than all the rest,  
if we defy the law and move against  
the king's decree,<sup>4</sup> against his royal power.  
We must remember that by birth we're women,
- 70

<sup>3</sup> **sweet treasure:** refers to Polyneices' body left unburied, which birds and other creatures will gorge on

<sup>4</sup> **king's decree:** a rule or edict issued by the king

- 80 and, as such, we shouldn't fight with men.  
Since those who rule are much more powerful,  
we must obey in this and in events  
which bring us even harsher agonies.  
So I'll ask those underground for pardon—  
since I'm being compelled, I will obey  
those in control. That's what I'm forced to do.  
It makes no sense to try to do too much.
- ANTIGONE I wouldn't urge you to. No. Not even  
if you were **keen** to act. Doing this with you  
would bring me no joy. So be what you want.  
I'll still bury him. It would be fine to die  
while doing that. I'll lie there with him,  
with a man I love, pure and innocent,  
for all my crime. My honours for the dead  
must last much longer than for those up here.  
I'll lie down there forever. As for you,  
well, if you wish, you can show contempt  
for those laws the gods all hold in honour.
- 90 ISMENE I'm not disrespecting them. But I can't act  
against the state. That's not in my nature.
- ANTIGONE Let that be your excuse. I'm going now  
to make a burial mound for my dear brother.
- 100 ISMENE Oh poor Antigone, I'm so afraid for you.
- ANTIGONE Don't fear for me. Set your own fate in order.
- ISMENE Make sure you don't reveal to anyone  
what you intend. Keep it closely hidden.  
I'll do the same.
- ANTIGONE No, no. Announce the fact— if you don't let everybody know,  
I'll despise your silence even more.
- ISMENE Your heart is hot to do cold deeds.
- ANTIGONE But I know, I'll please the ones I'm duty bound to please.
- 110 ISMENE Yes, if you can. But you're after something  
which you're incapable of carrying out.
- ANTIGONE Well, when my strength is gone, then I'll give up.
- ISMENE A vain attempt should not be made at all.
- ANTIGONE I'll hate you if you're going to talk that way.  
And you'll rightly earn the loathing of the dead.  
So leave me and my foolishness alone—  
we'll get through this fearful thing. I won't suffer  
anything as bad as a disgraceful death.
- ISMENE All right then, go, if that's what you think right.  
But remember this—even though your mission  
makes no sense, your friends do truly love you.
- 120

*[Exit Antigone and Ismene. Enter the Chorus of Theban elders]*

### My Notes

**keen:** eager

### Literary Terms

In drama, **stichomythia** is the delivery of dialogue in a rapid, fast-paced manner, with actors speaking emotionally and leaving very little time between speakers.

# Soul Sisters

## My Notes

### Second Read

- Reread the scene to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** Read lines 25–47 carefully. How does Antigone summarize Creon’s proclamation? How will this ruling affect her family?
  2. **Key Ideas and Details:** In lines 62–72, why does Ismene recount their family’s history to her sister? What purpose might she have for this reminder?
  3. **Key Ideas and Details:** The conflict between Antigone and Ismene becomes clearly stated in lines 92–98. Explain this conflict and how it advances the plot.
  4. **Craft and Structure:** What effect is created by the juxtaposition of the terms *hate* and *love* in lines 114 and 121? What does the use of these terms reveal about each sister?



5. **Key Ideas and Details:** How does the play build tension and conflict between the two sisters?

My Notes

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### Working from the Text

6. Reread the opening scene between Antigone and Ismene. Take notes on the two sisters in the graphic organizer. Be sure to cite line numbers when noting textual evidence.

### Character Analysis in the Opening Scene

Character	Indirect Characterization That Defines Each Character	Quotations that Show Character Intent or Emotion	Adjectives to Describe the Character (include textual evidence)
Antigone		“You’re too rash. Has Creon not expressly banned that act?” (lines 59–60)	
Ismene			

7. With a partner, choose a section of the text and rehearse with appropriate vocal delivery. In this opening scene, Antigone and Ismene quickly build tension and conflict between their characters with their rapid speech, or **stichomythia**. Practice this convention as you read and incorporate appropriate gestures.



**INDEPENDENT READING LINK**

**Read and Connect**

Ask a partner to work with you. Choose a dialogue from your independent reading text. If possible, use a dialogue that includes **stichomythia**, or rapid speech. Practice reading the conversation with your partner, and then read it to a small group. Repeat the activity with your partner’s independent reading text.

### Check Your Understanding

- What key information about the Cadmus family is revealed in the opening scene?
- What are the sisters’ conflicting motivations?
- How does Sophocles use the sisters’ interaction to advance the plot?

**LEARNING STRATEGIES:**

Discussion Groups, Oral Reading, Paraphrasing

**Literary Terms**

An **ode** is a lyric poem expressing the feelings or thoughts of a speaker, often celebrating a person, an event, or a thing.

**My Notes**

**Learning Targets**

- Analyze the organization of ideas, meanings of images, and details in a text.
- Demonstrate understanding of an ode by paraphrasing succinctly.

**The Greek Chorus**

In Greek drama, the choral **odes** have many purposes. Even though the Chorus is composed of a number of individuals, it functions as one character.

One member of the Chorus serves as the Chorus Leader. That person participates in a dialogue between himself/herself and the rest of the Chorus, or represents the Chorus when speaking to another character.

1. Review the information regarding the Chorus in Activity 4.7. Compare and contrast the purpose of a Chorus in Greek theater with the purpose of a Chorus in other contexts, such as in a song, a musical, or a Shakespearean play. Create a Venn diagram or another graphic organizer for your comparison.

**Preview**

In this activity, you will read the first ode of the play and analyze its organization of ideas, meanings of images, and details in the text.

**Setting a Purpose for Reading**

- In the First Ode, the Chorus comments on events that happened before the play opens and set the events of the play in motion. As you read the First Ode with your group, have one person act as the Chorus Leader while the rest of the group reads the Chorus lines. After you have read the text through once, add stage movement to your second reading. In a Greek play, the Chorus moves from right to left while chanting a strophe and from left to right while chanting the antistrophe as they dance across the stage. (Since the choral odes in Greek theater were usually accompanied by soft music, you may choose to have group members hum or beat out a soft rhythm with their hands as well.)

## Drama

# Antigone

by Sophocles

**FIRST ODE<sup>1</sup>**CHORUS—**Strophe 1<sup>2</sup>**

130

O ray of sunlight,  
most beautiful that ever shone  
on Thebes, city of the seven gates,  
you've appeared at last,  
you glowing eye of golden day,  
moving above the streams of Dirce,<sup>3</sup>  
driving into headlong flight  
the white-shield warrior from Argos,  
who marched here fully armed,  
now forced back by your sharper power.

CHORUS LEADER

Against our land he marched,  
sent here by the warring claims  
of Polyneices, with piercing screams,  
an eagle flying above our land,  
covered wings as white as snow,  
and **hordes** of warriors in arms,  
helmets topped with horsehair crests.

CHORUS—**Antistrophe 1<sup>4</sup>**

140

Standing above our homes,  
he ranged around our seven gates,  
with threats to swallow us  
and spears thirsting to kill.  
Before his jaws had had their fill  
and gorged themselves on Theban blood,  
before Hephaistos<sup>5</sup> pine-torch flames  
had seized our towers, our fortress crown,  
he went back, driven in retreat.  
Behind him rings the din of war—  
his enemy, the Theban dragon-snake,  
too difficult for him to overcome.

150

CHORUS LEADER

Zeus hates an arrogant boasting tongue.  
Seeing them march here in a mighty stream,  
in all their clanging golden pride,  
he hurled his fire and struck the man,  
up there, on our battlements, as he began  
to scream aloud his victory.

<sup>1</sup> **First Ode:** odes are choral songs chanted by the Chorus in a Greek tragedy

<sup>2</sup> **Strophe 1:** part of the ode the Chorus chants while moving right to left across the stage

<sup>3</sup> **streams of Dirce:** stream near Thebes

<sup>4</sup> **Antistrophe 1:** part of the ode the Chorus chants while moving back across the stage from left to right

<sup>5</sup> **Hephaistos:** blacksmith of the gods; he hammered out lightning bolts for Zeus

## My Notes

**hordes:** huge crowds

# Chorus Lines

**unyielding:** unbending

## My Notes

### CHORUS—Strophe 2

160

The man swung down, torch still in hand,  
and smashed into **unyielding** earth—  
the one who not so long ago attacked,  
who launched his furious, enraged assault,  
to blast us, breathing raging storms.  
But things turned out not as he'd hoped.  
Great war god Ares<sup>6</sup> assisted us—  
he smashed them down and doomed them all  
to a very different fate.

### CHORUS LEADER

170

Seven captains at seven gates  
matched against seven equal warriors  
paid Zeus<sup>7</sup> their full bronze tribute,  
the god who turns the battle tide,  
all but that pair of wretched men,  
born of one father and one mother, too—  
who set their conquering spears against each other  
and then both shared a common death.

### CHORUS—Antistrophe 2

Now victory with her glorious name  
has come, bringing joy to well-armed Thebes.  
The battle's done—let's strive now to forget  
with songs and dancing all night long,  
with Bacchus<sup>8</sup> leading us to make Thebes shake.

## Second Read

- Reread the scene to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
2. **Craft and Structure:** Contrast the imagery used by the Chorus and the Chorus Leader in Strophe 1. How do these images show the different tones, or attitudes, that the speakers have?

<sup>6</sup> **Ares:** god of war

<sup>7</sup> **Zeus:** supreme ruler of all the gods on Mount Olympus; also known as the weather god who controlled thunder, lightning, and rain

<sup>8</sup> **Bacchus:** Roman god of wine; equated to Dionysius, the Greek god of wine

3. **Craft and Structure:** In lines 164–165, what does the Chorus mean by saying “he ... doomed them all to a very different fate”? Include pertinent details from preceding lines in your answer.

### Working from the Text

4. Have each group member analyze a different section of the text for organization of ideas, meanings of images, and inclusion of details. Beginning with the person assigned Strophe 1, share your analysis.
5. Select either the Chorus’s or the Chorus Leader’s dialogue for Strophe 1, Antistrophe 1, Strophe 2, or Antistrophe 2 and write a paraphrase of the section.

### Check Your Understanding

Compare your paraphrase with someone who rewrote the same passage. If you notice significant differences and agree with them, revise your work for accuracy and completeness.

#### My Notes

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**LEARNING STRATEGIES:**  
Marking the Text, Visualizing,  
Graphic Organizer,  
Summarizing

### Literary Terms

A **dynamic character** in literature is one who changes in response to the events of a narrative. A **static character** remains the same throughout the narrative.

### My Notes

## Learning Targets

- Analyze a literary text to examine changes in a dynamic character.
- Write a compare/contrast response to a literary text.

## Dynamic and Static Characters

Remember that one of the elements of Greek drama is the use of masks to portray a character's attitude or emotions. Characters who change and show different emotions throughout a narrative are **dynamic characters**. In contrast, **static characters** do not show significant changes in a narrative.

## Setting a Purpose for Reading

- As you continue reading *Antigone*, mark the text by highlighting evidence of Creon's attitude or emotions, especially as they change throughout the scene.
- Circle unknown words and phrases. Try to determine the meanings of the words by using context clues, word parts, or a dictionary.

## Drama

# Antigone

by Sophocles

*[The palace doors are thrown open and guards appear at the doors]*

180 CHORUS LEADER But here comes Creon, new king of our land, son of Menoikeos. Thanks to the gods, who've brought about our new good fortune. What plan of action does he have in mind? What's made him hold this special meeting, with elders summoned by a general call?

