

DramaWorks Teacher's Guide
for
Antigone
the play by Sophocles

Guide by
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Authors' Dedication

This guide is gratefully dedicated
to all the classroom teachers
without whom we would not be
the lifelong students we are today.

We thank you.

--Marion & Bill

Publisher's Dedication

Marion Hoffman was my teacher and friend
who had a passion for learning and teaching
and a tremendous love of literature and life.

Her spirited enthusiasm for teaching
and her classroom experience combined with
Bill's equally passionate love for and experience
with the world of theater combined to make
these DramaWorks guides invaluable resources.

I dedicate these updated editions to
Marion and Bill.

--Mary Collins, Founder of Teacher's Pet Publications

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Introduction to the DramaWorks Guide

What DramaWorks Is

DramaWorks has been created to meet the needs of classroom teachers. We have found that many teachers want resource materials directly related to presenting dramatic literature in their classrooms. They want information for themselves about specific plays, help in teaching the plays in the classroom, a large selection of in- and out-of-class activities geared to students working at different learning levels, and some practical guidance in putting all of that material together as quickly and as effortlessly as possible for applied use.

In response to those needs, we have created DramaWorks. It is designed, in a single guide, to give teachers a working understanding of a play, in this instance *Antigone*, a high level of comfort in making an interesting and informative presentation of the play to their students, and numerous activities of varying kinds that can be done in class or at home. All activities come with information for the teacher as well as directions for the students. The directions are so flexible that the teacher can copy them and hand them out to the students, can give them out orally, or can adapt them to a variety of different purposes.

The activities include vocabulary exercises that focus on application of the words; classroom presentations; close examination of specially chosen parts of the text; acting exercises; writing assignments for the personal, interview, and research paper; and improvisations. There are, in addition, many suggested extra activities that allow students to practice skills in gathering and thinking about information, presenting information verbally, working with various media, and writing information in a variety of forms. Students also are encouraged to try to learn new skills such as the elements of acting.

Accompanying those materials are very practical suggestions for ways to allot classroom time for direct teaching, interactive discussions, and assigned activities, as well as ways to use out-of-class activities to the best advantage in furthering students' understanding and enjoyment of the play. Everything is presented in ways that conserve the teacher's time and at the same time capitalize on every opportunity to make the classroom interesting and dynamic. Many opportunities are given to actually "act out" parts of the play in class.

What is unique about DramaWorks is that it places emphasis on classroom teaching, discussion, and activity. We hope it gives teachers the confidence to create a dynamic, interactive classroom environment. We know it will help them to introduce *Antigone* to their students with minimal preparation but maximal results.

Because DramaWorks actually teaches users about the play while coaching them in teaching their students, it requires relatively little additional preparation time. There is no need to put hours and hours into creating lengthy lesson plans from scratch. Teachers can simply pick and choose from among many pre-designed activities without having to create new ones or devise lengthy instructions for their students.

Who The DramaWorks Guide Is For

DramaWorks can be used by any busy teacher who wants to introduce drama into the classroom. The most obvious users are probably teaching English, although they might be in another of the humanities or in some area of language arts. Our teachers enjoy teaching and being with young people. They are likely to be relatively new teachers looking for some support while they gain experience, although they could easily be ten- or fifteen-year veterans looking for help in preparing to teach a new play or one they haven't taught for a while.

What we know for sure is that this guide will be used by teachers who believe it will enhance their teaching of *Antigone* while saving them some much-needed time in preparation.

We hope our teachers see great value in teaching drama dramatically. Though they probably are teaching drama as part of an overall curriculum, we hope they want to go beyond acquainting students with the play in the same way that they would "read" a novel, poem, or short story. Good teachers know through experience that the only true way to understand drama is to see at least some of it acted out before our eyes. They know that hearing actors' voices, watching characters move, seeing costumes, and looking at sets--even in the imagination--will make more of an impression on students than a million words on a page.

Our teachers also want to introduce theatre into the classroom to acquaint their students with great works of drama and help them to understand their plots, language, characters, and ideas. Our teachers want to make their classroom presentations interesting. They want to keep the attention of their students and impress upon them some of the pleasure of learning that brought the teachers into the classroom in the first place. They know there is no better way to capture and keep students' attention than through the natural dynamics of drama.

Our teachers also know that drama is one way to open students' eyes to an understanding of real life. If students understand the motivations of a play's characters, they will be better armed to see the motivations of people they meet in their own lives.

