



In partnership with
the Pittsburgh
Youth Symphony

presents...

Antigone



By Sophocles
Directed by Wayne Brinda
& Meagan Reagle
May 14-22, 2011
New Hazlett Theater

Generously funded by

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FOR TEACHERS

EDUCATOR PREVIEWS

Come join Prime Stage Theatre for our *FREE* Educator Previews during our final dress rehearsals! All attendees are allowed to bring one adult guest, also free of charge. Previews begin at 8 pm and take place at the New Hazlett Theater in Pittsburgh's Historic Northside (www.newhazletttheater.org). Please RSVP to studentmat@primestage.com.

The Legend of Sleepy Hollow

Friday, October 29, 2010

The Glass Menagerie

Friday, March 4, 2011

Antigone

Friday, May 13, 2011

PROFESSIONAL DEVELOPMENT WORKSHOPS

Due to unfortunate circumstances, Prime Stage Theatre is postponing its upcoming professional development workshop until May 2011. Stay tuned for more information, coming shortly! Keep checking our website at: www.primestage.com/workshops.htm.

PERUSAL SCRIPTS

Excerpts from scripts of all our productions are available for your perusal. Please email studentmat@primestage.com to request a copy.

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FOR TEACHERS & STUDENTS

POST-SHOW CHAT SESSIONS

Stay after the school matinees to ask questions of both the actors and the characters! During the 20-minute post-show chat sessions, delve into the minds and reasoning of the characters and then ask questions of the actors about the rehearsal process, theatre performance, and their experiences working on that particular production. No registration required.

ADOPT-A-SCHOOL PROGRAM

*Prime Stage Theatre's flagship education program strives to increase adolescent literacy through theatre in underserved and underperforming school districts in the Western Pennsylvania area. In this **FREE** program, schools receive tickets and books for each Prime Stage production, 10 in-school workshops, and professional development opportunities for teachers. If you would like your school to become involved, please download an application at our website, http://www.primestage.com/adopt_a_school.htm*

TECHNICAL MENTOR PROGRAM

Prime Stage Theatre's technical mentor program is open to any student interested in learning about sound, lights, costumes, set design, props, backstage crew and even box office management! Through hands-on experience during the production process and attentive guidance by Prime Stage artists, students leave the program with workforce skills and a deeper appreciation for the theatrical craft. For more information, contact mentoring@primestage.com.

IN-SCHOOL EXPERIENCES—**NEW OFFERING**

Want to explore acting exercises with your students? Learn about set or sound design? Find out about theatre movement or fight choreography? Dive into the text through improvisation and writing? Prime Stage now offers in-school workshops to meet your needs. Prime Stage artists come to your classroom to show and teach their craft. Topics are tailored to each school's needs and are subject to availability. For more information, contact studentmat@primestage.com!

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Antigone

Resource Guide

Welcome to **Prime Stage Theatre**:
where literature comes to life!

Dear Educator,

Welcome to the 2010-11 season at Prime Stage Theatre! It's been my pleasure during my first year with Prime Stage to meet many educators from the Western Pennsylvania region and to make connections with local youth through the power of live theatre. We had a very successful season last year with acclaimed productions of *Our Town*, *Tuesdays with Morrie*, and *Romeo and Juliet*. We are thrilled to be back with new, challenging, and relevant productions of three classics: *The Legend of Sleepy Hollow*, *The Glass Menagerie*, and *Antigone*.

We are excited to announce something new based upon feedback from teachers like you. Prime

Stage Theatre will now be producing two useful guides for you to use in the classroom. The first is what you are reading right now—the Resource Guide. You told us you wanted the resource guides as soon as you could get your hands on them, and we've delivered. Filled with historical background and context, classroom activities, and other curricular content, the resource guides are meant to be used when teaching the text of our production.

The second guide we will be publishing is a Production Guide. The production guide will include information such as actor bios, design information, rehearsal notes, and



Our Town
PST 2009

other information to help you and your students enjoy and understand our unique and artistic interpretations of the texts. The production guides will be up on our website 4 weeks prior to the opening of a production. So check the website often during the year—www.primestage.com. We look forward to seeing you soon at the theatre!

~Alyssa Herzog Melby

Volume 2, Issue 3

2.25.2011

Resource Guide created by Alyssa Herzog Melby for Prime Stage Theatre. Please do not reproduce any part of the study guide for publication without permission.

Did you know...

- **Prime Stage Theatre** has been in existence for over 13 years.
- **Prime Stage Theatre's** very first production was *A Woman Called Truth* about Sojourner Truth.
- **Prime Stage Theatre** first performed at the Station Square Playhouse (now Hard Rock Café).

Check out what's inside!

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Curriculum Connections Corner

Prime Stage Theatre is committed to directly correlating our programs to the PDE Academic Standards. *Antigone* and this resource guide may be used to address the following curriculum content standards:

Arts and Humanities:
9.1-9.4

Reading, Writing, Speaking, & Listening:
1.1-1.8

History:
8.1-8.4



Before the Show

Antigone in 30 seconds...

The play begins outside of Thebes with Oedipus, the exiled former king, and his two daughters, Antigone and Ismene. News has reached them that their two brothers, Polynices and Eteocles, are preparing to battle over the throne in Thebes. Polynices had left Thebes to gather an outside army while Eteocles had stayed in Thebes and gathered its citizens to his side. Polynices arrives to ask for his father's blessing, but is received with a curse from Oedipus: both brothers will die at the hands of one another. Before he leaves, Polynices begs his sisters to promise him that should he die in battle, they will properly bury him. The battle ensues, and Oedipus' curse comes true—both brothers die.