*[Enter Creon from the palace]*

190 CREON Men, after much tossing of our ship of state, the gods have safely set things right again. Of all the citizens I've summoned you, because I know how well you showed respect for the eternal power of the throne, first with Laius and again with Oedipus, once he restored our city. When he died, you stood by his children, firm in loyalty. Now his sons have perished in a single day, killing each other with their own two hands, a double slaughter, stained with brother's blood. And so I have the throne, all royal power, for I'm the one most closely linked by blood to those who have been killed. It's impossible to really know a man, to know his soul, his mind and will, before one witnesses his skill in governing and making laws. For me, a man who rules the entire state

200

210 and does not take the best advice there is,  
but through fear keeps his mouth forever shut,  
such a man is the very worst of men—  
and always will be. And a man who thinks  
more highly of a friend than of his country,  
well, he means nothing to me. Let Zeus know,  
the god who always watches everything,  
I would not stay silent if I saw disaster  
moving here against the citizens,  
a threat to their security. For anyone  
who acts against the state, its enemy,  
I'd never make my friend. For I know well  
our country is a ship which keeps us safe,  
and only when it sails its proper course  
do we make friends. These are the principles  
I'll use in order to protect our state.  
220 That's why I've announced to all citizens  
my orders for the sons of Oedipus—  
Eteocles, who perished in the fight  
to save our city, the best and bravest  
of our spearmen, will have his burial,  
with all those purifying rituals  
which accompany the noblest corpses,  
as they move below. As for his brother—  
that Polyneices, who returned from exile,  
eager to wipe out in all-consuming fire  
his ancestral city and its native gods,  
230 keen to seize upon his family's blood  
and lead men into slavery—for him,  
the proclamation in the state declares  
he'll have no burial mound, no funeral rites,  
and no lament. He'll be left unburied,  
his body there for birds and dogs to eat,  
a clear reminder of his shameful fate.  
That's my decision. For I'll never act  
to respect an evil man with honours  
in preference to a man who's acted well.  
240 Anyone who's well **disposed** towards our state,  
alive or dead, that man I will respect.

CHORUS LEADER Son of Menoikeos, if that's your will  
for this city's friends and enemies,  
it seems to me you now control all laws  
concerning those who've died and us as well—  
the ones who are still living.

CREON See to it then, and act as guardians of what's been  
proclaimed.

CHORUS Give that task to younger men to deal with.

CREON There are men assigned to oversee the corpse.

250 CHORUS LEADER Then what remains that you would have us do?

CREON Don't yield to those who **contravene** my orders.

My Notes

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**disposed:** inclined

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**contravene:** oppose, or act  
contrary to

# Enter the King

## My Notes

CHORUS LEADER No one is such a fool that he loves death.

CREON Yes, that will be his full reward, indeed.  
And yet men have often been destroyed  
because they hoped to profit in some way.

*[Enter a guard, coming toward the palace]*

GUARD My lord, I can't say I've come out of breath  
by running here, making my feet move fast.  
Many times I stopped to think things over—  
and then I'd turn around, retrace my steps.  
260 My mind was saying many things to me,  
“You fool, why go to where you know for sure  
your punishment awaits?”—“And now, poor man,  
why are you hesitating yet again?

270 If Creon finds this out from someone else,  
how will you escape being hurt?” Such matters  
kept my mind preoccupied. And so I went,  
slowly and reluctantly, and thus made  
a short road turn into a lengthy one.  
But then the view that I should come to you  
won out. If what I have to say is nothing,  
I'll say it nonetheless. For I've come here  
clinging to the hope that I'll not suffer  
anything that's not part of my destiny.

CREON What's happening that's made you so upset?

GUARD I want to tell you first about myself.  
I did not do it. And I didn't see  
the one who did. So it would be unjust  
if I should come to grief.

CREON You **hedge** so much. Clearly you have news of  
something ominous.

280 GUARD Yes. Strange things that make me pause a lot.

CREON Why not say it and then go—just leave.

GUARD All right, I'll tell you. It's about the corpse.  
Someone has buried it and disappeared,  
after spreading thirsty dust onto the flesh  
and undertaking all appropriate rites.

CREON What are you saying? What man would dare this?

GUARD I don't know. There was no sign of digging,  
no marks of any pick axe or a mattock.  
290 The ground was dry and hard and very smooth,  
without a wheel track. Whoever did it  
left no trace. When the first man on day watch  
revealed it to us, we were all amazed.  
The corpse was hidden, but not in a tomb.  
It was lightly covered up with dirt,  
as if someone wanted to **avert** a curse.  
There was no trace of a wild animal  
or dogs who'd come to rip the corpse apart.

**hedge**: avoid giving a clear  
response

**avert**: prevent



300

Then the words flew round among us all,  
with every guard accusing someone else.  
We were about to fight, to come to blows—  
no one was there to put a stop to it.  
Every one of us was responsible,  
but none of us was clearly in the wrong.  
In our defence we pleaded ignorance.  
Then we each stated we were quite prepared  
to pick up red-hot iron, walk through flames,  
or swear by all the gods that we'd not done it,  
we'd no idea how the act was planned,  
or how it had been carried out. At last,

310

when all our searching had proved useless,  
one man spoke up, and his words forced us all  
to drop our faces to the ground in fear.  
We couldn't see things working out for us,  
whether we agreed or disagreed with him.  
He said we must report this act to you—  
we must not hide it. And his view **prevailed**.  
I was the unlucky man who won the prize,  
the luck of the draw. That's why I'm now here,  
not of my own free will or by your choice.  
I know that—for no one likes a messenger  
who comes bearing unwelcome news with him.

320

CHORUS LEADER

My lord, I've been wondering for some time now—  
could this act not be something from the gods?

CREON

Stop now—before what you're about to say  
enrages me completely and reveals  
that you're not only old but stupid, too.  
No one can tolerate what you've just said,  
when you claim gods might care about this corpse.

330

Would they pay extraordinary honours  
and bury as a man who'd served them well,  
someone who came to burn their offerings,  
their pillared temples, to torch their lands  
and scatter all its laws? Or do you see  
gods paying respect to evil men? No, no.  
For quite a while some people in the town  
have secretly been muttering against me.  
They don't agree with what I have decreed.

340

They shake their heads and have not kept their necks  
under my yoke, as they are duty bound to do  
if they were men who are content with me.  
I well know that these guards were led astray—  
such men urged them to carry out this act  
for money. To foster evil actions,  
to make them commonplace among all men,  
nothing is as powerful as money.  
It destroys cities, driving men from home.  
Money trains and twists the minds in worthy men,  
so they then undertake disgraceful acts.  
Money teaches men to live as scoundrels,

My Notes

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**prevailed:** won out

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# Enter the King

**profane:** vulgar or improper

## My Notes

350

familiar with every **profane** enterprise. But those who carry out such acts for cash sooner or later see how for their crimes they pay the penalty. For if great Zeus still has my respect, then understand this—I swear to you on oath—unless you find the one whose hands really buried him, unless you bring him here before my eyes, then death for you will never be enough. No, not before you're hung up still alive and you confess to this gross, violent act. That way you'll understand in future days, when there's a profit to be gained from theft, you'll learn that it's not good to be in love with every kind of monetary gain. You'll know more men are ruined than are saved when they earn profits from dishonest schemes.

360

GUARD

Do I have your permission to speak now, or do I just turn around and go away?

CREON

But I find your voice so irritating—don't you realize that?

370

GUARD

Where does it hurt? Is it in your ears or in your mind?

CREON

Why try to question where I feel my pain?

GUARD

The man who did it—he upsets your mind. I offend your ears.

CREON

My, my, it's clear to see it's natural for you to chatter on.

GUARD

Perhaps. But I never did this.

CREON

This and more—you sold your life for silver.

GUARD

How strange and sad when the one who sorts this out gets it all wrong.

CREON

Well, enjoy your sophisticated views. But if you don't reveal to me who did this, you'll just confirm how much your treasonous gains have made you suffer.

380

*[Exit Creon back into the palace. The doors close behind him]*

GUARD

Well, I hope he's found. That would be best. But whether caught or not—and that's something sheer chance will bring about—you won't see me coming here again. This time, against all hope and expectation, I'm still unhurt. I owe the gods great thanks.

*[Exit the Guard away from the palace]*

CHORUS—**Strophe 1**

390

**SECOND ODE**

There are many strange and wonderful things,  
but nothing more strangely wonderful than man.  
He moves across the white-capped ocean seas  
blasted by winter storms, carving his way  
under the surging waves engulfing him.  
With his teams of horses he wears down  
the unwearied and immortal earth,  
the oldest of the gods, harassing her,  
as year by year his ploughs move back and forth.

**Antistrophe 1**

400

He snares the light-winged flocks of birds,  
herds of wild beasts, creatures from deep seas,  
trapped in the fine mesh of his hunting nets.  
O resourceful man, whose skill can overcome  
ferocious beasts roaming mountain heights.  
He curbs the rough-haired horses with his bit  
and tames the inexhaustible mountain bulls,  
setting their savage necks beneath his yoke.

**Strophe 2**

410

He's taught himself speech and wind-swift thought,  
trained his feelings for communal civic life,  
learning to escape the icy shafts of frost,  
volleys of pelting rain in winter storms,  
the harsh life lived under the open sky.  
That's man—so resourceful in all he does.  
There's no event his skill cannot confront—  
other than death—that alone he cannot shun,  
although for many baffling sicknesses  
he has discovered his own remedies.

**Antistrophe 2**

420

The qualities of his inventive skills  
bring arts beyond his dreams and lead him on,  
sometimes to evil and sometimes to good.  
If he treats his country's laws with due respect  
and honours justice by swearing on the gods,  
he wins high honours in his city.  
But when he grows bold and turns to evil,  
then he has no city. A man like that—  
let him not share my home or know my mind.

**Second Read**

- Reread the scene to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** In line 185, what does Creon mean by the metaphorical phrase “after much tossing of our ship of state”?

**My Notes**

# Enter the King

## My Notes

2. **Key Ideas and Details:** What is Creon’s definition of an effective ruler? Cite evidence from the text to support your analysis.
  
3. **Key Ideas and Details:** Review lines 219–239. How does Creon justify treating the brothers so differently after their deaths? Do you think his different treatment of them is justified? Find evidence from the text to support your answer.
  
4. **Key Ideas and Details:** Reread lines 242–248. Using evidence from the text, discuss how the Chorus’s view of Creon’s control seems to have changed from the beginning of the scene.
  
5. **Craft and Structure:** Explain the hyperbole in lines 305–306. What emotion does this exaggerated imagery imply?
  
6. **Key Ideas and Details:** In line 323, why does the Chorus Leader wonder if this act could “not be something from the gods”?
  
7. **Key Ideas and Details:** Compare and contrast Creon’s attitude toward the Chorus in lines 324–340 to his previous speech at the start of this scene (lines 189–192). How has his tone shifted?



# Enter the King

My Notes

## Lines 322–382 (and following stage directions)

Emotions, Actions	What Creon Says
What Creon Does	What Others Say About Creon

12. Summarize the main idea for each part of the Second Ode.

13. Consider how Creon portrays two sides of his character at the beginning and at the end of this scene. Describe Creon’s character, and cite textual evidence for your interpretation.

### Writing to Sources: Explanatory Text

Write an explanatory paragraph that compares and contrasts the development of Creon’s character from the beginning to the end of this scene. Explain whether he is a dynamic or a static character, and why you think so. Explain whether there is a static character. Be sure to:

- Begin with a clear thesis that states your position.
- Include textual evidence and commentary in a well-organized manner.
- Use comparison/contrast transitions to link ideas and details.

## Learning Targets

- Analyze different characters' conflicting motivations.
- Evaluate how the interaction of complex characters advances a plot or develops a theme.

## Preview

In this activity, you will begin by reviewing what you have already learned about the motivations of Antigone and Creon, and then you will continue reading the play and analyze how their interaction advances the plot.

## Character Motivations

1. Before you read the next section, use the following graphic organizer to review Antigone's and Creon's underlying motivations.

Antigone	Creon
<b>Concern about the burial of Polyneices:</b>	
<b>Attitude about the power of the gods:</b>	

2. Up to this point in the play, the drama's two main characters have not been on stage at the same time. What is the effect of Sophocles's choice to not have the two main characters interact on the stage at this point in the plot? Predict how you think the plot will unfold when Antigone and Creon are together on the stage.
3. Use your notes to draft a statement about how the conflict between Antigone and Creon conveys a theme related to justice.
4. Predict how the interaction of these two characters will advance the plot of the play.

### LEARNING STRATEGIES:

Oral Reading, Marking the Text, Graphic Organizer, Diffusing, Drafting

### My Notes

# Conflicting Motivations

## My Notes

### Setting a Purpose for Reading

- As you read the following scene, mark the text for evidence of each character’s motivations and beliefs.
- Circle unknown words and phrases. Try to determine the meanings of the words by using context clues, word parts, or a dictionary.