If they see models of both trustworthy and untrustworthy behavior, they will be able to make more informed decisions about how they view the behavior of others and about how they themselves behave. If they understand more about language and other historical periods and have discussed some new ideas, students will perhaps be just a little more prepared to live their lives in ways that will give satisfaction to themselves and others.

What The DramaWorks Guide Contains

The DramaWorks guide contains several sections.

The first section is **About the Playwright and His Art**, which contains a brief write-up on the life and art of Sophocles.

Next is **A Synopsis of *Antigone*** that both teachers and students may use to gain a quick and easy understanding of the overall plot of the play. Although some teachers may object to giving students notes on the plot of the play because doing so seems somehow like “cheating,” we believe that it is very helpful to students to refer to. But, as with all of the parts of the Guide, teachers get to make the decision as to which parts to use and which not.

In the section entitled **Learning and Teaching**, really the heart of the Guide, teachers will learn about *Antigone* at the same time that they gain techniques for teaching the play to their students. There is information on choosing a good text, reading the play for enjoyment and for teaching preparation, considerable information about the play’s characters, plot, thematic ideas, costuming, props, and set, and interesting and informative ways to present those aspects of drama to students. Throughout this section, we talk with teachers and share our thoughts on each part of *Antigone*.

Also included in **Learning and Teaching** are ways to act out parts of the play in the classroom using the sketchiest of props, sets, and costumes or no props, sets, or costumes at all. If teachers want to use the acting portions of the Guide, then the ideas in props, sets, and costumes will be very beneficial.

Throughout the **Learning and Teaching** section, teachers will find many casual suggestions for activities that can be used with students at varying learning levels.

What **Learning and Teaching** really is is a section of coaching for the teacher. As educators with many years of experience in a variety of settings with lots of different students, we try to give teachers as many ideas as possible for ways to learn about the play and to pass that learning along to their students in as dynamic and informative a way as possible. By combining their own ideas and methodology with ours, teachers will create a vast assortment of ideas, approaches, and teaching techniques.

And that brings us to an important note: we don’t propose that our suggestions are the **only** way(s) to teach this or any other play. As teachers approach *Antigone* and other dramas, they will no doubt add notes, thoughts, and activities that will change their teaching over the years. What **Learning and Teaching** represents is a beginning, a variety of ways to approach *Antigone* that we believe will be successful in many classrooms.

Following the **Learning and Teaching** section are a series of more formally presented activities. Some may be done with students at varying learning levels while others require substantially capable and interested students.

Vocabulary Words from the Text is designed to make students more familiar with the meanings over 60 words from the play's text. Each word is quoted as it is used in *Antigone* and is accompanied by a clear dictionary definition. Students apply the words in interesting ways to assist them in understanding and becoming more familiar with them. Some of these activities may be done individually at home and some may be done in pairs and small groups in class.

The part called **Sections of the Text for Close Examination** gives students ways of acquiring better understanding of the play by focusing closely on parts of scenes. By looking closely at small segments of text, students will be better able to understand and assimilate the play's characters, plot, and major ideas. The **Sections of the Text for Close Examination** lend themselves either to individual or group work and should be approached as a fun activity, if at all possible.

The Written Word is included for teachers who are most comfortable with evaluating students through traditional writing assignments. There are multiple suggestions for writing based on personal experience, writing that evolves from investigation and research, and writing based on interviews. The writing itself is an individualized activity done by students either in or outside of the classroom, but in the interest of time, we assume that most of the writing will be completed at home.

The Exercises are of three types. Some ask for investigation followed by a classroom presentation. And because we are learning about drama, other exercises involve creating theatrical improvisations and presenting them in class while still others give students the opportunity to act out parts of the play in class with or without costumes, props, and sets. Some of the exercises can be done individually while some are group activities. The section was created to give teachers a wide choice of each type of activity.

The Exercises is a section that can be used in its entirety, in part, or not at all. Although we hope that teachers will use some of the activities in the section, it is entirely possible to teach *Antigone* interestingly and successfully without doing the exercises at all. Regardless of how they are used, it is unlikely that any classroom teacher will have the luxury of enough class periods to use the entire **Exercises** section.

One of the last sections is called **More and More Activities**, which includes a list of extra activities that teachers might want to consider. There are fifty activities listed. Many of them have multiple parts. All told, there probably are more than seventy-five activities in the section.