Creon, Oedipus' brother and Antigone and Ismene's uncle, ascends to the throne. His first decree as king: Eteocles should be buried and celebrated as a hero; Polynices should be left to rot for the birds because he was a traitor. Anyone who chooses to bury Polynices faces death. Antigone, hearing this decree, is outraged at the direct affront to the gods. The way she sees it, only the gods can make that decision, not Creon, even if he is the king. She attempts to persuade her sister to help her bury Polynices, but Ismene cowers at the thought of death. Antigone, undaunted and intent on doing the right thing, leaves and buries her brother. She is caught by the guards, however, and brought before Creon who immediately holds true to his decree and orders her death. Haemon, his son and Antigone's fiancée,

attempts to reason with him, but to no avail. Haemon leaves, promising Creon that he will regret his decision. Shortly thereafter, Tiresius, the knowledgeable prophet, shares with Creon the devastating prophecy that one of his own children will soon die as reparation for Creon's refusal to bury Polynices. Creon has a turn of heart, but it is already too late: Antigone has hung herself, Haemon has killed himself in grief and anger, and Creon's wife, Eurydice, commits suicide upon hearing that her son has died. Such is the cost of pride...

...or less!

Antigone chooses to bury her brother, Polynices, against the decree of her uncle, King Creon. Creon insists she must die, but not before he, too, loses his family due to his prideful ways.

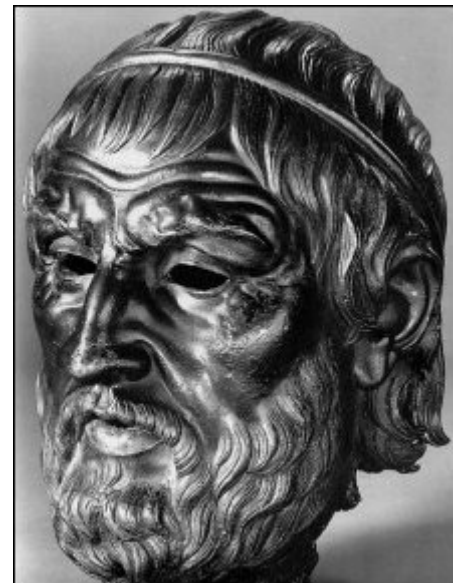
Sophocles

Although details of his life remain scattered over several documents over hundreds of years, scholars have deduced that Sophocles was born at Colonus in Attica in 495/4 BCE. He lived a long life—90 years—and died in 406/5 BCE. During his 90 years, we also know that he rose to the top of the living Greek playwrights from the approximately 20 awards that he received at the festival of Dionysus. His first play, *The Triptolemos*, premiered in 468 BCE and took first prize at the festival. Sophocles is said to have written over 110 plays during his career, but the only extant plays we have today are *Ajax*, *Antigone*, *Trachinai*, *Oedipus Rex*, *Oedipus at Colonus*, *Electra*, and *Philoctetes*. Besides playwriting, Sophocles is widely believed to have taken up many political and military positions during his time, including serving as general in the Athenian army.

Sophocles married a woman named Nicostrata, with whom he had a son,

Iophon. Somewhat late in life he sired an illegitimate son, Ariston, by a woman of Sicyon, Theoris. Both of his sons were said to have taken up tragic playwriting as well. One incident in his life that remains clouded in intrigue is a charge that Iophon brought against his father. Upset with the favoritism he felt Sophocles showered upon Ariston, he charged his father with mental incapacity. To defend his sanity, Sophocles recited an ode from *Oedipus Rex* and was acquitted on the spot. No one knows if this is entirely true or not, but what does a little family gossip hurt anyone?

Sophocles' memory and status as one of the great Greek tragedians became solidified for all time when Aristotle singled out his tragedy, *Oedipus Rex*, as the premier model of tragic structure in his aesthetic philosophy work, *The Poetics*. His memory as a calm-tempered, good-natured man can also be seen in descriptions of him in Aristophanes' *The Frogs*. Sophocles' major



Bronze bust of Sophocles
<http://www.classics.upenn.edu/myth/php/>

innovations in dramatic writing include introducing the third actor (and thus diminishing the importance of the chorus) and his strong emphasis on characters, the Sophoclean hero.

Pre-Reading and Pre-Show Activities

Prime Stage's mission, *bridging literature, life, and learning*, encompasses not only students' interactions with a literary piece of theatre, but also with the text itself. Prime Stage encourages all teachers to incorporate our production's text (in its original or dramatized form) into the curriculum. The activities below presume that students have read the text.

1. **Code of Honor:** *PDE Academic Standards 1.1* Both Antigone and her uncle Creon struggle throughout the play with following through on their individual codes of honor. Have students research different "honor codes" online or provide students with some examples of "honor codes":

"Sweet Briar women do not lie, cheat, steal or violate the rights of others. Therefore, I pledge to uphold all standards of honorable conduct. I will report myself and others for any infraction of this pledge." — Sweet Briar College

"A Midshipman will not lie, cheat, or steal." - United States Merchant Marine Academy

"I affirm that I will uphold the highest principles of honesty and integrity in all my endeavors at Gettysburg College and foster an atmosphere of mutual respect within and beyond the classroom." — Gettysburg College

Have students write down their own 1-3 sentence codes of honor. What behaviors will they choose to follow as students, teenagers, and human beings? If time allows, have students anonymously write their codes on special paper. Hang these honor codes in your classroom as a visual reminder of how your students have promised to behave in the classroom and towards one another.

Extension Activity: Compare students' codes of honor with the speech Creon delivers upon becoming king (see Appendix). Based on this speech, what do you think is Creon's code of honor? How does his code of honor compare with the honor codes you and your classmates generated?

2. **Friends versus Enemies:** *PDE Academic Standards 1.1* Have synonyms for "friend" and "enemy" written on 3 sets of cards (see Appendix). In 3 teams, have students place the cards in "friend" pile or "enemy" pile (and to create more of a competition, time them!). Share what words each group came up with for each category and what words, if any, were hard to place in a category. Discuss the political and social connotations of certain words, such as "traitor" and "patriot."

