



By Sophocles

Accelerated English 9

Name: _____

ACTORS

COSTUMES:



COTHURNUS/BUSKIN: _____







STAGING



ACROPOLIS: _____













CHORUS







JOB DESCRIPTIONS:







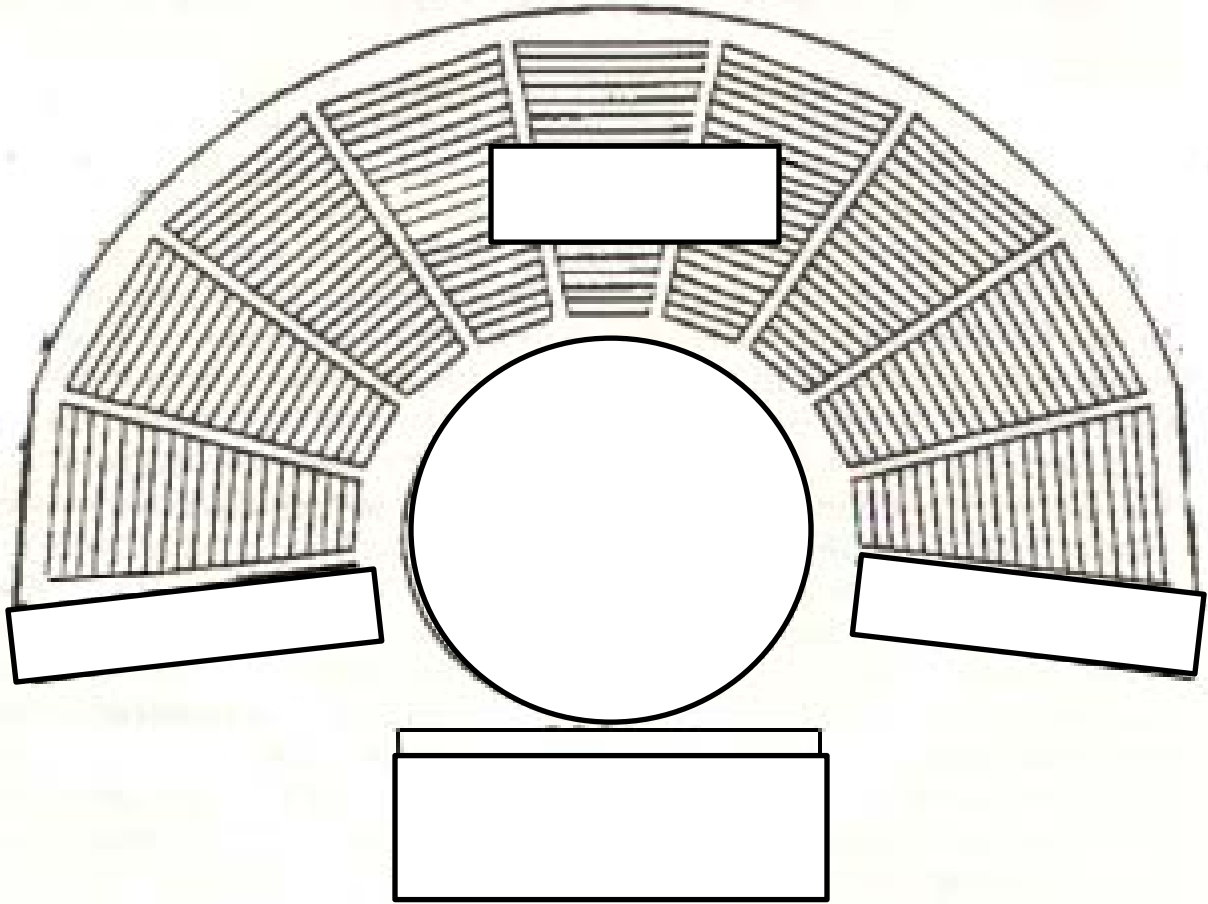












Parts of a Greek Theatre

1. Theatron

2. Orchestra

3. Parados

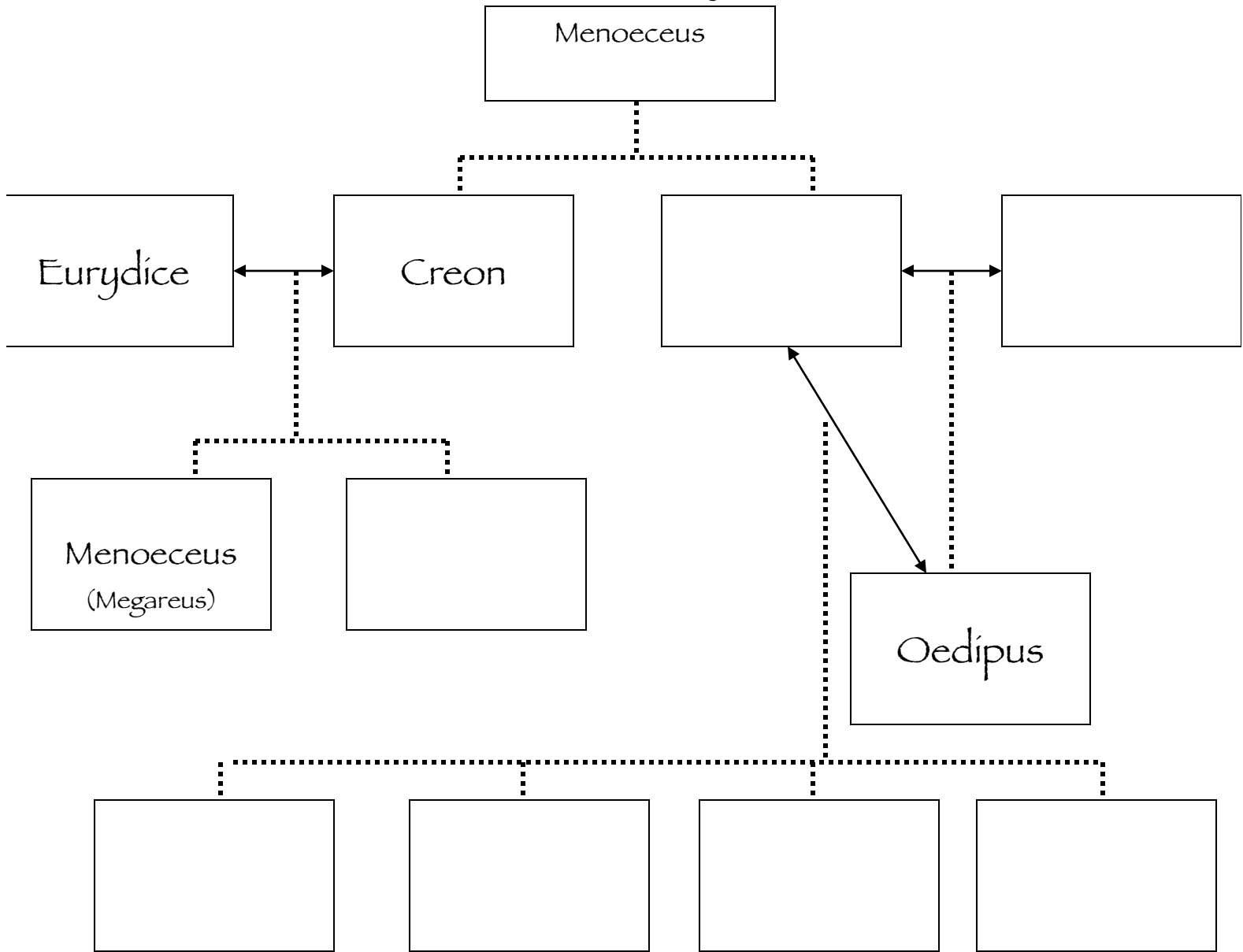
4. Skene

5. Proscenium

6. Thymele



Antigone's Family Tree



Key
Married: \longleftrightarrow
Children of:

Discussion Questions

PROLOGOS (3-5)

Conflict: What disagreement are the sisters having at the opening of the play? Which side do you take?

Characterization: Compare and Contrast the characters of Ismene and Antigone.

Antigone	Same	Ismene

Select on quote from each sister that best represents her character. Explain what you think your quotes tell us about each character. Indicate the page number of each quote.

Antigone Quote: _____

Explanation:



Ismene Quote: _____

Explanation:



Character: Who are the members of the Chorus? What function do they serve in their opening song? How the Chorus feel about the war that has just ended?

In Creon's first speech what does he tell us about his relationship with the Chorus?



ΠΑΡΑΔΟΣ: FIRST, INTRODUCTORY CHORAL ODE (PGS. 5-6)

Allusions: There are two gods that the chorus refers to in their first song. Name the gods and their duties. If you aren't familiar with these gods do some research, why do you think the chorus mentions these gods above all others?

GOD	DUTIES (REPUTATION)	SIGNIFICANCE IN PARADOS?



AT LEAST ONE QUESTION/ONE COMMENT:

FIRST EPISODE (PGS. 6-10)

DRAMATIC MONOLOGUE: is a long speech delivered by a character. Read over Creon's speech on pgs 6-7 pick out **THREE** quotes you think best represent Creon's character and explain what it tells you about his character. Indicate the lines of the quotes you are selecting.