#### Drama

# Antigone

by Sophocles

*[Enter the Guard, with Antigone]*

CHORUS LEADER      What’s this? I fear some omen from the gods.  
I can’t deny what I see here so clearly—  
that young girl there—it’s Antigone.  
Oh you poor girl, daughter of Oedipus,  
child of a such a father, so unfortunate,  
what’s going on? Surely they’ve not brought you  
here  
430      because you’ve disobeyed the royal laws,  
because they’ve caught you acting foolishly?

GUARD      This here’s the one who carried out the act.  
We caught her as she was burying the corpse.  
Where’s Creon?

*[The palace doors open. Enter Creon with attendants]*

CHORUS LEADER      He’s coming from the house—and just in time.

CREON      Why have I come “just in time”? What’s happening?  
What is it?

GUARD      My lord, human beings should never take an oath  
there’s something they’ll not do—for later thoughts  
contradict what they first meant. I’d have sworn  
I’d not soon venture here again. Back then,  
the threats you made brought me a lot of grief.  
440      But there’s no joy as great as what we pray for  
against all hope. And so I have come back,  
breaking that oath I swore. I bring this girl,  
captured while she was honouring the grave.  
This time we did not draw lots. No. This time  
I was the lucky man, not someone else.  
And now, my lord, take her for questioning.  
Convict her. Do as you wish. As for me,  
450      by rights I’m free and clear of all this trouble.

CREON      This girl here—how did you catch her? And where?

GUARD      She was burying that man. Now you know  
all there is to know.



CREON Do you understand just what you're saying? Are your words the truth?

GUARD We saw this girl giving that dead man's corpse full burial rites—an act you'd made illegal. Is what I say simple and clear enough?

CREON How did you see her, catch her in the act?

460

GUARD It happened this way. When we got there, after hearing those awful threats from you, we swept off all the dust covering the corpse, so the damp body was completely bare. Then we sat down on rising ground up wind, to escape the body's putrid rotting stench. We traded insults just to stay awake, in case someone was careless on the job. That's how we spent the time right up 'til noon, when the sun's bright circle in the sky had moved half way and it was burning hot. Then suddenly a swirling windstorm came, whipping clouds of dust up from the ground, filling the plain—some heaven-sent trouble. In that level place the dirt storm damaged all the forest growth, and the air around was filled with dust for miles. We shut our mouths and just endured this **scourge** sent from the gods.

470

480

A long time passed. The storm came to an end. That's when we saw the girl. She was shrieking—a distressing painful cry, just like a bird who's seen an empty nest, its fledglings gone. That's how she was when she saw the naked corpse. She screamed out a lament, and then she swore, calling evil curses down upon the ones who'd done this. Then right away her hands threw on the thirsty dust. She lifted up a finely made bronze jug and then three times poured out her tributes to the dead. When we saw that, we rushed up right away and grabbed her. She was not afraid at all. We charged her with her previous offence as well as this one. She just kept standing there, denying nothing. That made me happy—though it was painful, too. For it's a joy escaping troubles which affect oneself, but painful to bring evil on one's friends. But all that is of less concern to me than my own safety.

490

CREON You there—you with your face bent down towards the ground, what do you say? Do you deny you did this or admit it?

500

ANTIGONE I admit I did it. I won't deny that.

My Notes

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**scourge:** instrument of suffering

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# Conflicting Motivations

## My Notes

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CREON *[to the Guard]*

You're dismissed—go where you want. You're free—no serious charges made against you.

*[Exit the Guard. Creon turns to interrogate Antigone]*

Tell me briefly—not in some lengthy speech—were you aware there was a proclamation forbidding what you did?

ANTIGONE

I'd heard of it. How could I not? It was public knowledge.

CREON

And yet you dared to break those very laws?

ANTIGONE

510

Yes. Zeus did not announce those laws to me. And Justice living with the gods below sent no such laws for men. I did not think anything which you proclaimed strong enough to let a mortal override the gods and their unwritten and unchanging laws. They're not just for today or yesterday, but exist forever, and no one knows where they first appeared. So I did not mean to let a fear of any human will lead to my punishment among the gods.

520

I know all too well I'm going to die—how could I not?—it makes no difference what you decree. And if I have to die before my time, well, I count that a gain. When someone has to live the way I do, surrounded by so many evil things, how can she fail to find a benefit in death? And so for me meeting this fate won't bring any pain. But if I'd allowed my own mother's dead son to just lie there, an unburied corpse, then I'd feel distress. What's going on here does not hurt me at all. If you think what I'm doing now is stupid, perhaps I'm being charged with foolishness by someone who's a fool.

530

CHORUS LEADER


It's clear enough the spirit in this girl is passionate—her father was the same. She has no sense of compromise in times of trouble.

CREON *[to the Chorus Leader]*

But you should know the most **obdurate** wills are those most prone to break. The strongest iron **tempered** in the fire to make it really hard—that's the kind you see most often shatter. I'm well aware the most tempestuous horses are tamed by one small bit. Pride has no place in anyone who is his neighbour's slave. This girl here was already very **insolent**

540

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**WORD CONNECTIONS**


**Multiple Meanings**

The word **passionate** has several meanings related to one idea: having or showing strong emotions. Can you figure out the variations in tone or meaning of this word? Which meaning is most accurate for the context used in line 535?

**obdurate:** hardhearted or inflexible

**tempered:** hardened

**insolent:** disrespectful



**WORD CONNECTIONS**

**Roots and Affixes**

*Contra-* is a commonly used prefix, meaning “against.” A common root word is *venire* or *vene*, meaning “to come.” Knowing these two word parts, what is the meaning of “contravening” in line 545?

550 in contravening laws we had proclaimed.  
 Here she again displays her proud contempt—  
 having done the act, she now boasts of it.  
 She laughs at what she's done. Well, in this case,  
 if she gets her way and goes unpunished,  
 then she's the man here, not me. No. She may be  
 my sister's child, closer to me by blood  
 than anyone belonging to my house  
 who worships Zeus Herkeios<sup>1</sup> in my home,  
 but she'll not escape my harshest punishment—  
 her sister, too, whom I accuse as well.  
 She had an equal part in all their plans  
 to do this burial. Go summon her here.  
 I saw her just now inside the palace,  
 her mind out of control, some kind of fit.

*[Exit attendants into the palace to fetch Ismene]*

560 When people hatch their mischief in the dark  
 their minds often convict them in advance,  
 betraying their treachery. How I despise  
 a person caught committing evil acts  
 who then desires to glorify the crime.

ANTIGONE Take me and kill me—what more do you want?  
 CREON Me? Nothing. With that I have everything.

ANTIGONE Then why delay? There's nothing in your words  
 that I enjoy—may that always be the case!  
 And what I say displeases you as much.  
 570 But where could I gain greater glory  
 than setting my own brother in his grave?  
 All those here would confirm this pleases them  
 if their lips weren't sealed by fear—being king,  
 which offers all sorts of various benefits,  
 means you can talk and act just as you wish.

CREON In all of Thebes, you're the only one  
 who looks at things that way.

ANTIGONE They share my views, but they keep their mouths  
 shut just for you.

CREON These views of yours—so different from the rest—  
 don't they bring you any sense of shame?  
 580 ANTIGONE No—there's nothing shameful in honouring  
 my mother's children.

CREON You had a brother killed fighting for the other side.  
 ANTIGONE Yes—from the same mother and father, too.  
 CREON Why then give tributes which insult his name?  
 ANTIGONE But his dead corpse won't back up what you say.

### My Notes

<sup>1</sup> **Zeus Herkeios:** refers to an altar where sacrifices and libations were offered to Zeus; Zeus was the Divine protector of the house and the fence surrounding it; *herkos* means “fence” in Greek

# Conflicting Motivations

## My Notes

	CREON	Yes, he will, if you give equal honours to a wicked man.
	ANTIGONE	But the one who died was not some slave—it was his own brother.
590	CREON	Who was destroying this country—the other one went to his death defending it.
	ANTIGONE	That may be, but Hades <sup>2</sup> still desires equal rites for both.
	CREON	A good man does not wish what we give him to be the same an evil man receives.
	ANTIGONE	Who knows? In the world below perhaps such actions are no crime.
	CREON	An enemy can never be a friend, not even in death.
	ANTIGONE	But my nature is to love. I cannot hate.
600	CREON	Then go down to the dead. If you must love, love them. No woman's going to govern me—no, no—not while I'm still alive.
	<i>[Enter two attendants from the house bringing Ismene to Creon]</i>	
	CHORUS LEADER	Ismene's coming. There—right by the door. She's crying. How she must love her sister! From her forehead a cloud casts its shadow down across her darkly flushing face—and drops its rain onto her lovely cheeks.
	CREON	You there—you snake lurking in my house, sucking out my life's blood so secretly. I'd no idea I was nurturing two pests,
610		who aimed to rise against my throne. Come here. Tell me this—do you admit you played your part in this burial, or will you swear an oath you had no knowledge of it?
	ISMENE	I did it—I admit it, and she'll back me up. So I bear the guilt as well.
	ANTIGONE	No, no—justice will not allow you to say that. You didn't want to. I didn't work with you.
	ISMENE	But now you're in trouble, I'm not ashamed of suffering, too, as your companion.
620	ANTIGONE	Hades and the dead can say who did it—I don't love a friend whose love is only words.
	ISMENE	You're my sister. Don't dishonour me. Let me respect the dead and die with you.
	ANTIGONE	Don't try to share my death or make a claim to actions which you did not do. I'll die—and that will be enough.

<sup>2</sup> **Hades:** King of the Underworld and god of the dead

ISMENE But if you're gone, what is there in life for me to love?

ANTIGONE Ask Creon. He's the one you care about.

ISMENE Why hurt me like this? It doesn't help you.

**630** ANTIGONE If I am mocking you, it pains me, too.

ISMENE Even now is there some way I can help?

ANTIGONE Save yourself. I won't envy your escape.

ISMENE I feel so wretched leaving you to die.

ANTIGONE But you chose life—it was my choice to die.

ISMENE But not before I'd said those words just now.

ANTIGONE Some people may approve of how you think—  
others will believe my judgment's good.

ISMENE But the mistake's the same for both of us.

**640** ANTIGONE Be brave. You're alive. But my spirit died  
some time ago so I might help the dead.

CREON I'd say one of these girls has just revealed  
how mad she is—the other's been that way  
since she was born.

ISMENE My lord, whatever good sense people have by birth  
no longer stays with them  
once their lives go wrong—it abandons them.

CREON In your case, that's true, once you made your choice  
to act in evil ways with wicked people.

ISMENE How could I live alone, without her here?

CREON Don't speak of her being here. Her life is over.

**650** ISMENE You're going to kill your own son's bride?

CREON Why not? There are other fields for him to plough.

ISMENE No one will make him a more loving wife  
than she will.

CREON I have no desire my son should have an evil wife.

ANTIGONE Dearest Haemon, how your father wrongs you.

CREON I've had enough of this—you and your marriage.

ISMENE You really want that? You're going to take her  
from him?

CREON No, not me. Hades is the one who'll stop the marriage.

CHORUS LEADER So she must die—that seems decided on.

**660** CREON Yes—for you and me the matter's closed.

*[Creon turns to address his attendants]*

My Notes

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# Conflicting Motivations

## My Notes

**inevitable:** sure to happen

**sovereign:** king

No more delay. You slaves, take them inside.  
From this point on they must act like women  
and have no liberty to wander off.  
Even bold men run when they see Hades  
coming close to them to snatch their lives.

*[The attendants take Antigone and Ismene into the palace, leaving Creon and the Chorus on stage]*

## THIRD ODE

### CHORUS—Strophe 1

670

Those who live without tasting evil  
have happy lives—for when the gods  
shake a house to its foundations,  
then **inevitable** disasters strike,  
falling upon whole families,  
just as a surging ocean swell  
running before cruel Thracian winds  
across the dark trench of the sea  
churns up the deep black sand  
and crashes headlong on the cliffs,  
which scream in pain against the wind.

### Antistrophe 1

680

I see this house's age-old sorrows,  
the house of Labdakos<sup>3</sup> children,  
sorrows falling on the sorrows of the dead,  
one generation bringing no relief  
to generations after it—some god  
strikes at them—on and on without an end.  
For now the light which has been shining  
over the last roots of Oedipus' house  
is being cut down with a bloody knife  
belonging to the gods below—  
for foolish talk and frenzy in the soul.