Extension Activity: Have students write a journal entry about their best friend and their worst enemy, answering the following questions: How did you meet this person or thing? How did your relationship develop? How do you communicate and deal with this person or thing?

3. **Life in Ancient Greece:** *PDE Academic Standards 1.8, 8.4* Break students up in teams. Assign each team a topic they have to research: Ancient Greek Government, Ancient Greek City-States, Ancient Greek Religion, Ancient Greek Culture (including education, leisure activities, and occupations), and Ancient Greek Theatre. Have each team research their topic using both primary and secondary sources, print and online materials. Each team will present their findings. Presentations can take many forms, including but not limited to: powerpoint, poster, essay, 3-D models, dramatic skit, webpage, etc.

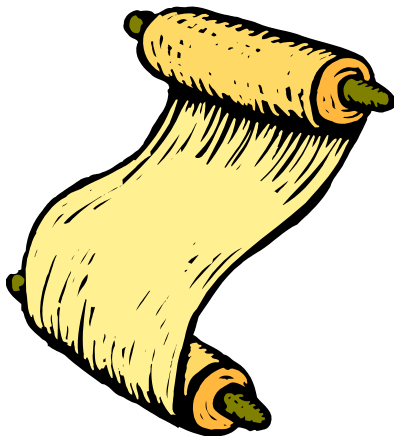
Extension Activity: Hold an "Ancient Greece" day. Invite students to wear "tunics" made out of sheets. Make laurel wreath head gear out of construction paper and pipe cleaners. Provide some Greek food—bread with olive oil for dipping and grape juice. Have a mini-Olympic athletic competitions, with events such as "Balancing a book on your head the longest" or "Most number of push-ups/sit-ups in a minute." Have an oral storytelling circle, where Greek myths are shared by different students.



What is...what?!? PDE Academic Standards 1.7-1.8

Translators of Sophocles' original Greek text choose vastly different words to describe certain concepts in Greek that have no direct equivalent. Here are words from Robert Fagles' translation that may need further explanation.

Have students record unfamiliar words while reading the book. Students can then look up definitions in a dictionary. Vocabulary activities could include a word wall, word ball, or new sentence generation.



- Absurdity
- Adept
- Adversity
- Anarchy
- Atrocious
- Augury
- Bandyng
- Blithe
- Brandish
- Bravado
- Bribe
- Bridle
- Brood
- Buffeting
- Carrion
- Consecrate
- Contempt
- Culprit
- Decree
- Degenerate
- Dignify
- Dirge
- Doom
- Edict
- Eloquence
- Exile
- Furrows
- Gall
- Glut
- Gouge
- Hallowed
- Havoc
- Hoard
- Ilk
- Impasse

- Implore
- Infallible
- Inscrutable
- Insolence
- Jostling
- Kinship
- Libations
- Martial law
- Maw
- Meritorious
- Noose
- Oblivion
- Patriot
- Perquisites
- Pious
- Rapture
- Rash
- Razing
- Regime
- Render
- Retribution
- Rivalry
- Rouse
- Rout
- Ruthless
- Sacred
- Sinister
- Squander
- Strife
- Supplication
- Traitor
- Trudged
- Utterly
- Withering
- Yoke

DRAMATIC TIME in ANTIGONE

If time seems to go very quickly in *Antigone*, it does! Sophocles employs great use of what we call “dramatic time.” Things happen very quickly—unlike how they would actually happen in real life—in order to increase the suspense and tension in the play. Later playwrights, such as Shakespeare, would employ this technique to great effect.

Look at the text of *Antigone*. At what points in the play does Sophocles use “dramatic time” and for what purpose? How do you think the play would be different if these events happened in “real time?”

PDE Academic Standards 1.3

Putting it in Context... *PDE Academic Standards 8.1, 8.4, 9.2*

Historical Background:

During the time Sophocles was alive, Greece was nothing like we know it today. It was not a unified country, but rather consisted of numerous city-states spread out across the various islands of Greece which were each individual units of governmental power. Some of the most important city-states included Thebes (where *Antigone* takes place), Sparta, Argos, Corinth, and of course, Athens. Athens is considered perhaps the most important city-state because it gave rise to so many innovations during the “golden age” or classical period of Greece in the 5th-4th century BCE. It is famed as the “birthplace of democracy” and had one of the largest and most beautiful temples, the Parthenon.

During the classical period of Greece, not only was theatre as we know it beginning to emerge (see below), but other great achievements paved the way for modern-day civilization. Philosophers such as Socrates and Plato attempted to explain the world around them, giving rise to two very different schools of thought. The mathematician Pythagoras formulated the Pythagorean theory, a fundamental concept in geometry, and the oath written by the doctor Hippocrates is still taken today by new doctors.

Greek religion was an integral part of the lives of its citizens. The Greeks had a pantheon of gods and goddesses they believed in and prayed to. Zeus, the ruling god of Mount Olympus, often gave birth to many of the lesser gods. Each city-state would have its own protector god or goddess (i.e., Athens worshipped Athena, goddess of war).

One important note of cultural history to consider when watching *Antigone* is the elaborate rituals that surrounded the burying of the dead in ancient Greece. *The Iliad* refers to these rituals and implies that not following these rituals is an affront and disrespect to human dignity. Even in battle against one another, Greeks from different city-states would take the time to bury the dead of their enemy in accordance with customs. Usually, however, it was typically the female relatives of the deceased who were responsible for the rituals, which included washing, dressing, and laying out the body; holding a funeral procession; and interment of the body at the burial site.