QUOTES	EXPLANATION

STOP!

After reading Creon's speech, what kind of leader do you think he wants to be? What do YOU think of him so far as a character?



3. Sum up the main idea in the following lines:

“God and the government ordain
Just laws; the citizen
Who rules his life by them
Is worthy of acclaim.

But he that presumes
To set the law at naught
Is like a stateless person
Outlawed, beyond the pale

With such a man I'd have
No dealings whatsoever
In public and in private
He'd get the cold shoulder”

AT LEAST **ONE QUESTION/ONE COMMENT:**

SECOND EPISODE (PGS. BOTTOM OF 11-15 AT CREON'S LAST LINE

CHARACTERIZATION: Look back over the two scenes with the guard and describe his character's personality and values.



VALID ARGUMENTS: Both Creon and Antigone claim that their argument is best. Break down the main ideas of each argument. Identify the main thesis (arguable point) each character is trying to make. Provide two quotes by that character that support that thesis.

CREON	ANTIGONE
<p>THESIS</p>	<p>THESIS</p>
<p>Quote 1:</p>	<p>Quote 1:</p>
<p>Quote 2:</p>	<p>Quote 2:</p>


Imagery: several areas in this episode refer to the two girls with specific animal imagery. Find the **three** areas of animal imagery in this section and write what you think the speaker intends using those images?


ANIMAL IMAGERY	INTENTION



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SECOND STASIMON (PGS. BOTTOM OF 15-16)

 What happens to those who are cursed by the gods?

 Compare this stasimon to the previous one. Is this ode's thought and tone similar/different? What, if anything, has changed?

AT LEAST ONE QUESTION/ONE COMMENT:

THIRD EPISODE (PGS. 16-20)

VALID ARGUMENTS: Haemon and Creon both have an agenda during the conversation. Determine the goal of each character and identify the tactics each use to try to convince the other that they're right and provide a quote you think is key to each character's main argument. Include each character's reaction to the outcome of their argument.


CHARACTER	GOAL—THESIS	TACTICS/ QUOTES	RESULT
HAEMON			
CREON			

BIAS: When decisions are made based on prejudiced ideals a person is being bias. What biases do you see ruling Creon's decision making? Give specific examples.

SENTENCING: What was the initial death sentence for Antigone? What has it changed to? What does the change in execution say about Creon?



THIRD STASIMON (PG. 20)

 The ancient Greeks had two words for “love”; *philia*, meaning something like “friendship,” and *eros*, which has more to do with passion. When the chorus talks about “love” in the ode, which of the two do they mean? Pull a **quote** from this ode to support your opinion. What is the chorus generalizing about love here?

CIRCLE: PHILIA —OR—EROS?

SUPPORTING QUOTE:

CONCLUSION ABOUT LOVE:

AT LEAST ONE QUESTION/ONE COMMENT:

FOURTH EPISODE (PGS. 20-23)

1. As she is lead away Antigone makes her final case. Summarize the main ideas she reinforces as she goes to die. Does she have any regrets, if so what?

2. Antigone compares herself to Niobe. Briefly research her story and draw a conclusion as to how Antigone will “sleep like Niobe”?

3. How do Creon and the Chorus respond to Antigone’s final words?

4. Summarize the main idea of the following lines: “If that is God’s idea of what is right,/ Then I apologize; I made a mistake./ But if Creon is wrong, I only hope/ He isn’t treated any better than me.”

REASONS OF CONSCIENCE: Throughout history people have gone against the established law for “reasons of conscience” just like Antigone. Research **3** people who have broken the law citing such causes and analyze the outcome of their actions. Try to find at least one positive example of this and one negative example.

NAME OF OFFENDER	THE UNJUST LAW BROKEN	REASON FOR BREAKING THE LAW	RESULT OF BREAKING THE LAW

FOURTH STASIMON (PG.23)

ALLUSIONS: In the fourth episode and stasimon key allusions are made that most Greeks would readily understand and connect with. Briefly research the stories of these two characters and then note how are their conditions similar to Antigone's.