### Strophe 2

690

Oh Zeus, what human trespasses  
can check your power? Even Sleep,  
who casts his nets on everything,  
cannot master that—nor can the months,  
the tireless months the gods control.  
A **sovereign** who cannot grow old,  
you hold Olympus as your own,  
in all its glittering magnificence.  
From now on into all future time,  
as in the past, your law holds firm.  
It never enters lives of human beings  
in its full force without disaster.

<sup>3</sup> Labdakos: father to Laius, grandfather to Oedipus

## 700 Antistrophe 2

Hope ranging far and wide brings comfort  
to many men—but then hope can deceive,  
delusions born of volatile desire.  
It comes upon the man who's ignorant  
until his foot is seared in burning fire.  
Someone's wisdom has revealed to us  
this famous saying—sometimes the gods  
lure a man's mind forward to disaster, and he  
thinks evil's something good. But then he  
lives only the briefest time free of catastrophe.

**Second Read**

- Reread the scene to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
5. **Key Ideas and Details:** In lines 437–450, what are the guard's feelings about returning to speak to Creon? Why does he refer to himself as “the lucky man” in line 447?
6. **Craft and Structure:** Why is the windstorm significant in the development of the plot? What explanation does the guard give for its cause?
7. **Key Ideas and Details:** In lines 508–518, Antigone clearly states her rationale for acting against Creon's proclamation. How can you connect her reasoning to the play's themes so far?

**My Notes**

# Conflicting Motivations

## My Notes

8. **Key Ideas and Details:** Why does Antigone admit what she has done even though she knows Creon will punish her? Provide evidence from the text to support your inference.

9. **Craft and Structure:** What is the meaning of the metaphors Creon uses in lines 538–542? What do they imply about how he will treat Antigone?

10. **Key Ideas and Details:** In lines 570–577, what key point do Creon and Antigone disagree on?

11. **Key Ideas and Details:** Consider the juxtaposition of lines 597–598. What do these brief statements by Antigone and Creon reveal about why these two characters disagree?

12. **Key Ideas and Details:** How and why has Ismene’s attitude changed since the beginning of the play?

13. **Craft and Structure:** What key information does Ismene reveal in line 650, and how does Creon respond? Why?

14. **Craft and Structure:** In Strophe 1, what extended metaphor does the Chorus use to portray a family punished by the gods?



**Working from the Text**

15. Work with your group to record and analyze your textual evidence in the following graphic organizer.

Textual Evidence: What the Character Says	Analysis: What Motivates the Character
<p><b>Guard:</b> She just kept standing there, denying nothing. That made me happy—though it was painful, too. For it's a joy escaping troubles which affect oneself, but painful to bring evil on one's friends. But all that is of less concern to me than my own safety. (lines 491–497)</p>	
<p><b>Creon:</b></p>	
<p><b>Antigone:</b></p>	
<p><b>Ismene:</b></p>	

16. Revisit your prediction about how the plot would unfold as Creon and Antigone confronted each other on stage. Describe the interaction between the two of them and their differing motivations.

My Notes

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# Conflicting Motivations

## My Notes

### Language and Writer's Craft: Consulting a Style Manual

Careful writers not only learn the art of writing; they also learn the mechanics. One way to do that is to consult style manuals about questions of style. Many different manuals exist. Following are a few that you may find helpful. Check with your teacher to see whether she or he has a preference for the style manual that you use.

- *Chicago Manual of Style*
- *Elements of Style*
- *MLA Handbook*
- *MLA Style Manual*
- *New York Times Manual*
- *Oxford Guide to Style/New Hart's Rules*
- *Turabian*

In addition to this list, there are many online resources that are useful, including Purdue University's Online Writing Lab. Research other possible online sources and bookmark them for future reference.

**PRACTICE** The underlined words and phrases in the following paragraph contain style errors. Use a style manual—either online or print—to identify and correct the errors.

2,000 years ago, Sophocles wrote the three well known dramas we call the theban plays. He did not write them in chronological order; instead, he began with "Antigone," which takes place last.

### Writing to Sources: Explanatory Text

Write an explanatory paragraph about two characters of your choice from the scene you have just read. Identify their conflicting motivations. Explain how the characters' interactions advance the plot or develop a theme. Be sure to:

- Write a topic sentence that identifies two characters and briefly describes their conflicting motivations.
- Comment on the conflict between the characters and clearly explain how it advances the plot or develops the theme. Make sure to briefly summarize the theme.
- Use a coherent organization structure. Make connections between specific words and images, and the ideas they convey.
- Refer to a style manual to ensure that your writing and editing follow accepted guidelines.

### Learning Targets

- Understand the difference between the frequently confused words *to/two/too*, *then/than*, *that/which*, and *except/accept*.
- Use frequently confused words correctly when writing and editing.

### Recognizing Frequently Confused Words

When writers want to be taken seriously, they must be sure they have used the words that they intended to use. Many English words are frequently confused with each other.

1. **Quickwrite:** Think about the words *to*, *two*, and *too*. Writers often confuse these words. Why do you think that is?

#### To/Two/Too

Word	Definition/Use	Example from <i>Antigone</i>
to	begins a prepositional phrase or infinitive (a verb phrase)	“And if I have <b>to</b> die before my time, well, I count that a gain.” (lines 521–22)
two	a number	“I know that <b>two</b> sisters lost <b>two</b> brothers, a double death In a single hour.” (lines 7–9)
too	<i>also</i> or <i>exceedingly</i>	“But now you’re in trouble, I’m not ashamed of suffering, <b>too</b> , as your companion.” (lines 618–19)

2. Fill in the word *to/two/too* that should complete each sentence.

- a. Haemon, the king’s son, proposed \_\_\_\_\_ Antigone on the night of the ball.
- b. The \_\_\_\_\_ sisters had \_\_\_\_\_ brothers who were both killed in battle.
- c. Antigone was going \_\_\_\_\_ do what she thought would please the gods over what would please the king, so she buried her brother against the king’s wishes.
- d. Antigone is brought before the king, and eventually Ismene comes before him, \_\_\_\_\_. Ismene tries to defend her sister’s actions.
- e. However, Antigone rejects her sister’s attempts to help because Ismene failed \_\_\_\_\_ help her bury their brother.

#### Then/Than

Word	Definition/Use	Example from <i>Antigone</i>
then	1) an adverb telling relating to time 2) the result of something	“Well, in this case, if she gets her way and goes unpunished, <b>then</b> she’s the man here, not me.” (lines 548–50)
than	used when making comparisons	“She may be my sister’s child, closer to me by blood <b>than</b> anyone belonging to my house.” (lines 550–52)

# Language Checkpoint: Recognizing Frequently Confused Words

3. Write a sentence or two about the play *Antigone* using the words *then* and *than*.

a. Then : \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

b. Than : \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## That/Which

Word	Definition/Use	Example from <i>Antigone</i>
that	Used when introducing a clause of information that is necessary for understanding the sentence. No extra punctuation is needed.	“You would think <b>that</b> we had already suffered enough for the curse on Oedipus.”
which	Used to introduce a clause of extra information not necessary for understanding. Set off the clause with commas.	“All those here would confirm this pleases them if their lips weren’t sealed by fear—being king, <b>which</b> offers all sorts of various benefits, means you can talk and act just as you wish.”

Notice the samples above. In the first example, we need the information “that we had already suffered enough” as part of the sentence or it would not make sense. The second example does not need the clause “which offers all sorts of various benefits,” so it is set off by commas and begins with the word *which*.

4. Complete the following sentences with the words *that* or *which*.

- The guard feels sorry for Antigone, but not enough to wish \_\_\_\_\_ she hadn’t been caught.
- Antigone wants to see \_\_\_\_\_ her brother is given a proper burial at any cost.
- At first Ismene does not support Antigone’s decision, \_\_\_\_\_ is punishable by death, to disobey the king’s commands.
- Creon’s declaration of Antigone’s death, \_\_\_\_\_ he was too stubborn to change, set in motion events leading to the death of his own son.

## Except/Accept

Word	Definition/Use	Example from <i>Antigone</i>
except	“to exclude” or “to leave out” It can be used as a verb, adverb, or preposition.	Everyone <b>except</b> Antigone obeyed the king’s orders.
accept	“to take in or receive” or “to acknowledge as true”	King Creon could not <b>accept</b> the idea of giving Polyneices a proper burial.

5. Write a sentence of dialogue that Antigone and Creon could have said to each other. Use the words *except* and *accept* in your sentences.

a. Antigone : \_\_\_\_\_

\_\_\_\_\_

b. Creon : \_\_\_\_\_

\_\_\_\_\_

6. Share your sentences with a partner, and check to make sure your partner’s sentences are correct.

## Revising

Read the paragraph about *Antigone*, and select which revision would correct the sentence. Circle your answer. If the sentence does not require a revision, select “No Change.”

<p>The play <i>Antigone</i> is a tragedy like <i>Romeo and Juliet</i>, meaning the main character is brought down by a tragic flaw or circumstance. In this case it’s a matter of disobedience. In the opening scene, the reader is told that Antigone will stand alone against the king and (1) <u>then</u> die young. Evidently, spilling the beans in the beginning of a play was a trend in storytelling because famous playwrights Sophocles and Shakespeare both used these techniques on more (2) <u>then</u> one occasion. Their style of writing did not stop the audience from wanting (3) <u>too</u> keep watching (4) <u>to</u> see what would happen next, though. Today, not (5) <u>to</u> many writers use this strategy; however, watching movie previews can leave observers feeling like they have already seen (6) <u>to</u> much.</p>	1. a) NO CHANGE b) than
	2. a) NO CHANGE b) than
	3. a) to b) two c) too
	4. a) NO CHANGE b) two c) too
	5. a) to b) two c) too
	6. a) to b) two c) too

# Language Checkpoint: Recognizing Frequently Confused Words

7. Go over your answers with a partner. Did you make the same choices? Work together to resolve any differences.

## Check Your Understanding

For each set of words, write either a question you can ask yourself to remember which word you want to use or a phrase that will help you remember which word is which.

to/two/too: \_\_\_\_\_

\_\_\_\_\_

then/than: \_\_\_\_\_

\_\_\_\_\_

that/which: \_\_\_\_\_

\_\_\_\_\_

except/accept: \_\_\_\_\_

\_\_\_\_\_

## Practice

Read the following sample of a student response to the play. Make corrections as necessary to the frequently confused words.

Antigone is a very stubborn character. Her motives were good. She wanted too make sure her brother was treated respectfully in death, but than she disobeyed the king's orders two. She was not willing to except treating Polyneices badly because of other choices he had made, which is why he was killed in the first place. Rather than follow the king's wishes, she followed her heart. Which got her into trouble. She didn't care, though. She excepted her sentence of death and did not waver.

## Learning Targets

- Analyze how a minor character can serve as a foil to a major character.
- Create a working outline for an essay analyzing a character foil.

## Preview

In this activity, you will read lines 710–893 of *Antigone* and create an outline for an essay analyzing a character foil.

## Foil Characters

1. Consider the three characters who have interacted with Creon so far. How was each one different from Creon?

**Guard:**

**Antigone:**

**Ismene:**

2. Which of these characters do you think has served as the strongest **foil** for Creon? How did this foil help develop and highlight Creon’s character?

## Setting a Purpose for Reading

- Use two different colors to mark the text as follows:
  - Use one color to highlight evidence of Haemon’s character as it is revealed by his words, thoughts, and actions.
  - Use another color to highlight Creon’s character traits that are revealed or emphasized through his interactions with Haemon.
- Circle unknown words and phrases. Try to determine the meanings of the words by using context clues, word parts, or a dictionary.

### Drama

# Antigone

by Sophocles

[The palace doors open]

**710** CHORUS LEADER

Here comes Haemon,  
your only living son. Is he grieving  
the fate of Antigone, his bride,  
bitter that his marriage hopes are gone?

CREON

We’ll soon find out—more accurately  
than any prophet here could indicate.

[Enter Haemon from the palace]

**LEARNING STRATEGIES:**  
Outlining, Marking the Text,  
Drafting

### My Notes

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### Literary Terms

A **foil** is a minor character whose actions or thoughts are juxtaposed with those of a major character in order to highlight key attributes of the major character.

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# An Epic Foil

## My Notes

**culprit:** person who has committed a crime  
**perjure:** make a liar of

720 HAEMON

My son, have you heard the sentence that's been passed upon your bride? And have you now come here angry at your father? Or are you loyal to me, on my side no matter what I do?