Theatrical Background:

Greek theatre began during religious rituals to the gods. The dithyrambs that were performed were long hymns sung by a group of fifty men. Eventually, as the rituals became more elaborate and stylized, the theatrical form of tragedy became solidified when, in the 6th century, a performer named Thespis stepped out of the chorus to become an “actor” (and we owe Thespis credit for a synonym word for actor, the “thespian”). These dithyrambs and tragedies were performed at a festival called the City Dionysus; in the 480s BCE, comedy and satyr plays would also be included in the festival competitions. Dionysus was the god of wine, fertility, and revelry, and the festival in his honor was held every spring. These performances were meant to honor Dionysus and a prize would go to the poet who wrote and performed the best.

These performances took place in large outdoor amphitheatres over several days. The amphitheatre design consisted of the *theatron*, or the “seeing place” where the audience sat; the *orchestra* or the stage where the chorus and actors performed; and the *skene* or scenic building that served as the primary backdrop for the action. Because these amphitheatres could hold thousands and thousands of people, the Greeks developed special important staging conventions, such as large masks with megaphones for vocal projection; *periaktoi*, or triangular rotating pieces of scenery used to show different settings, the *mechane* or “machine” that lifted an actor playing a god and gave the illusion that they were descending from the heavens; and the *ekkyklema*, or a wagon that wheeled onstage, usually to show a character who had died offstage.

One of the most important features of Greek tragedy is the chorus. The tragedies were performed by a large chorus consisting of anywhere from 12-50 men from the community. The chorus would recite lines together (hence where we get the name for a “choral reading”) and sing and dance through portions of the play. The chorus had many important dramatic functions, including providing exposition or background information, providing commentary on the action, interacting with the characters, and modeling the “ideal spectator.” The chorus might also be responsible for describing action that occurred offstage because no violence was ever shown onstage during Greek drama; otherwise, a Messenger character would be responsible for relaying this news, as we see happen in *Antigone*. The prizes of the City Dionysus became so sought after that a choregus, a wealthy man of the city responsible for producing and funding the play, would begin preparation for next year’s festival months in advance by hiring his chorus and rehearsing them often.

Most Greek plays follow the exact same structure: a prologue, followed by alternating sections of choral odes and episodes of dialogue between characters, and ending with an epilogue and exit of the chorus. The structure of Greek tragedies was forever explicated in one of the first pieces of dramatic criticism ever written: Aristotle’s *Poetics*. In this work, he gives tremendous credit to Sophocles for creating what, in his opinion, is the best tragedy ever written, *Oedipus Rex*.

Sophocles, although one of the most well-known Greek playwrights, was certainly not the only prominent and prolific playwright. Aeschylus was Sophocles’ immediate predecessor, and is credited for the creation of dialogue by adding the second actor. Euripides followed Sophocles and is known for mixing genres and giving sympathetic portrayals to women. The most famous comic writer, Aristophanes, often gave biting commentary on his fellow playwrights and the life and times of Athens.