We conclude with **The Epilogue** and a note on the text.

Every activity section contains **Suggestions For The Teacher** which—depending on the type of activity--gives teachers ideas about how to work with the activities, information about why we chose the particular activity, what we hope it will accomplish with students, and things for teachers to think about as they assign the work. Although we make practical suggestions on ways to teach the activities, we always leave all final decisions to teachers because they know their particular students, classrooms, and schools better than anyone else can.

For every series of activities and most individual activities, we offer **Directions For The Students**, which gives guidance about how to complete the activity, how to approach it, and what we hope will be learned from it. We have tried to assure that the directions are very informative but always supportive of teachers. Our desire is that our directions never encroach upon teachers' freedom to use the activities in any way that they please.

As teachers give directions for an activity, they will give students whatever information they think is needed. If they think in some cases that just giving students our directions and letting them get started on the activity is appropriate, that is fine. Students often will be able to do the work by just referring to Directions for Students. When teachers want additional information in making assignments, they will find the basis for it in the Suggestions for the Teacher sections.

How To Use The DramaWorks Guide

We want teachers to feel free to use the DramaWorks Guide however they choose. But we also understand that teachers are busy people who don't always have time to wade through pages of information and then make hundreds of choices about how to present the material to their students.

We suggest, then, that teachers spend as much time as possible reading the play and the Guide. Then, if they want some practical applications of the material, they will find those under **Teaching Organizers**. In that section are a variety of ways to organize the actual teaching of *Antigone*. In the **Organizers**, we break the teaching of the play into relevant parts and suggest pedagogical methods.

All five methods require that the teacher start by giving an overview of what will be taught during the whole unit and how the teaching will be done. Generally, too, teachers will want to be sure that students understand their expectations. We suggest that copies of the synopsis of *Antigone* be given to students prior to the first class.

Our pedagogical methods are all based on fifteen class periods of approximately 50 minutes each. If teachers have more or fewer than fifteen class periods to devote to the play, they will necessarily need to adapt the **Organizers** to their own purposes.

Teachers may find these **Organizers** helpful time savers, especially if they are preparing to teach *Antigone* for the first time. Some users of the Guide may even be teaching their first play ever. But if teachers know ways that help them to present the material more effectively, then they should do it in whatever way seems best to them. The **Organizers** are presented as a way to save the teachers time. They are meant to help teachers, not dictate to them.

What is special about the DramaWorks Guide is that it has been created to be used by a variety of teachers in a variety of ways. We assume that all teachers and all classes and all classrooms are different. We invite teachers to use all or parts of the Guide exactly as we present them. But we also urge teachers to modify the Guide in any way that they please whenever they see the need.

Every step we have taken in creating the DramaWorks Guide was chosen to make teachers' professional and personal lives easier. It's not, after all, as though teachers can't present dramatic literature without our help. But if we do some of the work for them, they will have more time to think about presenting information to their students, working with them in groups and individually, and seeing that the classroom experience is as valuable as possible for everyone.

What The DramaWorks Guide Is Not

We are not trying to give a synopsis of everything that has ever been written about *Antigone*. There is no way that anyone could do that. We are not writing an academic critique of the play. There are lots of journals available if that's what teachers want and need. We aren't trying to compile the latest literary criticism on the play. Again, that information is readily available.

We're not trying to make teachers instant experts on either *Antigone* or Sophocles. If teachers choose to spend a lot of time researching Sophocles and his plays, there is sufficient information for them to choose from.

The DramaWorks Guide is not intended to be the final word on any aspect of *Antigone*. It is intended to provide help for teachers and their students. We hope it is viewed as a useful resource supportive of an informative, enjoyable, and enlightened teaching process. We hope that teachers enjoy using it as much as we enjoyed writing it.

The Characters in the Play

[CCSS: RL.9-10.1, RL.9-10.3, RL.9-10.9, SL.9-10.1 | RL.11-12.1, RL.11-12.10, SL.11-12.1

The notes below will help you discuss the characters in *Antigone* with your class. There is a lot of information and there are several suggestions as to ways to get your students to understand the characters through discussions and exercises. Choose the timing and methods you feel are most appropriate for your own students.]