Father, I'm yours. For me your judgments and the ways you act on them are good—I shall follow them. I'll not consider any marriage a greater benefit than your fine leadership.

CREON

730

Indeed, my son, that's how your heart should always be resolved, to stand behind your father's judgments on every issue. That's what men pray for—obedient children growing up at home who will pay back their father's enemies, evil to them for evil done to him, while honouring his friends as much as he does. A man who fathers useless children—what can one say of him except he's bred troubles for himself, and much to laugh at for those who fight against him? So, my son, don't ever throw good sense aside for pleasure, for some woman's sake. You understand how such embraces can turn freezing cold when an evil woman shares your life at home. What greater wound is there than a false friend?

740

So spit this girl out—she's your enemy. Let her marry someone else in Hades. Since I caught her clearly disobeying, the only **culprit** in the entire city, I won't **perjure** myself before the state. No—I'll kill her. And so let her appeal to Zeus, the god of blood relationships. If I foster any lack of full respect in my own family, I surely do the same with those who are not linked to me by blood. The man who acts well with his household will be found a just man in the city.

750

I'd trust such a man to govern wisely or to be content with someone ruling him. And in the thick of battle at his post he'll stand firm beside his fellow soldier, a loyal, brave man. But anyone who's proud and violates our laws or thinks he'll tell our leaders what to do, a man like that wins no praise from me. No. We must obey whatever man the city puts in charge, no matter what the issue—great or small, just or unjust. For there's no greater evil than a lack of leadership. That destroys whole cities, turns households into ruins,

760





# An Epic Foil

## My Notes

820	CHORUS LEADER	if not, and that is usually the case, when men speak well, it good to learn from them. My lord, if what he's said is relevant, it seems appropriate to learn from him, and you too, Haemon, listen to the king. The things which you both said were excellent.
	CREON	And men my age—are we then going to school to learn what's wise from men as young as him?
	HAEMON	There's nothing wrong in that. And if I'm young, don't think about my age—look at what I do.
	CREON	And what you do—does that include this, honouring those who act against our laws?
830	HAEMON	I would not encourage anyone to show respect to evil men.
	CREON	And her— is she not suffering from the same disease?
	HAEMON	The people here in Thebes all say the same— they deny she is.
	CREON	So the city now will instruct me how I am to govern?
	HAEMON	Now you're talking like someone far too young. Don't you see that?
	CREON	Am I to rule this land at someone else's whim or by myself?
	HAEMON	A city which belongs to just one man is no true city.
840	CREON	According to our laws, does not the ruler own the city?
	HAEMON	By yourself you'd make an excellent king but in a desert.
	CREON	It seems as if this boy is fighting on the woman's side.
	HAEMON	That's true— if you're the woman. I'm concerned for you.
	CREON	You're the worst there is—you set your judgment up against your father.
	HAEMON	No, not when I see you making a mistake and being unjust.
	CREON	Is it a mistake to honour my own rule?
850	HAEMON	You're not honouring that by trampling on the gods' <b>prerogatives</b> .
	CREON	You foul creature— you're worse than any woman.

**prerogatives:** exclusive rights or privileges

HAEMON                    You'll not catch me  
                                  giving way to some disgrace.

CREON                     But your words  
                                  all speak on her behalf.

HAEMON                    And yours and mine—  
                                  and for the gods below.

CREON                     You woman's slave—  
                                  don't try to win me over.

HAEMON                    What do you want—  
                                  to speak and never hear someone reply?

CREON                     You'll never marry her while she's alive.

HAEMON                    Then she'll die—and in her death kill someone else.

**860** CREON                    Are you so insolent you threaten me?

HAEMON                    Where's the threat in challenging a bad decree?

CREON                     You'll regret parading what you think like this—  
                                  you—a person with an empty brain!

HAEMON                    If you were not my father, I might say  
                                  you were not thinking straight.

CREON                     Would you, indeed?  
                                  Well, then, by Olympus, I'll have you know  
                                  you'll be sorry for demeaning me  
                                  with all these insults.

*[Creon turns to his attendants]*

**870**                            Go bring her out—  
                                  that hateful creature, so she can die right here,  
                                  with him present, before her bridegroom's eyes.

HAEMON                    No. Don't ever hope for that. She'll not die  
                                  with me just standing there. And as for you—  
                                  your eyes will never see my face again.  
                                  So let your rage charge on among your friends  
                                  who want to stand by you in this.

*[Exit Haemon, running back into the palace]*

CHORUS LEADER        My lord, Haemon left in such a hurry.  
                                  He's angry—in a young man at his age  
                                  the mind turns bitter when he's feeling hurt.

**880** CREON                     Let him dream up or carry out great deeds  
                                  beyond the power of man, he'll not save these girls—  
                                  their fate is sealed.

CHORUS LEADER        Are you going to kill them both?

CREON                     No—not the one whose hands are clean. You're right.

CHORUS LEADER        How do you plan to kill Antigone?

My Notes

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# An Epic Foil

**piety:** devotion to religion;  
fulfillment of religious obligations

## My Notes

CREON

I'll take her on a path no people use,  
and hide her in a cavern in the rocks,  
while still alive. I'll set out provisions,  
as much as **piety** requires, to make sure  
the city is not totally corrupted.  
Then she can speak her prayers to Hades,  
the only god she worships, for success  
avoiding death—or else, at least, she'll learn,  
although too late, how it's a waste of time  
to work to honour those whom Hades holds.

890

## Second Read

- Reread the scene to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
3. **Key Ideas and Details:** Reread lines 727–731. How does this statement help you to understand what Creon expects from his son in this situation?
  4. **Craft and Structure:** Haemon delivers a well-organized and moving argument to Creon in defense of Antigone in lines 776–819. Identify the different rhetorical appeals you can find in it: ethos, logos, and pathos.
  5. **Key Ideas and Details:** In lines 840–850, what are Creon and Haemon arguing about? What prejudices does Creon reveal, and what do they tell you about Creon's character?
  6. **Craft and Structure:** Whose death (besides Antigone's) do you think is foreshadowed in line 859: "Then she'll die—and in her death kill someone else"?

7. **Key Ideas and Details:** One of the characteristics of a tragic hero is “a good person who is brought down by an ‘act of injustice.’” Explain why Creon’s choice of death for Antigone is an “act of injustice.”

**Working from the Text**

8. Write a thesis statement about how Haemon acts as a character foil for Creon. Which of Creon’s character traits are highlighted by his interactions with Haemon in this scene?
9. Use an outline to organize your ideas for an essay by identifying supporting ideas for your thesis. Draft an outline of an essay to support your thesis statement. Include the following in your outline:
- Write topic sentences that support your thesis.
  - For each topic sentence, cite multiple pieces of textual evidence with quotation marks and line numbers.
  - Include commentary that shows how the evidence supports the topic sentence.

**Outline of an Essay Analyzing Character Interaction**

I. Thesis:

II. Topic Sentence 1:

Textual Evidence with Commentary:

III. Topic Sentence 2:

Textual Evidence with Commentary:

**My Notes**

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# An Epic Foil

## My Notes

Textual Evidence with Commentary:

Textual Evidence with Commentary:

IV. Topic Sentence 3:

Textual Evidence with Commentary:

Textual Evidence with Commentary:

Textual Evidence with Commentary:

V. Concluding Statement:

## Learning Targets

- Analyze choral odes for author’s purpose, literary elements, and theme.
- Present well-reasoned ideas supported with textual evidence in discussion groups.

## Preview

In this activity, you will review the purpose of choral odes in Greek drama and analyze their function in *Antigone*.

## Analyzing Choral Odes

1. Review the Introduction to Greek Drama notes in Activity 4.7. List the various purposes of the choral odes.

2. Reflect on the first three odes that you have read previously. Complete the graphic organizer later in this activity to analyze the purpose of each ode.

## Setting a Purpose for Reading

- In this section of the play, the power of love (Eros) is juxtaposed against Antigone’s impending death. As you read the following passage, mark the text for the literary elements below and annotate in the margins with inferences exploring the ancient Greeks’ beliefs about love and death:
  - diction
  - allusions
  - figurative language
- Circle unknown words and phrases. Try to determine the meanings of the words by using context clues, word parts, or a dictionary.

### LEARNING STRATEGIES:

Oral Reading, Summarize, Marking the Text, Graphic Organizer

### My Notes

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Drama

# Antigone

by Sophocles

## FOURTH ODE

CHORUS—Strophe

O Eros,<sup>1</sup> the conqueror in every fight,  
Eros, who **squanders** all men’s wealth,  
who sleeps at night on girls’ soft cheeks,

**squanders**: wastes

<sup>1</sup> Eros: god of love and son of Aphrodite

# Odes to Love and Death

**perverting:** corrupting



## WORD CONNECTIONS

### Word Relationships

The Choral Leader says that Antigone is “going to her bridal room” (line 912). He uses this as a **euphemism**, a word or phrase used in place of another word or phrase that is considered too harsh. In this context, the phrase *bridal room* refers to the place where Antigone is going to die. What is the effect of the Choral Leader using this euphemism?

### My Notes

900

### Antistrophe

and roams across the ocean seas  
and through the shepherd’s hut—  
no immortal god escapes from you,  
nor any man, who lives but for a day.  
And the one whom you possess goes mad.

Even in good men you twist their minds,  
**perverting** them to their own ruin.  
You provoke these men to family strife.  
The bride’s desire seen glittering in her eyes—  
that conquers everything, its power  
enthroned beside eternal laws, for there  
the goddess Aphrodite works her will,  
whose ways are irresistible.

*[Antigone enters from the palace with attendants who are taking her away to her execution]*

910 CHORAL LEADER

When I look at her I forget my place.  
I lose restraint and can’t hold back my tears—  
Antigone going to her bridal room  
where all are laid to rest in death.

### COMMOS

### ANTIGONE—Strophe 1

Look at me, my native citizens,  
as I go on my final journey,  
as I gaze upon the sunlight one last time,  
which I’ll never see again—for Hades,  
who brings all people to their final sleep,  
leads me on, while I’m still living,  
down to the shores of Acheron.<sup>2</sup>  
I’ve not yet had my bridal chant,  
nor has any wedding song been sung—  
for my marriage is to Acheron.

920

CHORUS

Surely you carry fame with you and praise,  
as you move to the deep home of the dead.  
You were not stricken by lethal disease  
or paid your wages with a sword.  
No. You were in charge of your own fate.  
So of all living human beings, you alone  
make your way down to Hades still alive.

930

### ANTIGONE—Antistrophe 1

I’ve heard about a guest of ours,  
daughter of Tantalus,<sup>3</sup> from Phrygia—  
she went to an excruciating death  
in Sipylus,<sup>4</sup> right on the mountain peak.

<sup>2</sup> **Acheron:** a river in Hades across which the dead were ferried

<sup>3</sup> **Tantalus:** son of Zeus who was punished by being “tantalized” by food and drink that were always just out of his reach

<sup>4</sup> **Sipylus:** mountain ruled by Tantalus; location of the weeping stone formation of Niobe



940

CHORUS

The stone there, just like clinging ivy,  
wore her down, and now, so people say,  
the snow and rain never leave her there,  
as she laments. Below her weeping eyes  
her neck is wet with tears. God brings me  
to a final rest which most resembles hers.

But Niobe<sup>5</sup> was a goddess, born divine—  
and we are human beings, a race which dies.  
But still, it's a fine thing for a woman,  
once she's dead, to have it said she shared,  
in life and death, the fate of demi-gods.

ANTIGONE—**Strophe 2**

950

Oh, you are mocking me! Why me—  
by our fathers' gods—why do you all,  
my own city and the richest men of Thebes,  
insult me now right to my face,  
without waiting for my death?  
Well at least I have Dirce's springs,  
the holy grounds of Thebes,  
a city full of splendid chariots,  
to witness how no friends lament for me  
as I move on—you see the laws  
which lead me to my rock-bound prison,  
a tomb made just for me. Alas!  
In my wretchedness I have no home,  
not with human beings or corpses,  
not with the living or the dead.

960

CHORUS

You pushed your daring to the limit, my child,  
and tripped against Justice's high altar—  
perhaps your agonies are paying back.  
some compensation for your father.