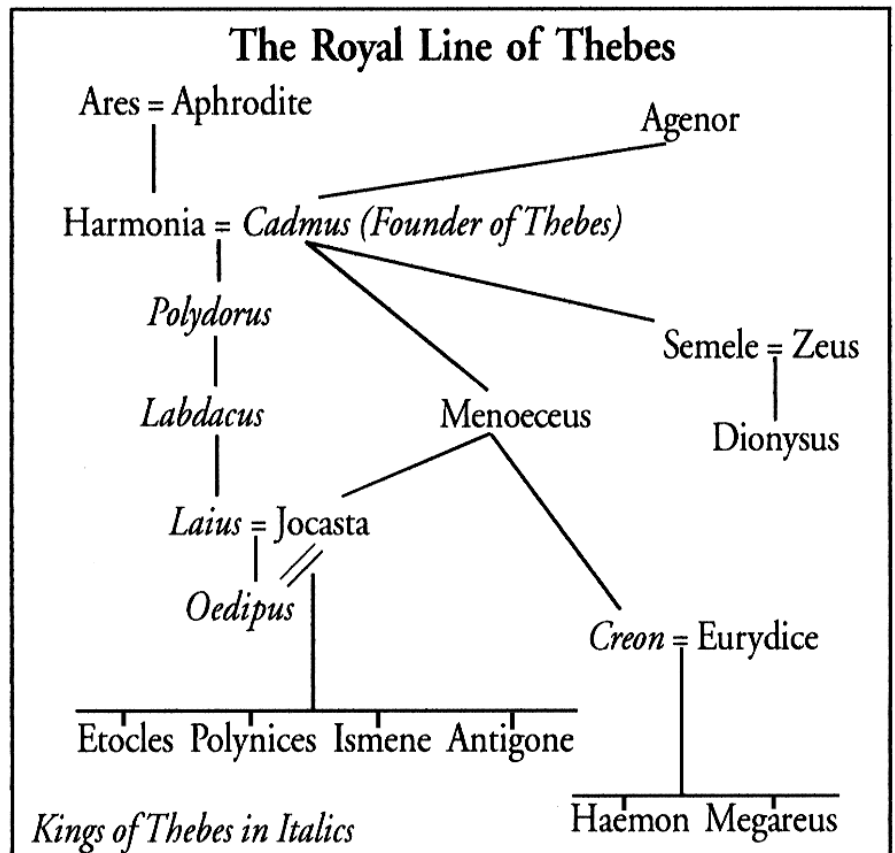
Ancient Greece

PDE Academic Standards 8.4



The Family Tree in Antigone

PDE Academic Standards 1.1-1.3



Reading Activities

- Moments in History:** *PDE Academic Standards 8.1-8.4* A central theme in *Antigone* involves the struggle between the individual and the state (see “Themes in *Antigone*” below). Many people have died on both sides, fighting for what they feel is right. Brainstorm moments in history when the conflict between individuals and the state has been particularly strong. Such moments could include the Nazi resistance during World War II, Americans fighting for independence from the British, and the “Troubles” between Loyalists and Republicans in Northern Ireland. Break students into groups and have them research how individuals stood up against state power. Ask students to do an oral presentation on their “moment in history.” Finally, discuss with students the consequences suffered by people during these different moments in history and the suffering of characters in *Antigone*. (adapted from the Stage One study guide)
- Playing your part—Gender Roles in *Antigone*** *PDE Academic Standards 1.5-1.6, 8.4* From early on within the play, Creon and Antigone diverge quickly on how they view appropriate behavior for men and women. First, ask students to participate in a “paper crumple.” Students anonymously finish a statement on a piece of paper then crumple it up and throw it at the white board or front of the room. Have volunteers come up and read the statements, discussing common threads between statements or opposing viewpoints. Do two paper crumples: “I think men are supposed to...” and “I think woman are supposed to...” After discussing their own viewpoints, have students locate quotes or passages within the text that specifically relate to how a man or woman is “supposed” to behave. What are Creon’s views on gender? What are Antigone’s views on gender? How are their views similar or different than the views we hold today? Lastly, have the students research gender roles in Ancient Greece. For instance, burial of the dead was traditionally done by female members of the family. Share information via group discussion, posters, or on a wiki-page. Knowing how the roles were supposed to be, how does this change your perspective on Creon and Antigone’s behavior?
- Ode to Man** *PDE Academic Standards 1.1-1.3, 9.1-9.2* The chorus in Greek drama plays many functions (see “Putting it in Context” on page 8), one of which is to comment about broader themes in the play. The second large refrain from the chorus, or *stasimon*, is one of the most famous from Greek drama. In this second *stasimon*, the chorus ponders and reflects upon what it is to be a man (or in the larger sense, a human being). What does this section say about human greatness? What are the limitations of humans? When can humans get into trouble? After investigating this section, break students into large groups and have them devise a way of theatrically presenting this *stasimon*. Who reads what lines? Are any lines read all together chorally? How can students show with their bodies what the section is trying to convey? Ask students to present their devised pieces to the class and reflect upon artistic decisions made by each group.

Themes in *Antigone* *PDE Academic Standards 1.1-1.3*

Individual: a particular person

Versus

State: a politically organized body of people

Antigone is one girl who stands alone against Creon, the new King of Thebes, and his vast supporters. Antigone stands in the play for individual freedom and action, whereas Creon represents the powers of a consolidated group of people (in this case, a government). Who wins in the play—the individual or the state? Who do you think has more power in our own society—the individual or the state?

Honor: a keen sense of ethical conduct

Both Antigone and Creon have strict codes of honor that they follow throughout the play (see page 6 of this resource guide for more information). Their honor is not only important to them but determines how they are viewed by others in how they act upon their honor. What “honorable” actions do Antigone and Creon take throughout the play?

Moral Law: law of determining right versus wrong

Versus

Human Law: law decreed by human governments

Antigone encapsulates the idea of moral law whereas Creon pushes for the idea of human law (masked until the very end as “divine” law). How can these two kinds of laws be reconciled? How are they reconciled in our own societal laws?



The Curse of the House of Labdacus PDE Academic Standards 8.4, 9.2

Used with permission by Dr. Joseph Farrell, Professor of Classical Studies at the University Pennsylvania
<http://ccat.sas.upenn.edu/~jfarrell/courses/spring96/myth/jan31.html>

This saga is part of an extensive cycle of myths pertaining to the Boeotian city of Thebes. Labdacus is a grandson of Cadmus, the legendary founder of the city, but is himself not a very well-developed figure in myth. Even his son Laius is rather ill-defined, at least in our surviving sources. Whatever else may have happened to him, he is supposed to have consulted the oracle at Delphi about his apparent inability to produce children, and to have received an oracle that if he died without issue, he would save Thebes. Subsequently his wife, Jocasta, became pregnant; and when her child was born, his feet were pierced and lashed together, and he was given to a servant to be exposed in the wilderness and left to die.

The servant did not expose the child, however; instead he gave him to an acquaintance from Corinth, who in turn gave the child to Polybus, King of Corinth, who named the boy, because of the wound in his feet, "Oedipus" or "Swell-Foot." Polybus raised Oedipus as his own, but as a young man Oedipus went to Delphi to ask the oracle who were his real parents. The answer he received was the famous prediction that he was fated to murder his father and marry his mother. On hearing this, Oedipus voluntarily exiled himself from Corinth.

At some point in his travels, Oedipus encountered some travellers at a crossroads. An altercation ensued in which Oedipus killed an old man in the other party. This man was Laius, his natural father, and the first part of the oracle was thus fulfilled. Later, Oedipus reached Thebes, which was beset by the Sphinx, a fantastic beast that was half lion and half woman. In addition to whatever other trouble the Sphinx brought to Thebes (usually a plague), it posed a riddle and killed any who tried unsuccessfully to answer it. The general form of the riddle was: "What goes on four legs in the morning, two at noon, and three in the evening?" Oedipus answered the riddle: "a person". This released the Thebans from the grip of the Sphinx and caused them to make Oedipus their king, as a sign of which he married Jocasta, Laius' widow and (unbeknownst to him) his own mother.

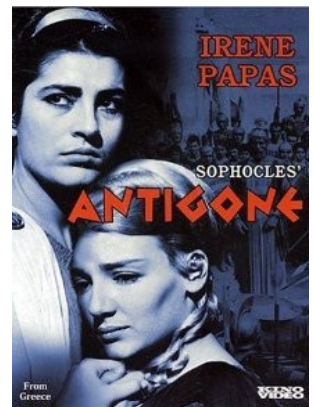
Eventually, however, another plague descended upon Thebes, and Oedipus was unable to dispel it. When he learned that he was the cause of it because he had polluted the city by killing his father and marrying his mother, he blinded himself and went into exile (the same news caused Jocasta to commit suicide). He wandered for years before dying in the district of Colonus, near Athens, but not before calling a curse down on his sons: they should pay for some transgression that they have committed against him by spending their dies fighting with one another.