There are many ways to examine the characters in any play. For example, we could listen to their language, think about the circumstances in which they live, see them reflected in the eyes of other characters, examine their behavior throughout the play, notice their growth as characters as the play progresses, and think about them as everyday people such as those we know in our real lives. All of these pieces of evidence together give us a whole character.

In the case of characters in ancient Greek tragedies, such as *Antigone*, we have much less in the way of character to go on than we would in a more modern drama. The drama takes place on one day and the characters have little time in which to grow or to change. In our version of *Antigone*, the whole play takes up only twenty-nine pages.

Still, in *Antigone* we can get to know the characters in all of the ways we mentioned above. Let's look, for example, at Antigone herself. We know right from the beginning speech that Antigone and her family have undergone great pain in the past and are about to undergo additional grief based on the edict that has just been issued by Creon. As Antigone tells Ismene,

There is nothing painful, nothing fraught with ruin, no shame,
no dishonor, that I have not seen in your woes and mine.

Sophocles draws such a clear contrast between the two sisters that we are allowed to see Antigone in strong relief. Ismene has heard no news, but Antigone knows exactly what is going on. Once Ismene hears of Creon's edict, she cannot imagine what she and Antigone could possibly do about it, while Antigone has already set on a clear path to defy the order. When Ismene warns that she and Antigone will both die like their loved ones before them if they go against Creon's order, Antigone herself draws the contrast between herself and her sister:

I will not urge you—no, even if you should yet have the mind would
you be welcome as a worker with **me**. Be what you will, I will bury
him; well for me to die in doing so. I shall rest, a loved one with him
whom I have loved, sinless in my crime; for I owe a longer allegiance
to the dead than to the living, for in that world I shall abide forever.
If **you** will, be guilty of dishonoring laws which the gods have
established in honor.

[Text between previous page and this page is omitted for the sample.]

To the end, her defiance is loud and is proclaimed for all to hear:

O city of my fathers in the land of Thebes! O ye gods, eldest
of our race! They are leading me hence, now, now, they tarry
not! Behold me, princess of Thebes, the last daughter of the house
of your kings, see what I suffer, and from whom, because I feared
to cast away the fear of Heaven!

Once in the tomb, Antigone continues to take as much control of her situation as she can and hangs herself. There her grieving betrothed, Creon's son, Haemon is found embracing her dead body.

What, then, are we to make of Antigone? If we see her merely as a character in a mythological story, then her life and her death are both foregone conclusions and are thus unavoidable. But if we examine her as we would a character in any play, we might have mixed feelings about her actions.

Ask students what they think of Antigone as a person. Is she courageous or merely rash? Is she a devoted sister to Polyneices or a grievously cruel sister to Ismene? Was there any way that she could have achieved her goals in any way other than to forfeit her own life? With her ability to reason and to argue, might she have convinced Creon to change his edict? If she really loved Haemon, might they together have challenged Creon successfully? What kind of a person believes so strongly in her own right judgment that she is willing to risk an almost sure death to pursue what she believes in?

Do students know anyone like Antigone? Would it be good to have a friend like Antigone? Suppose they had a friend like her and disagreed with her even once? How would she be likely to react? Is it possible to be close to someone who has such strong beliefs?

Can such a person as Antigone exist in the world today? What do the students think Antigone would be like had she lived to an old age? Would she still be defying everyone in order to pursue her own ideals? Is the firmness of resolve exhibited by Antigone more typical of a young person than an old one? If Antigone had lived, might she have mellowed as she grew older?

Look at some of the other characters. Ismene is interesting. Isn't Ismene closer to the norm than Antigone? Wouldn't most of us feel as Ismene does? If we had suffered all of the grief that her family has been through, wouldn't we agree with Ismene that we should protect ourselves from more harm? After all, her father and mother and her brothers are already dead. Nothing she does will change those facts. Isn't she right to try to save herself and Antigone from a similar fate?

Listen to how reasonable Ismene sounds when one of her speeches is isolated:

Ah me! think, sister, how our father perished, amid hate and
scorn, when sins bared by his own search had moved him to
strike both eyes with self-blinding hand; then the mother and
wife, two names in one, with twisted noose destroyed her own

Some Thematic Ideas for Discussion

CCSS: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.10, SL.9-10.1
RL.11-12.1, RL.11-12.2, RL.11-12.5, RL.11-12.10, SL.11-12.1

The Laws of Mankind vs Religious Laws

One of the biggest conflicts in *Antigone* is that between the laws of mankind and the laws of the gods. Antigone, in her own view, is acting according to religious laws in burying her brother. For the ancient Greeks, the soul of a human being would never be at rest until his body was buried according to the proper rites. But Creon's law dictates just the opposite: anyone caught giving proper burial to the body of Polyneices will be put to death.