ANTIGONE—**Antistrophe 2**

970

CHORUS

Now there you touch on my most painful thought—  
my father's destiny—always on my mind,  
along with that whole fate which sticks to us,  
the splendid house of Labdakos—the curse  
arising from a mother's marriage bed,  
when she had sex with her own son, my father.  
From what kind of parents was I born,  
their wretched daughter? I go to them,  
unmarried and accursed, an outcast.  
Alas, too, for my brother Polyneices,  
who made a fatal marriage and then died—  
and with that death killed me while still alive.

To be piously **devout** shows reverence,  
but powerful men, who in their persons  
incorporate authority, cannot bear

My Notes

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**devout:** religious

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<sup>5</sup> **Niobe:** daughter of Tantalus; all her children were killed and she was turned to stone; her rock formation appears to weep tears for her children as it rains

# Odes to Love and Death

**epode:** final stanza of the ode; follows the strophe and antistrophe

## My Notes

**libations:** liquid gifts to a god

980

ANTIGONE—**Epode**

anyone to break their rules. Hence, you die because of your own selfish will.

Without lament, without a friend,  
and with no marriage song, I'm being led  
in this miserable state, along my final road.  
So wretched that I no longer have the right  
to look upon the sun, that sacred eye.  
But my fate prompts no tears, and no  
friend mourns.

990

CREON

Don't you know that no one faced with death  
would ever stop the singing and the groans,  
if that would help? Take her and shut her up,  
as I have ordered, in her tomb's embrace.  
And get it done as quickly as you can.  
Then leave her there alone, all by herself—  
she can sort out whether she wants suicide  
or remains alive, buried in a place like that.  
As far as she's concerned, we bear no guilt.  
But she's lost her place living here with us.

1000

ANTIGONE

Oh my tomb and bridal chamber—  
my eternal hollow dwelling place,  
where I go to join my people. Most of them  
have perished—Persephone<sup>6</sup> has welcomed them  
among the dead. I'm the last one, dying here  
the most evil death by far, as I move down  
before the time allotted for my life is done.  
But I go nourishing the vital hope  
my father will be pleased to see me come,  
and you, too, my mother, will welcome me,  
as well as you, my own dear brother.

1010

When you died, with my own hands I washed you.  
I arranged your corpse and at the grave mound  
poured out **libations**. But now, Polyneices,  
this is my reward for covering your corpse.  
However, for wise people I was right  
to honour you. I'd never have done it  
for children of my own, not as their mother,  
nor for a dead husband lying in decay—  
no, not in defiance of the citizens.

1020

What law do I appeal to, claiming this?  
If my husband died, there'd be another one,  
and if I were to lose a child of mine  
I'd have another with some other man.  
But since my father and my mother, too,  
are hidden away in Hades' house,  
I'll never have another living brother.  
That was the law I used to honour you.  
But Creon thought that I was in the wrong

<sup>6</sup> **Persephone:** goddess of the underworld; she was abducted by Hades and forced to spend one third of each year there, which is the winter during which nothing blooms or grows

1030

and acting recklessly for you, my brother.  
Now he seizes me by force and leads me here—  
no wedding and no bridal song, no share  
in married life or raising children.  
Instead I go in sorrow to my grave,  
without my friends, to die while still alive.  
What holy justice have I violated?  
In my wretchedness, why should I still look  
up to the gods? Which one can I invoke  
to bring me help, when for my reverence  
they charge me with impiety? Well, then,  
if this is something fine among the gods,  
I'll come to recognize that I've done wrong.  
But if these people here are being unjust  
may they endure no greater punishment  
than the injustices they're doing to me.

1040

CHORUS LEADER

The same storm blasts continue to attack  
the mind in this young girl.

CREON

Then those escorting her  
will be sorry they're so slow.

ANTIGONE

Alas, then,  
those words mean death is very near at hand.

CREON

I won't encourage you or cheer you up,  
by saying the sentence won't be carried out.

1050

ANTIGONE

O city of my fathers  
in this land of Thebes—  
and my ancestral gods,  
I am being led away.  
No more delaying for me.  
Look on me, you lords of Thebes,  
the last survivor of your royal house,  
see what I have to undergo,  
the kind of men who do this to me,  
for paying **reverence** to true piety.

*[Antigone is led away under escort]*

**FIFTH ODE**

CHORUS—**Strophe 1**

1060

In her brass-bound room fair Danae<sup>7</sup> as well  
endured her separation from the heaven's light,  
a prisoner hidden in a chamber like a tomb,  
although she, too, came from a noble line.  
And she, my child, had in her care  
the liquid streaming golden seed of Zeus.  
But the power of fate is full of mystery.  
There's no evading it, no, not with wealth,  
or war, or walls, or black sea-beaten ships.

My Notes

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**reverence:** respect or honor

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<sup>7</sup> **Danae:** daughter of a king; Zeus fell in love with her and they had a son, Perseus

# Odes to Love and Death

My Notes

Antistrophe 1

1070

And the hot-tempered child of Dryas,<sup>8</sup>  
king of the Edonians, was put in prison,  
closed up in the rocks by Dionysus,<sup>9</sup>  
for his angry mocking of the god.  
There the dreadful flower of his rage  
slowly withered, and he came to know  
the god who in his frenzy he had mocked  
with his own tongue. For he had tried  
to hold in check women in that frenzy  
inspired by the god, the Bacchanalian fire.  
More than that—he'd made the Muses angry,  
challenging the gods who love the flute.

1080 Strophe 2

Beside the black rocks where the twin seas meet,  
by Thracian Salmydessos at the Bosphorus,  
close to the place where Ares dwells,  
the war god witnessed the unholy wounds  
which blinded the two sons of Phineus,<sup>10</sup>  
inflicted by his savage wife—the sightless holes  
cried out for someone to avenge those blows  
made with her sharpened comb in blood-stained  
hands.

Antistrophe 2

1090

In their misery they wept, lamenting  
their wretched suffering, sons of a mother  
whose marriage had gone wrong. And yet,  
she was an offspring of an ancient family,  
the race of Erechtheus, raised far away,  
in caves surrounded by her father's winds,  
Boreas' child, a girl who raced with horses  
across steep hills—child of the gods.  
But she, too, my child, suffered much  
from the immortal Fates.

<sup>8</sup> **child of Dryas:** Dryas' son, who objected to the worship of Dionysus, was imprisoned and driven mad; later he was blinded by Zeus as additional punishment.

<sup>9</sup> **Dionysus:** Greek god of wine and son of Zeus

<sup>10</sup> **Phineus:** King of Thrace, who imprisoned his first wife Cleopatra; his new wife blinded Cleopatra's two sons out of jealousy.



# Odes to Love and Death

## My Notes

7. **Craft and Structure:** Several times in the scene, Antigone’s tomb is referred to as her bridal chamber. How does this affect the mood of the audience or reader?

8. **Craft and Structure:** In lines 1072–1073, what does the Chorus mean by “the dreadful flower of his rage slowly withered”?

9. **Key Ideas and Details:** How do gods and fate play a role in this scene?

### Working from the Text

10. After reading the fourth and fifth odes, refer to the following graphic organizer to analyze the purpose of each ode.

11. Use the following questions to guide a group discussion of the ideas in this passage. Provide textual support for your opinions.

- What attitudes and ideas about love and death are conveyed in this scene?
- How are these ideas similar to or different from your culture’s attitude toward love or death?
- How do the different characters and their interactions help develop themes related to love and death?

Purposes of the Choral Odes			
Ode	Summary of Content	Connection to the Previous Scene	Functional Purpose of the Ode
1	Polyneices and his army tried to defeat Thebes at its seven gates; Eteocles and Thebans defended it along with Zeus's power, with brother killing brother.	The ode provides a description of troubles that preceded the play's beginning and adds explanation of Antigone's and Ismene's descriptions of war.	The scene serves as a bridge between Scene I, in which Antigone and Ismene are introduced and leads to the entrance of Creon.
2			
3			
4			
5			
6			

**LEARNING STRATEGIES:**

Graphic Organizer, Discussion Groups, Drafting



**INDEPENDENT  
READING LINK**

**Read and Discuss**

After you identify the tragic hero in the play *Antigone*, think about your independent reading selection. Use the characteristics of a tragic hero to identify the character in your independent reading who might be considered a tragic hero. Share your thoughts with a small group of peers.

**GRAMMAR & USAGE**

**Syntax**

The way that clauses and phrases are arranged into sentences—a writer’s **syntax**—greatly affects the pacing of a text. Study the sentence structure of lines 1140–1149. Notice that the first sentence in this chunk is a four-line complex sentence. The next two sentences are each two lines long; they are followed by a rhetorical question. What is the structure of the two sentences in line 1149? How would you describe the general pattern of sentence structures here? How does this overall pattern affect the pace of Teiresias’s argument and help him make his point?

**Learning Targets**

- Analyze the development of a tragic hero over the course of a play.
- Write a character analysis incorporating textual support.

**Preview**

In this activity, you will read and analyze the development of Creon as a tragic hero over the course of the play.

**Setting a Purpose for Reading**

- Work with your group to mark the text for evidence of the following:
  - Creon’s further development as a tragic hero
  - Traits and actions that portray Teiresias as a foil for Creon
  - Content and purpose of the Sixth Choral Ode
- Circle unknown words and phrases. Try to determine the meanings of the words by using context clues, word parts, or a dictionary.

**Drama**

# Antigone

by Sophocles

*[Enter Teiresias, led by a young boy]*

TEIRESIAS	Lords of Thebes, we two have walked a common path, one person’s vision serving both of us. The blind require a guide to find their way.
<b>1100</b> CREON	What news do you have, old Teiresias?
TEIRESIAS	I’ll tell you—and you obey the prophet.
CREON	I’ve not rejected your advice before.
TEIRESIAS	That’s the reason why you’ve steered the city on its proper course.
CREON	From my experience I can confirm the help you give.
TEIRESIAS	Then know this— your luck is once more on fate’s razor edge.
<b>1110</b> CREON	What? What you’ve just said makes me nervous.
TEIRESIAS	You’ll know—once you hear the tokens of my art. As I was sitting in my ancient place receiving omens from the flights of birds who all come there where I can hear them, I note among those birds an unknown cry—evil, unintelligible, angry screaming. I knew that they were tearing at each other with murderous claws. The noisy wings



1120 revealed that all too well. I was afraid.  
So right away up on the blazing altar  
I set up burnt offerings. But Hephaestus  
failed to shine out from the sacrifice—  
dark slime poured out onto the embers,  
oozing from the thighs, which smoked and spat,  
bile was sprayed high up into the air,  
and the melting thighs lost all the fat  
which they'd been wrapped in. The rites had failed—  
there was no prophecy revealed in them.  
I learned that from this boy, who is my guide,  
as I guide other men. Our state is sick—

1130 your policies have done this. In the city  
our altars and our hearths have been **defiled**,  
all of them, with rotting flesh brought there  
by birds and dogs from Oedipus' son,  
who lies there miserably dead. The gods  
no longer will accept our sacrifice,  
our prayers, our thigh bones burned in fire.  
No bird will shriek out a clear sign to us,  
for they have gorged themselves on fat and blood  
from a man who's dead. Consider this, my son.  
All men make mistakes—that's not uncommon.

1140 But when they do, they're no longer foolish  
or subject to bad luck if they try to fix  
the evil into which they've fallen,  
once they give up their **intransigence**.  
Men who put their stubbornness on show  
invite accusations of stupidity.  
Make concessions to the dead—don't ever stab  
a man who's just been killed. What's the glory  
in killing a dead person one more time?  
I've been concerned for you. It's good advice.

1150 Learning can be pleasant when a man speaks well,  
especially when he seeks your benefit.

CREON  
Old man, you're all like archers shooting at me—  
For you all I've now become your target—  
even prophets have been aiming at me.  
I've long been bought and sold as merchandise  
among that tribe. Well, go make your profits.  
If it's what you want, then trade with Sardis  
for their golden-silver alloy—or for gold  
from India, but you'll never hide that corpse  
in any grave. Even if Zeus' eagles  
should choose to seize his festering body  
and take it up, right to the throne of Zeus,  
not even then would I, in trembling fear  
of some defilement, permit that corpse  
a burial. For I know well that no man  
has the power to pollute the gods.  
But, old Teiresias, among human beings  
the wisest suffer a disgraceful fall  
when, to promote themselves, they use fine words

1160

My Notes

**defiled:** made unclean

**intransigence:** unwillingness to  
compromise

# Tragic Hero

**pithy:** short and clever

## My Notes

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**denigrate:** slander

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1170

TEIRESIAS to spread around abusive insults.  
 Alas, does any man know or think about ...  
 CREON [*interrupting*] Think what? What sort of **pithy** common thought are you about to utter?