The curse is fulfilled when Eteocles drives Polynices into exile. Polynices enlists the aid of six allies who march with him against his brother -- these are the "seven against Thebes" --and, inevitably, in the war that ensues, the two brothers face each other in battle and kill one another beneath the walls of the city. Their uncle Creon assumes control, and awards Eteocles a state burial as defender of the city, while ordering that Polynices' corpse be left to rot, since he is, in Creon's view, a traitor. But Oedipus' daughter Antigone -- who is engaged to be married to Creon's son, Haemon -- insists on burying both of her brothers (perhaps over the objections of her and their sister Ismene), for which act Creon sentences her to death. When she dies, Haemon kills himself; and Haemon's mother follows suit, leaving Creon totally bereft.

Antigone Throughout the Ages PDE Academic Standards 9.1-9.4

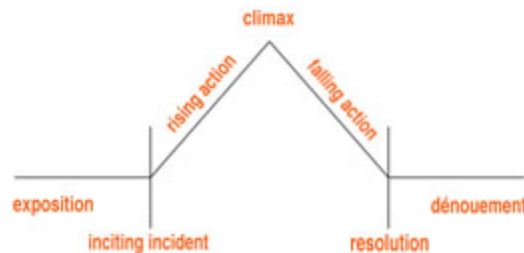
The story of *Antigone* has gone through many adaptations and versions since Sophocles' play (see Post-Reading Activity #2 for how you can create your own adaptation!). In particular, adaptations have abounded in the 20th century as artists found in the Antigone story many parallels to tyrannical leaders of their time. Here are some notable versions of *Antigone* throughout the ages.

Title	Year	Art Form	Author
<i>Antigona</i>	1773	Opera	Josef Myslivecek
<i>Antigone</i>	1943	Play	Jean Anouilh
<i>The Antigone of Sophocles</i>	1948	Play	Bertolt Brecht
<i>Antigone</i>	1949	Opera	Carl Orff
<i>Antigone</i>	1959	Ballet	Mikis Theodorakis
<i>Antigoni</i>	1961	Film	Yorgos Javella, Director
<i>The Island</i>	1973	Play	Athol Fugard
<i>The Burial at Thebes</i>	2004	Play	Seamus Heaney
<i>Antigone</i>	2006	Modern Ballet	Rebecca Davis Dance Company



Post-Reading and Post-Show Activities

- Ethical Dilemma:** *PDE Academic Standards 1.4-1.5* Both Creon and Antigone feel that they are 100% in the right and refuse to back down from their positions. Ask students to imagine that they are in a similar situation today: a conservation group, concerned about the environment and community's health, has organized a protest at the first natural gas drill on the Marcellus Shale deposit. The gas company knows about potential harmful effects of the drilling but continues to tout the economic growth of the region. The protestors have blocked entrance to the drill area and refuse to leave unless another moratorium is placed on drilling. The gas company refuses to ask for another moratorium and plans to continue drilling. What would the reaction be of a person like a) Creon, b) Antigone, c) Ismene, and d) Haemon? Choose one reaction to critique and defend. Write your response. (adapted from Children's Theatre Company study guide)
- Create your own adaptation** *PDE Academic Standards 1.1-1.6* Define the concept of "adaptation" with your students. Explain that Prime Stage's production of *Antigone* is an adaptation of Sophocles' original play. While the plot and characters remain the same, the language and artistic choices made by the actors, director, and designers are different from how it would have originally been produced in Ancient Greece. Break students into small groups to create their own adaptation of a scene from *Antigone*. Assign each group one scene from the play to adapt. Each group will be responsible for writing at least a one-page script for the scene they have been given, and each character in the scene must have at least 2 lines of dialogue. Each group will then act out their adaptation in front of the class, and the scene must have movement included in the presentation. Different adaptation choices might include updating the language, changing the setting of the story, and making blocking or movement choices. (adapted from the Stage One study guide)
- Freytag's Triangle** *PDE Academic Standards 1.1-1.6* Review with your students Freytag's Triangle and the components of plot (see diagram below). Break students into groups and assign each group one component of the plot to study (i.e., one group will be the climax, another group will be falling action). Once the components are assigned, it will up to each group to decide where their component occurs in *Antigone* and share their finding with the class. Discuss with students the choices the groups made, including any that might overlap. This is a great time to discuss how people see stories in different ways! (adapted from the Stage One study guide)



<http://oak.cats.ohiou.edu/~hartleyg/250/freytag.html>

- Trial of Creon** *PDE Academic Standards 1.1-1.6* Establish a mock courtroom in your classroom. The case will explore the question of "How guilty is Creon for the deaths of Antigone, Haemon, and Eurydice?" Appoint a judge, select your jury, and assign roles to the key players: Creon, his defense attorneys, the prosecution, and key witnesses, such as Tiresius, Ismene, the Messenger, the Guards, and citizens of Thebes. Creon should determine his defense position with his attorneys, and each side may call up whatever witnesses/defendants they need to present their case. The jury must listen to all arguments and then decide to what percentage Creon is guilty for the deaths of Antigone, Haemon, and Eurydice. Different percentages may be given for each victim. The jury should deliberate and present their findings to the class. Lastly, the judge will determine the sentencing for Creon, if any, based upon the percentages given by the jury and explain his/her reasoning behind the sentences given.
- Epitaph:** *PDE Academic Standards 1.1-1.6* Explain to students that an epitaph is a short, one-sentence description of a person on their gravestone. If possible, provide pictures of some epitaphs or have students perform Internet research to get a sense for the wording and tone of epitaphs. Next, have students write epitaphs for one or more of the following characters: Antigone, Polynices, Haemon, Eurydice, or Creon. Students can then share their epitaphs aloud in a dramatic reading over a "body." In what ways were the epitaphs for each character similar and different? What were the most believable epitaphs and why? How did some of the epitaphs employ irony, satire, and other language devices?