That is Antigone's central dilemma. Does she bend to the law of the land and save herself, or does she attend to the laws of the gods and give up her life in doing so? Does she submit to a newly made law or follow the age old laws established by the gods? Does she attempt to please the living or do what she knows will please the dead?

Although students probably have not had experience with this difficult a dilemma, they may understand the tug between religious beliefs and their country's laws. Many students have studied the Vietnam conflict, for example, during which large numbers of people put their religious belief that killing is wrong and that the country was involved in an unjust war against the country's laws that dictated that everyone called should serve his country. At the same time, many people believe that when the laws of one's country require obedience, obedience should be given.

Sometimes religious beliefs are in conflict with material that students are required to read in their schools. Sometimes students feel that even minor religious observances in their schools are in opposition to their religious beliefs or lack thereof. Some young people want to pray in schools although school prayer is outlawed whereas some want to keep prayers out of schools altogether. There is constant conflict between laws and the people.

Your discussion doesn't have to be only about religious beliefs. Some people find that their personal values come into conflict with the laws and beliefs of society. Try to get your students thinking about people who go into research facilities and release the animals held there because they are against animal experimentation. Often we applaud such people, even though we might never have the courage to do what they have done.

An even more mundane example is people who believe that they should be able to go faster than some of our speed limits allow. Speeders have been known to go into court and argue then that the speed limit is set too low.

Strong beliefs in people can also cause them to take extreme actions. Ask students to think about some of the cult-like groups in which all members have committed suicide because they have a collective plan for life in the hereafter. Some people have hurt and killed other people with

Vocabulary Words from the Text Activity #2

Directions for Students

You should use words 17-32 to describe an imaginary negative experience. Try to write a minimum of three sentences using at least six of the words.

Don't rush through the activity. Take your time and try to make up an interesting story with the words supplied.

Try not to concern yourself with writing perfect sentences. It is hard to write the best sentences when you are trying to use words out of their initial context. But it is hoped that you will understand the definitions even more thoroughly when the activity is over.

Here is an example of how the activity might be done:

They knew they were **doomed** when the guard's **mattock** struck deep into the desert soil. **Exiled** from the world they knew and **enjoined** not to talk at all, they knew they were being made **privy** to a frightening event. They knew they had been **beguiled** into **tarrying** way too long in a foreign land.

Vocabulary Words from the Text Activity #3

Directions for Students

You should use words 33-48 on your vocabulary list to describe one character in *Antigone*. Try to write a minimum of three sentences using at least six of the vocabulary words.

Take time to try to make your description interesting. Try, too, to be sure that you understand the meanings of all of the words you use.

Here is an example of how the activity might be done:

Antigone had too much **reverence** for the laws of **Zeus**. She **transgressed** Creon's law and was called to the palace to face the **menace** of Creon's anger. She even **avowed** her deliberate defiance because she considered it not to be a **villainous** thing to have **breached** a law made by mankind.

Sections of the Text for Close Examination

Activity #1

CCSS: RL.9-10.1, RL.9-10.2, RL.9-10.4, RL.9-10.10, SL.9-10.1, W.9-10.10
RL.11-12.1, RL.10-11.2, RL.11-12.4, RL.11-12.10, SL.11-12.1, W.11-12.10

Suggestions For the Teacher

We have chosen this first section of the text for close examination because it demonstrates so clearly the differences between Antigone and Ismene, the two sisters born of Oedipus, the sisters of Polyneices and Eteocles. Examining this section will force students to read closely, to look at small detail, to get into the mood of the play, and perhaps also to envision the play's unfolding upon a large stage. Understanding the basis for Antigone's decision making is key to understanding the characters, the plot, and the major ideas of the play.

Notice and share with students how ordinary Ismene is compared to her less temperate sister. Ismene probably could be any of us listening to Antigone talk. At first Ismene simply cannot imagine what Antigone has in mind. She is hearing about the edict for the first time from Antigone. For Ismene, an edict is law and is to be obeyed without question. In her mind, her family has suffered quite enough. The recent loss of both of her brothers has not left her in a mood to challenge authority. Quite the contrary.