TEIRESIAS [*ignoring the interruption*] ... how good advice is valuable—worth more than all possessions.

CREON I think that's true, as much as foolishness is what harms us most.

TEIRESIAS Yet that's the sickness now infecting you.

CREON I have no desire to **denigrate** a prophet when I speak.

TEIRESIAS But that's what you are doing, when you claim my oracles are false.

1180

CREON The tribe of prophets—all of them—are fond of money.

TEIRESIAS And kings? Their tribe loves to benefit dishonestly.

CREON You know you're speaking of the man who rules you.

TEIRESIAS I know—thanks to me you saved the city and now are in control.

CREON You're a wise prophet, but you love doing wrong.

TEIRESIAS You'll force me to speak of secrets locked inside my heart.

CREON Do it—just don't speak to benefit yourself.

TEIRESIAS I don't think that I'll be doing that—not as far as you're concerned.

1190

CREON You can be sure you won't change my mind to make yourself more rich.

TEIRESIAS Then understand this well—you will not see the sun race through its cycle many times before you lose a child of your own loins, a corpse in payment for these corpses. You've thrown down to those below someone from up above—in your arrogance you've moved a living soul into a grave, leaving here a body owned by gods below—unburied, dispossessed, unsanctified.

1200

That's no concern of yours or gods above. In this you violate the ones below. And so destroying avengers wait for you, Furies of Hades and the gods, who'll see

1210 you caught up in this very wickedness.  
Now see if I speak as someone who’s been bribed.  
It won’t be long before in your own house  
the men and women all cry out in sorrow,  
and cities rise in hate against you—all those  
whose mangled soldiers have had burial rites  
from dogs, wild animals, or flying birds  
who carry the unholy stench back home,  
to every city hearth. Like an archer,  
I shoot these arrows now into your heart  
because you have provoked me. I’m angry—  
so my aim is good. You’ll not escape their pain.  
Boy, lead us home so he can vent his rage  
on younger men and keep a quieter tongue  
and a more temperate mind than he has now.

*[Exit Teiresias, led by the young boy]*

1220 CHORUS LEADER My lord, my lord, such dreadful prophecies—  
and now he’s gone. Since my hair changed colour  
from black to white, I know here in the city  
he’s never uttered a false prophecy.

CREON I know that, too—and it disturbs my mind.  
It’s dreadful to give way, but to resist  
and let destruction hammer down my spirit—  
that’s a fearful option, too.

CHORUS LEADER Son of Menoikeos,  
you need to listen to some good advice.

CREON Tell me what to do. Speak up. I’ll do it.

1230 CHORUS LEADER Go and release the girl from her rock tomb.  
Then prepare a grave for that unburied corpse.

CREON This is your advice? You think I should concede?

CHORUS LEADER Yes, my lord, as fast as possible.  
Swift footed injuries sent from the gods  
hack down those who act imprudently.

CREON Alas—it’s difficult. But I’ll give up.  
I’ll not do what I’d set my heart upon.  
It’s not right to fight against necessity.

CHORUS LEADER Go now and get this done. Don’t give the work  
to other men to do.

1240 CREON I’ll go just as I am.  
Come, you servants, each and every one of you.  
Come on. Bring axes with you. Go there quickly—  
up to the higher ground. I’ve changed my mind.  
Since I’m the one who tied her up, I’ll go  
and set her free myself. Now I’m afraid.  
Until one dies the best thing well may be  
to follow our established laws.

*[Creon and his attendants hurry off stage]*

My Notes

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# Tragic Hero



## WORD CONNECTIONS

### Content Connections

Besides being the god of wine and parties, Bacchus—a son of Zeus—was in charge of communication between the dead and the living. He was also the grandson of Cadmus, the founder of Thebes. In the Sixth Ode, the Chorus invokes Bacchus because of his connection to Thebes and also because the city is currently dealing with the issue of how to treat the dead. They are asking him to come “on healing feet” to help their city.

## My Notes

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### CHORUS—Strophe 1

1250

### SIXTH ODE

Oh you with many names,  
you glory of that Theban bride,  
and child of thundering Zeus,  
you who cherish famous Italy,  
and rule the welcoming valley lands  
of Eleusian Deo—

O Bacchus—you who dwell  
in the bacchants’ mother city Thebes,  
beside Ismenus<sup>1</sup> flowing streams,  
on land sown with the teeth  
of that fierce dragon.

1260

### Antistrophe 1

Above the double mountain peaks,  
the torches flashing through the murky smoke  
have seen you where Corcyian nymphs  
move on as they worship you

by the Kastalian stream.  
And from the ivy-covered slopes  
of Nysa’s hills, from the green shore  
so rich in vines, you come to us,  
visiting our Theban ways,  
while deathless voices all cry out  
in honour of your name, “Evoe.”<sup>2</sup>

1270

### Strophe 2

You honour Thebes, our city,  
above all others, you and your mother  
blasted by that lightning strike.  
And now when all our people here  
are captive to a foul disease,  
on your healing feet you come  
across the moaning strait  
or over the Parnassian hill.

1280

### Antistrophe 2

You who lead the dance,  
among the fire-breathing stars,  
who guard the voices in the night,  
child born of Zeus, oh my lord,  
appear with your attendant Thyiads,  
who dance in frenzy all night long,  
for you their patron, Iacchus.<sup>3</sup>

*[Enter a Messenger]*

MESSENGER

1290

All you here who live beside the home  
of Amphion and Cadmus—in human life  
there’s no set place which I would praise or blame.  
The lucky and unlucky rise or fall  
by chance day after day—and how these things  
are fixed for men no one can prophesy.  
For Creon, in my view, was once a man

<sup>1</sup> **Ismenus:** river near Thebes, sacred to Apollo

<sup>2</sup> **Evoe:** similar to hallelujah, a cry of joy shouted by worshipers at festivals

<sup>3</sup> **Iacchus:** another name for Dionysus

we all looked up to. For he saved the state,  
this land of Cadmus, from its enemies.  
He took control and reigned as its sole king—  
and prospered with the birth of noble children.

Now all is gone. For when a man has lost  
what gives him pleasure, I don't include him  
among the living—he's a breathing corpse.  
Pile up a massive fortune in your home,  
if that's what you want—live like a king.  
If there's no pleasure in it, I'd not give  
to any man a vapour's shadow for it,  
not compared to human joy.

1300

CHORUS LEADER      Have you come with news of some fresh trouble  
in our house of kings?

MESSENGER          They're dead—  
and those alive bear the responsibility  
for those who've died.

CHORUS LEADER      Who did the killing?  
Who's lying dead? Tell us.

MESSENGER          Haemon has been killed.  
No stranger shed his blood.

CHORUS LEADER      At his father's hand?  
Or did he kill himself?

MESSENGER          By his own hand—  
angry at his father for the murder.

1310

CHORUS LEADER      Teiresias, how your words have proven true!

MESSENGER          That's how things stand. Consider what comes  
next.

CHORUS LEADER      I see Creon's wife, poor Eurydice—  
she's coming from the house—either by chance,  
or else she's heard there's news about her son.

*[Enter Eurydice from the palace with some attendants]*

EURYDICE              Citizens of Thebes, I heard you talking,  
as I was walking out, going off to pray,  
to ask for help from goddess Pallas.  
While I was unfastening the gate,  
I heard someone speaking of bad news  
about my family. I was terrified.  
I collapsed, fainting back into the arms  
of my attendants. So tell the news again—  
I'll listen. I'm no stranger to misfortune.

1320

MESSENGER          Dear lady, I'll speak of what I saw,  
omitting not one detail of the truth.  
Why should I ease your mind with a report  
which turns out later to be incorrect?  
The truth is always best. I went to the plain,



### My Notes

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# Tragic Hero

## My Notes

1330

accompanying your husband as his guide.  
Polyneices' corpse, still unlamented,  
was lying there, the greatest distance off,  
torn apart by dogs. We prayed to Pluto  
and to Hecate, goddess of the road,  
for their good will and to restrain their rage.  
We gave the corpse a ritual wash, and burned  
what was left of it on fresh-cut branches.  
We piled up a high tomb of his native earth.

1340

Then we moved to the young girl's rocky cave,  
the hollow cavern of that bride of death.  
From far away one man heard a voice  
coming from the chamber where we'd put her  
without a funeral—a piercing cry.  
He went to tell our master Creon,  
who, as he approached the place, heard the sound,  
an unintelligible scream of sorrow.  
He groaned and then spoke out these bitter words,  
"Has misery made me a prophet now?

1350

And am I travelling along a road  
that takes me to the worst of all disasters?  
I've just heard the voice of my own son.  
You servants, go ahead—get up there fast.  
Remove the stones piled in the entrance way,  
then stand beside the tomb and look in there  
to see if that was Haemon's voice I heard,  
or if the gods have been deceiving me."

1360

Following what our desperate master asked,  
we looked. In the furthest corner of the tomb  
we saw Antigone hanging by the neck,  
held up in a noose—fine woven linen.  
Haemon had his arms around her waist—  
he was embracing her and crying out  
in sorrow for the loss of his own bride,  
now among the dead, his father's work,  
and for his horrifying marriage bed.  
Creon saw him, let out a fearful groan,  
then went inside and called out anxiously,  
"You unhappy boy, what have you done?

1370

What are you thinking? Have you lost your mind?  
Come out, my child—I'm begging you—please come."  
But the boy just stared at him with savage eyes,  
spat in his face and, without saying a word,  
drew his two-edged sword. Creon moved away,  
so the boy's blow failed to strike his father.  
Angry at himself, the ill-fated lad  
right then and there leaned into his own sword,  
driving half the blade between his ribs.  
While still conscious he embraced the girl  
in his weak arms, and, as he breathed his last,

1380 he coughed up streams of blood on her fair cheek.  
Now he lies there, corpse on corpse, his marriage  
has been fulfilled in chambers of the dead.  
The unfortunate boy has shown all men  
how, of all the evils which afflict mankind,  
the most disastrous one is thoughtlessness.

*[Eurydice turns and slowly returns into the palace]*

CHORUS LEADER What do you make of that? The queen's gone back.  
She left without a word, good or bad.

1390 MESSENGER I'm surprised myself. It's about her son—  
she heard that terrible report. I hope  
she's gone because she doesn't think it right  
to mourn for him in public. In the home,  
surrounded by her servants, she'll arrange  
a period of mourning for the house.  
She's discreet and has experience—  
she won't make mistakes.

CHORUS LEADER I'm not sure of that.  
To me her staying silent was extreme—  
it seems to point to something **ominous**,  
just like a vain excess of grief.

1400 MESSENGER I'll go in.  
We'll find out if she's hiding something secret,  
deep within her passionate heart. You're right—  
excessive silence can be dangerous.

*[The Messenger goes up the stairs into the palace. Enter Creon from the side, with attendants. Creon is holding the body of Haemon.]*

CHORUS LEADER Here comes the king in person—carrying  
in his arms, if it's right to speak of this,  
a clear reminder that this evil comes  
not from some stranger, but his own mistakes.

1410 CREON—**Strophe 1**  
Aaiii—mistakes made by a foolish mind,  
cruel mistakes that bring on death.  
You see us here, all in one family—  
the killer and the killed.  
Oh the **profanity** of what I planned.  
Alas, my son, you died so young—  
a death before your time.  
Aaiii ... aaiii ... you're dead ... gone—  
not your own foolishness but mine.

CHORUS LEADER Alas, it seems you've learned to see what's right—  
but far too late.

1420 CREON Aaiiii ... I've learned it in my pain.  
Some god clutching a great weight struck my head,  
then hurled me onto paths in wilderness,  
throwing down and casting underfoot  
what brought me joy.

My Notes

**ominous:** threatening

**profanity:** offensive deed



WORD CONNECTIONS

Multiple-Meaning Words

The word *vain* has several meanings. Look up the different meanings in a dictionary and then decide which meaning best fits the context on line 1399, "Just like a vain excess of grief." *Vain* is also a homonym, or a word that sounds the same as another word or words. What are the differences among *vain*, *vein*, and *vane*? Consider their meanings and their parts of speech.