Extension Activity: *PDE Academic Standards 1.4-1.5* Ask students to write a 3 paragraph obituary for one of the characters from *Antigone*. In addition, have students choose a point of view to write the obituary from—a supporter of Creon? A supporter of Antigone? An visitor from Athens? In preparation, have students read and analyze obituaries from the local newspaper, paying attention to form, structure, and generic conventions. What details did the story provide? What details did students have to imagine and create?

House rules (...and we don't mean your mama's house!)

It goes without saying that when most children today hear the word “theatre” they think “Oh, MOVIE theatre.” And with that thought comes all of those things that we do at movie theatres: eat popcorn, drink noisily from soda cups, put feet on the seat, text message—and the list goes on from there. But live theatre is just that: it's LIVE with LIVE HUMANS who react and respond to the audience, something that we at Prime Stage think is the beauty of the theatre experience. Because of this, live theatre requires a higher level of respect between the audience and performer in order for the experience to be a positive one.

Please review the following “house rules” with your students prior to attending our production:

—Please stay together with your group and wait for the ushers to help you all find your seats.

—Please turn all cell phones and pagers **completely off** before the performance. If you are texting during the performance, you will be asked to leave.

—No photography or video taping.

—No eating, drinking, or chewing gum during the performance or inside

the theatre house.

—While we encourage active listening and appropriate responses to the play such as laughing or clapping, please do not talk to your neighbors during the performance.

—Please stay in your seat until the intermission or the end of the show.

—Be polite and attentive. Show your appreciation by clapping—the actors love to see how much you enjoyed the show!

PDE Academic Standards 1.6, 9.1

BOOKED YOUR TICKETS YET???

Prime Stage Theatre's student matinees for *Antigone* will be held from May 17-20, 2011. All performances begin at 10 AM at the New Hazlett Theater and are followed by a brief post-show chat session. Tickets are \$10 per student. Book now by emailing studentmat@primestage.com or calling 412.841.7353. Matinees fill up quickly so BOOK NOW!

Thinking Like a Critic

“I would rather be attacked than unnoticed. For the worst thing you can do to an author is to be silent as to his works. An attack upon a town is a bad thing; but starving it is still even worse.” ~author Samuel Johnson (1709-1784)

Critics play a very important role in theatre. They are often the first to see the show and can write a wonderful—or a horrendous—review for all the world to see. Prepare your students to attend the show by “thinking like a critic.”

Read the following questions before the show.

Think about the questions as you're watching the show and write your answers in a notebook or journal during intermission or on the bus ride home.

Write a critique of the show based on your responses.

PDE Academic Standards 9.1-9.4, 1.4-1.5

1. **Actor choices**—How did they move and speak? Did they seem like people we know? How did they relate to other characters?
2. **Designer choices**—What design element captured your attention the most—the set, costumes, lights, or sound—and why? How did the design elements work together to support the entire production? What choices did the designers make in materials, colors, intensity, detail, etc.? Were the design elements more descriptive or suggestive? What symbols were in the design elements?
3. **Director choices**—What was the style, pace, and rhythm of

the play? What stage pictures helped to tell the story? How did the director unify all the elements of the production?

4. **Interpretation**—Did the director make a statement about life now? How did the characters, design, and play make you feel? What did the play mean to you? What might it mean to others?
5. **Evaluation**—Why do you suppose the playwright wrote the play? Why was the play produced now? When were moments where the storytelling was very clear? When were moments you were confused about the story? Who would enjoy the play and why?

Prime Stage Theatre

Where Literature Comes to Life

new hazlett theater
center for the performing arts

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ANTIGONE in her OWN WORDS

"I would rather die today than live a coward's life and suffer for eternity."

"I was born to join in love, not in hate—
That is my nature."

"Your wisdom appealed to one world;—
mine, another. We each made our choice."

"I have no love for a friend who loves in
words alone."

"In the eyes of the wise I did
what was right."

Discussion Questions

1. Describe Ismene's situation in the play. How could you sympathize with her? Does Antigone treat her fairly?
2. How does Antigone defend herself against Creon? Do her reasons for burying her brother change at all throughout the course of the play?
3. Why does Creon choose the particular punishment he does for Antigone, and what does this say about his character?
4. Why do you think Creon changes his mind?
5. How important is Antigone and Haemon's relationship to the outcome of the play?
6. How is Creon a tragic figure? Could the play be called *Creon* instead?
7. How is Antigone a tragic figure?
8. Would you do what Antigone did? Why?

PDE Academic Standards 1.1, 1.3, 1.6

WE WANT YOUR FEEDBACK!

Teachers and students can now fill out their own feedback forms on Prime Stage's website: <http://www.primestage.com/education.htm>. Fill out a survey and be entered to win 2 free tickets to the next Prime Stage production!

Resources for your Classroom

BOOKS

- Anouilh, Jean. *Antigone*. NY: S. French, 1947.
- Brecht, Bertolt. *Antigone*. NY, NY: Applause, 1984.
- Fagles, Robert. *The Three Theban Plays*. NY, NY: Penguin Books, 1984.
- Heaney, Seamus. *The Burial at Thebes*. New York: Farrar, Straus, and Giroux, 2004.
- Nardo, Don, ed. *Readings on Antigone*. San Diego, Calif: Greenhaven Press, 1999.