For Antigone, on the other hand, there is no real choice in the matter. She simply must do what needs to be done. Somehow, though, she doesn't seem terribly surprised when Ismene chooses not to abet her in giving proper burial to their brother, Polyneices, who was slain trying to take the throne from his brother Eteocles. She is, however, angry and becomes almost spiteful in her subsequent dealings with Ismene.

Sections of the Text for Close Examination

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Directions for Students

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Think about which of the sisters seems more logical and reasonable to you. Ismene at first doesn't even understand what Antigone intends to do. But once she does understand, she points out to Antigone that their family has gone through great suffering, and that she doesn't want any more.

Read very closely. Think about both of the characters. Try to decide which part you might play if you were involved in the situation at Thebes. Which sister are you more like, Antigone or Ismene?

Sections of the Text for Close Examination

Activity #1

[This episode is from the beginning of the play when Antigone first confides in her sister, Ismene.]

ANTIGONE: Such, it is said, is the edict that the good Creon has set forth for you and for me—yes, for **me**; and he is coming here to proclaim it to those who do not know it. He does not count the matter light, but whoso disobeys in any way, his doom is death by stoning before all the people. You know now, an will soon show whether you are nobly bred or the base daughter of a noble line.

ISMENE: Poor sister—and if this is how things stand, what could I help to do or undo?

ANTIGONE: Consider whether you will share the toil and the deed.

ISMENE: In what venture? What can your meaning be?

ANTIGONE: Will you aid this hand of mine to lift the dead?

ISMENE: You would bury him when it is forbidden to Thebes?

ANTIGONE: I will do my part—and yours, if you will not—to a brother. False to him I will never be found.

ISMENE: Ah, overbold! When Creon has forbidden?

ANTIGONE: Nay, he has no right to keep me from my own.

ISMENE: Ah me! think, sister, how our father perished, amid hate and scorn, when sins bared by his own search had moved him to strike both eyes with selfblinding hand; then the mother and wife, two names in one, with twisted noose destroyed her own life; and last, our two brothers in one day—each shedding, luckless man, a kinsman's blood—wrought out with mutual hands their common doom. And now **we** in turn—we two left all alone—think how we shall prish, more miserably than all the rest if, in defiance of the law, we brave a king's decreor his powers. Nay, we must remember, first, that we were born women, who should not strive with men; next that we are ruled of the stronger, so that we must obey in these things, and in things still harder. Seeing that force is put upon me, therefore, I will ask the Spirits Infernal to pardon and will hearken to our ruler. It is foolish to meddle.

Writing from Personal Experience (Directions and Topic Choices)

Directions for Students

To write from personal experience, you must respond to a question or a situation based on your own current knowledge, feelings, and beliefs. You should not have to do any real research for this but should need to give the topic a lot of thought and consideration.

Your teacher may give you additional expectations for this assignment. But, at the very least, your writing should make a clear point, it should be well organized, and it should support its ideas with enough details to convince the reader that your point is valid. Below is a list of possible topics:

Personal Experience Topic #1

Antigone was written approximately 450 years before the birth of Christ, yet many of the issues in its story are still relevant today. One of the issues discussed in the play is the relationship between a father and his son. Creon and Haemon speak civilly in the beginning of the debate they have in the play. But the longer they talk, the angrier they both get until, finally, Haemon leaves, telling his father that if Antigone dies, he [Creon] will never see his son's face again.

This statement by Haemon proves prophetic, for when Creon arrives at the tomb and finds Antigone hanged, Haemon lunges at him with his knife. Unable to strike his father, Haemon turns the knife on himself.

It is always easy to have 20/20 hindsight. Any of us can look back and see that the disagreement between Creon and Haemon was destined from the start to turn out badly. Probably we could advise the two men of ways that they could avoid the fatal outcome of their argument. But we might be able to divert the men from their ultimate ending only if we could foresee the future.

Assume for the moment that you have the opportunity to try to warn either Creon or Haemon of the danger that lies ahead of them. Assume for the sake of argument that one of them has asked for your help in figuring out how to deal with the situation of Creon's sentencing Antigone to death for her defiance of his edict.

Write a letter to either Creon or Haemon explaining how you think he should handle the situation at hand. You will need to warn one of them in any way that you can about what he should and should not say and how he should and should not act. Be sure to make your suggestions specific and plentiful.