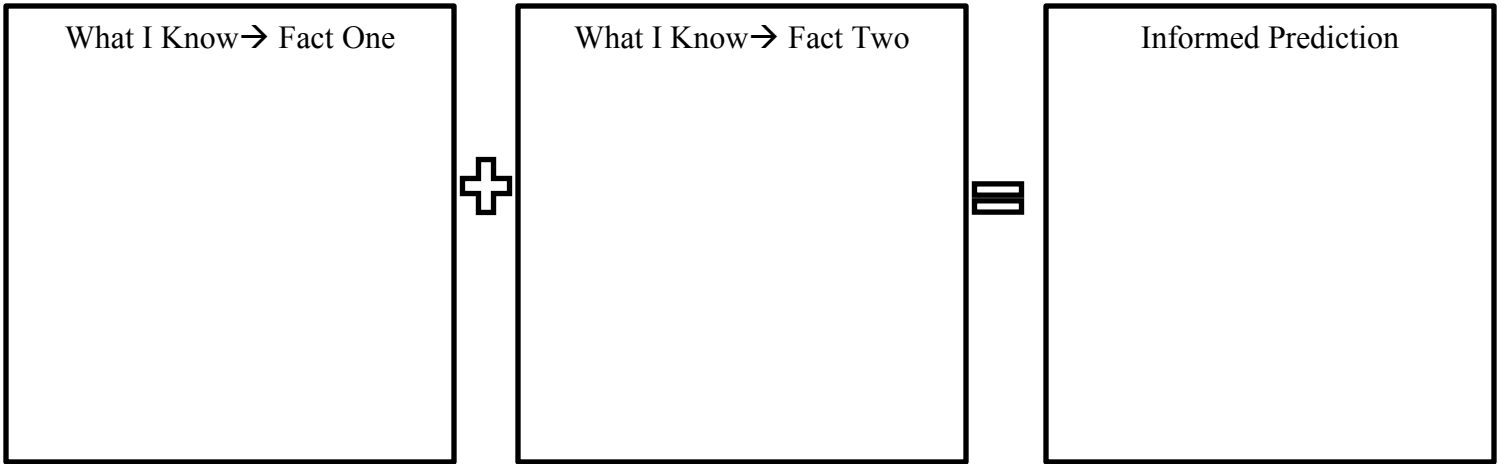
MYTHOLOGICAL CHARACTER (SUMMARY OF STORY)	IS LIKE ANTIGONE BECAUSE....
LYCYRGUS, KING OF THRACE	
CLEOPATRA (PHINEUS' WIFE) AND HER TWO SONS	

What is the Chorus' attitude toward Fate and Destiny in this stasimon?

AT LEAST **ONE QUESTION/ONE COMMENT:**

FIFTH EPISODE (PGS. 23-26)

INFERRING: Prior to reading the fifth episode where Creon meets with Teiresias, see if you can make a logical conclusion about what will happen in this scene. Consider what you know of Teiresias from the previous story and what you have come to know about Creon. Provide TWO specific examples of what you know to predict what you think will come.



CONFLICT: Read over episode five and the conversation Creon has with Teiresias. Once again, each person in the conversation has his own agenda. Identify the main goal each man has in the conversation and use two quotes to identify that main thesis.



CREON	TEIRESIAS
THESIS	THESIS
Quote 1:	Quote 1:
Quote 2:	Quote 2:

FIFTH STASIMON (PGS. 26- TOP OF 27)

1. How does the Chorus react to Creon's decision? What is the mood of this ode? What purpose does this serve in the function of the play?
2. Who do the Chorus call on in this ode? Why?

EPILOGOS (PGS. 27-30 AT "EXIT")

1. What news does the messenger bring?
2. Who is Eurydice? What is unusual about her behavior?
3. Who is Megareus? Briefly research his significance to the play.
4. Why does the messenger call Creon a "walking corpse"? What do they mean by this?
5. In their recounting the Messenger says "It only goes to show good sense is best,/ When all this tragedy comes from one rash action." What one action do they speak of? Were there other "ration actions" else where in the play?

EXODOS (PG. 30)

1. Summarize the final ode from the Chorus. What is the final message/lesson they leave with the audience?



AT LEAST ONE QUESTION/ONE COMMENT:

INTERNAL VS. EXTERNAL CONFLICTS: Identify the types of conflicts experienced by each character throughout the play. Make sure to note potential internal and external conflicts. Then note the results of the conflict and if they are resolved.

CHARACTER	CONFLICTS (INTERNAL/ EXTERNAL)	RESULTS
CREON		
ANTIGONE		
ISMENE		

CHARACTER	CONFLICTS (INTERNAL/ EXTERNAL)	RESULTS
SENTRY		
HAEMON		
TEIRESIAS		
CHORUS		
EURYDICE		

TRAGIC HERO: Read over the definition of a tragic hero. Give specific details how Creon and Antigone could both be considered tragic heroes according to the classical definition.

ANTIGONE	CREON

Thoughts to consider: Plato once said “The people have always some champion whom they set over them and nurse into greatness...his and no other is the root from which a tyrant spring; when he first appears he is a protector.” How does this quote apply to the plot of this play?