# Tragic Hero

## My Notes

So sad ... so sad ...  
the wretched agony of human life.

*[The Messenger reappears from the palace]*

MESSENGER My lord, you come like one who stores up evil,  
what you hold in your arms and what you'll see  
before too long inside the house.

CREON What's that?  
Is there something still more evil than all this?

MESSENGER Your wife is dead—blood mother of that corpse—  
slaughtered with a sword—her wounds are very new,  
poor lady.

CREON—**Antistrophe 1**

1430 Aaiiii ... a gathering place for death ...  
no sacrifice can bring this to an end.  
Why are you destroying me? You there—  
you bringer of this dreadful news, this agony,  
what are you saying now? Aaiii ...  
You kill a man then kill him once again.  
What are you saying, boy? What news?  
A slaughter heaped on slaughter—  
my wife, alas ... she's dead?

MESSENGER *[Opening the palace doors, revealing the body  
of Eurydice]*  
Look here. No longer is she concealed inside.

CREON Alas, how miserable I feel—to look upon  
this second horror. What remains for me,  
what's fate still got in store? I've just held  
my own son in my arms, and now I see  
right here in front of me another corpse.  
Alas for this suffering mother.  
Alas, my son.

1440

MESSENGER Stabbed with a sharp sword at the altar,  
she let her darkening eyesight fail,  
once she had cried out in sorrow  
for the glorious fate of Megareos,<sup>4</sup>  
who died some time ago, and then again  
for Haemon, and then, with her last breath,  
she called out evil things against you,  
the killer of your sons.

1450

CREON—**Strophe 2**

Aaiii ... My fear now makes me tremble.  
Why won't someone now strike out at me,  
pierce my heart with a double bladed sword?  
How miserable I am ... aaiii ...  
how full of misery and pain ...

MESSENGER By this woman who lies dead you stand charged  
with the deaths of both your sons.

<sup>4</sup> **Megareos:** youngest son of Creon and Eurydice; an inexperienced soldier who died in battle



	CREON	What about her? How did she die so violently?
1460	MESSENGER	She killed herself, with her own hands she stabbed her belly, once she heard her son's unhappy fate.
	CREON	Alas for me ... the guilt for all of this is mine— it can never be removed from me or passed to any other mortal man. I, and I alone ... I murdered you ... I speak the truth. Servants—hurry and lead me off, get me away from here, for now what I am in life is nothing.
1470	CHORUS LEADER	What you advise is good—if good can come with all these evils. When we face such things the less we say the better.
	<b>CREON—Antistrophe 2</b>	Let that day come, oh let it come, the fairest of all destinies for me, the one which brings on my last day. Oh, let it come, so that I never see another dawn.
1480	CHORUS LEADER	That's something for the times ahead. Now we need to deal with what confronts us here. What's yet to come is the concern of those whose task it is to deal with it.
	CREON	In that prayer I included everything I most desire.
	CHORUS	Pray for nothing. There's no release for mortal human beings, not from events which destiny has set.
1490	CREON	Then take this foolish man away from here. I killed you, my son, without intending to, and you, as well, my wife. How useless I am now. I don't know where to look or find support. Everything I touch goes wrong, and on my head fate climbs up with its overwhelming load.
		<i>[The Attendants help Creon move up the stairs into the palace, taking Haemon's body with them]</i>
	CHORUS	The most important part of true success is wisdom—not to act impiously towards the gods, for boasts of arrogant men bring on great blows of punishment— so in old age men can discover wisdom.

## My Notes

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# Tragic Hero

## My Notes

### Second Read

- Reread the scene to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Craft and Structure:** In line 1109, Teiresias tells Creon that his “luck is once more on fate’s razor edge.” What does this metaphor mean? How should Creon react?
  2. **Key Ideas and Details:** Reread lines 1111–1138. What indications do you have that Teiresias is truly a prophet? What do you think the signs he has interpreted mean? Annotate any clues that point to his being a true prophet.
  3. **Key Ideas and Details:** Reread lines 1152–1192 and annotate any patterns you see in Creon’s language. What excuse does Creon give for refusing to listen to Teiresias’s advice? When has he made this accusation before, and what does this pattern of behavior say about his character?
  4. **Craft and Structure:** Creon introduces the metaphor of the archer and the target in line 1152. How does Teiresias turn this metaphor against Creon, starting in line 1213?

5. **Key Ideas and Details:** The turning point for Creon begins in lines 1224–1227. Trace the development of this change in his conversation with the Chorus Leader. What characteristic of the tragic hero do these lines illustrate?
  
6. **Key Ideas and Details:** How does the Messenger describe Creon in lines 1291–1303? Does this description sound like that of a tragic hero? Explain.
  
7. **Key Ideas and Details:** Beginning with line 1325, what are the key events that the Messenger shares with Eurydice, Creon’s wife?
  
8. **Craft and Structure:** What does Creon mean when he asks in line 1440, “What remains for me, what’s fate still got in store?”
  
9. **Craft and Structure:** How does the Chorus’s line “there’s no release for mortal human beings, not from events which destiny has set” (lines 1485–1486) relate to Creon’s question about fate in line 1440?

My Notes

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# Tragic Hero

## My Notes

10. **Key Ideas and Details:** In lines 1415–1416, the Chorus Leader tells Creon, “Alas, it seems you’ve learned to see what’s right—but far too late.” What chances was Creon given throughout the play to “see what’s right,” and how did he respond? How does this relate to the unfolding of the tragedy?

11. **Key Ideas and Details** What final message does the Chorus deliver, and how could you interpret this as the theme of the play?

12. **Key Ideas and Details** What does the role of the Chorus seem to be throughout the play?

13. **Key Ideas and Details** What does the end of the play imply about the conflict between fate versus free will? How do both Creon and Antigone grapple with seemingly limited free will?

### Working from the Text

14. Review the characteristics of a tragic hero listed in Activity 4.8. Explain which character in the play so far could be considered a tragic hero. List at least three reasons why the character meets the definition.

15. Work with a partner or small group to complete the graphic organizer. Find textual evidence to support your analysis of Creon as a tragic hero.

Creon as a Tragic Hero	
Characteristics of the Tragic Hero	Where/when has Creon demonstrated these qualities?
<ul style="list-style-type: none"> <li>A person of noble stature</li> </ul>	
<ul style="list-style-type: none"> <li>A good person who is brought down by an “act of injustice” (hamartia) because he knows no better or believes that a greater good will be served by his actions</li> </ul>	
<ul style="list-style-type: none"> <li>Has a weakness, a tragic flaw such as pride, quickness to anger, or misjudgment</li> </ul>	
<ul style="list-style-type: none"> <li>Has free choice that makes his downfall his own fault</li> </ul>	
<ul style="list-style-type: none"> <li>Experiences misfortune that is not entirely deserved</li> </ul>	
<ul style="list-style-type: none"> <li>Gains self-knowledge or understanding before his downfall, and therefore experiences redemption</li> </ul>	

My Notes

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# Tragic Hero

## Technology Tip

In addition to your own editing, your word processor's grammar check can help you detect misuse of frequently confused words. In the program options under Proofing, tick the box for "frequently confused words."

## My Notes

16. Return to the graphic organizer analyzing odes from Activity 4.14 and complete the last row for the sixth ode.

## Writing to Sources: Explanatory Text

Write a paragraph that explains how Teiresias contributes to Creon's development as a tragic hero. Include details about how Teiresias acts as a foil to highlight Creon's tragic flaws and how he helps Creon gain the self-knowledge necessary for redemption. Be sure to:

- Include specific relevant details about Creon's tragic flaws and Teiresias's actions as he helps Creon.
- Cite direct quotations and specific examples from both characters to show their interaction. Introduce and punctuate all quotations correctly.
- Include transitions between points and a statement that provides a conclusion.
- Revise your paragraph, checking for frequently confused words such as affect/effect.



## Independent Reading Checkpoint

You have read a Greek play whose characters had conflicting motivations and strong interactions. You have identified one character as a tragic hero. With a small group, discuss how to best use the information you have learned about these characters to help you prepare for the Embedded Assessment.

# Writing a Literary Analysis Essay on Characterization and Theme

EMBEDDED  
ASSESSMENT 2

## ASSIGNMENT

Your assignment is to write an analytical essay about the effect of character interaction in the play *Antigone*. Choose a character whose words, actions, or ideas contrast with Creon's character. Explain how these conflicting motivations contribute to Creon's development as a tragic hero and how the character interactions advance the plot or develop themes of the play.

**Planning and Prewriting:** Take time to make a plan for your essay.

- Which character will you choose to contrast with Creon?
- Which of Creon's character traits were highlighted by his interactions with this character?
- How did this character help develop Creon as a tragic hero?
- How did Creon's interactions with this character advance the plot or develop a theme?
- How can you draft a thesis that explains the significance of this character's interactions with Creon?
- What textual support can you find for your thesis?
- How can you use an outline to plan the structure of your essay?

**Drafting and Revising:** Compose your analytical essay.

- How will you introduce your topic, organize your ideas, and provide a thoughtful concluding statement?
- How will you integrate textual evidence from the play with commentary about how the evidence supports your thesis and topic sentences?
- How will you demonstrate your understanding of literary terms such as **foil** and **tragic hero**?
- How can you use strategies such as peer response to improve your draft?

**Editing and Publishing:** Prepare a final draft for publication.

- How will you proofread and edit your essay for proper conventions of standard English capitalization, punctuation, spelling, grammar, and usage?
- What tools are available for you to further polish and refine your work, such as a style guide, dictionary, thesaurus, spell-check, or grammar check?
- How can the Scoring Guide help you evaluate how well you have met the requirements of the assignment?

## Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following question:

- How can you apply the themes of *Antigone* to today's world? Are there any laws today that you think citizens should feel justified in breaking? Why?
- Why are character interactions important in literature? In real life, what can you learn about yourself from other people?

# Writing a Literary Analysis Essay on Characterization and Theme

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>thoroughly examines the effect of character interaction on plot or theme</li> <li>accurately analyzes characterization, including another character's role (such as foil) in the development of a tragic hero</li> <li>smoothly integrates relevant textual evidence, including details, quotations, and examples.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>examines the effect of character interaction on plot or theme</li> <li>adequately analyzes characterization, including another character's role (such as foil) in the development of a tragic hero</li> <li>includes sufficient textual evidence, including details, quotations, and examples.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>confuses the effect of character interaction on plot or theme</li> <li>provides some analysis of characterization and other characters' roles in the development of a tragic hero</li> <li>provides insufficient textual evidence (e.g., details, quotations, examples).</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>does not examine the effect of character interaction on plot or theme</li> <li>lacks analysis of characterization and other characters' roles in the development of a tragic hero</li> <li>provides inaccurate or no textual evidence (e.g., details, quotations, examples).</li> </ul>
<b>Structure</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses an effective organizational structure with a logical progression of ideas</li> <li>introduces the topic engagingly, links supporting ideas, and provides a thoughtful conclusion</li> <li>uses appropriate and varied transitions.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses an adequate organizational structure with a logical progression of ideas</li> <li>introduces the topic, links supporting ideas, and provides a conclusion</li> <li>uses effective transitions.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses an inconsistent organizational structure</li> <li>does not introduce the topic, link supporting ideas, and/or provide a conclusion</li> <li>uses weak, repetitive, or insufficient transitions.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>does not follow an obvious organizational structure</li> <li>does not introduce the topic, link supporting ideas, and/or provide a conclusion</li> <li>uses few, if any, transitions.</li> </ul>
<b>Use of Language</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses precise language and a variety of sentence structures</li> <li>maintains an academic voice and objective tone</li> <li>demonstrates command of conventions with few errors in grammar, usage, capitalization, punctuation, and spelling.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses some precise language and different sentence structures</li> <li>generally maintains an academic voice and objective tone</li> <li>demonstrates adequate command of conventions; few errors in grammar, capitalization, punctuation, or spelling.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses vague language and simple sentences</li> <li>does not establish or maintain an academic voice</li> <li>demonstrates partial command of conventions; errors in grammar, usage, capitalization, punctuation, and/or spelling interfere with meaning.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses inappropriate language and simple or incomplete sentences</li> <li>does not use academic voice</li> <li>demonstrates little command of conventions; serious errors in grammar, usage, capitalization, punctuation, and/or spelling confuse meaning.</li> </ul>