MULTIMEDIA

- Antigone*. Georges Tzavellas, dir. Kino on Video, 1961.
—in Greek with English subtitles
- Antigone*. Gerald Freedman, dir. Image Entertainment, 2001.
—Jean Anouilh's version
- Antigona*. Carl Orff, composer. Orfeo, 1995.

Can be found in the Carnegie Library system.

WEBSITES

Mitchell-Boyask, Robin. "Study Guide for Sophocles' *Antigone*." Temple University. <http://www.temple.edu/classics/antigone/index.html>

Peter, Donalyn. "All Roads Lead to Athens: *Antigone* Webquest." Osage High School, 2005. http://www.osage.k12.ia.us/High_School/English/AntigoneWebQuest.htm

OTHER STUDY GUIDES

Antigone. Stage One Study Guide.
<http://stageone.xpressions.com>

Antigone. Children's Theatre Company study guide.
www.childrenstheatre.org/pdfs/2003_antigone_sg_ALL.pdf

Antigone. Brigham Young University study guide.
http://cfac-old.byu.edu/fileadmin/tma/user_files/Production_History/Study_Guides-PH/AntigoneSG.pdf

Appendix: Synonyms for Friends and Enemies

Synonyms for Friend:

- Compadre
- Patriot
- Chum
- Acquaintance
- Crony
- Confidant
- Advocate
- Ally
- Associate
- Lover
- Loyalist
- Aide
- Helper
- Mate
- Cohort
- Patron
- Partisan
- Supporter
- Colleague
- Partner
- Companion
- Buddy
- Cousin
- Accomplice
- Benefactor
- Comrade
- Musketeer
- Pal

Synonyms for Enemy:

- Foe
- Antagonist
- Adversary
- Traitor
- Opponent
- Hater
- Fighter
- Betrayer
- Hypocrite
- Assailant
- Assassin
- Villain
- Rebel
- Saboteur
- Hostile
- Nemesis
- Rival
- Combatant
- Traducer
- Calumniator
- Prosecutor

Appendix: What's...What? Vocabulary Words

- Absurdity: something that is absurd, foolish, or insane
- Adept: to be an expert at something
- Adversity: an instance of serious or continued difficulty
- Anarchy: absence of government
- Atrocious: appalling, horrifying
- Augury: divination from omens or oracles
- Bandyng: exchanging
- Blithe: of a happy character; casual
- Brandish: to shake or wave menacingly (as a weapon)
- Bravado: swaggering conduct; pretense of being brave
- Bribe: something that serves to induce or influence
- Bridle: the headgear worn by a horse that carries the bit and reins
- Brood: to dwell gloomily on a subject
- Buffeting: to make one's way especially under difficult conditions
- Carrion: dead rotting flesh
- Consecrate: to make or declare sacred
- Contempt: the act of despising or disrespecting
- Culprit: one accused or charged with a crime
- Decree: an order of the law
- Degenerate: having declined or degraded from the norm
- Dignify: to give distinction to something
- Dirge: a song or hymn of grief or lamentation
- Doom: unhappy destiny, usually death or ruin
- Edict: a proclamation having the force of law; an order or command
- Eloquence: discourse that is forceful and persuasively expressive
- Exile: the state or period of forced absence from a country or home
- Furrows: a marked, deep depression
- Gall: brazen boldness coupled with impudent assurance and insolence
- Glut: an excessive quantity
- Gouge: to scoop or force out
- Hallowed: holy, sacred
- Havoc: wide and general devastation; great confusion and disorder
- Hoard: a stored supply of something often hidden away
- Ilk: being of the same sort or kind
- Impasse: a situation that has no obvious escape or solution
- Implore: to call upon or pray for earnestly
- Infallible: incapable of error

Appendix: What's...What? Vocabulary Words

- Inscrutable: not easily understood
- Insolence: being extremely bold or insulting in speech or conduct
- Jostling: to force by pushing or to stir up
- Kinship: being related by blood or mutual investments
- Libations: ceremonial drinks
- Martial law: law administered by military authority
- Maw: the throat or jaws of a voracious animal
- Meritorious: deserving of honor or esteem
- Noose: a loop with a slipknot that binds closer the more it is drawn
- Oblivion: the condition or state of being forgotten or unknown
- Patriot: one who loves his or her country
- Perquisites: something claimed as an exclusive right or possession
- Pious: showing reverence for a divine being
- Rapture: a state of being carried away by overwhelming emotion
- Rash: proceeding without caution
- Razing: to destroy to the ground
- Regime: a form of government
- Render: to deliver or hand down for consideration or approval
- Retribution: something given in punishment
- Rivalry: the state of being in fierce competition
- Rouse: to stir up
- Rout: to search or dig out
- Ruthless: having no pity
- Sacred: something worthy of veneration and respect
- Sinister: evil or leading to disaster
- Squander: to lose through negligence or inaction
- Strife: a bitter violent struggle
- Supplication: to ask humbly and earnestly of
- Traitor: one who betrays another's trust or is false to an obligation or duty
- Trudged: to walk or march slowly and steadily
- Utterly: absolutely or totally
- Withering: acting or serving to cut down or destroy
- Yoke: a bar that hold two pieces or animals together

Appendix: Creon's Speech

No man can be fully known, in soul and spirit and mind, until he hath been seen versed in rule and law-giving. For if any, being supreme guide of the State, cleaves not to the best counsels, but, through some fear, keeps his lips locked, I hold, and have ever held, him most base; and if any makes a friend of more account than his fatherland, that man hath no place in my regard. For I, who sees all things always-would not be silent if I saw ruin, instead of safety, coming to the citizens; nor would I ever deem the country's foe a friend to myself; remembering this, that our country is the ship that bears us safe, and that only while she prospers in our voyage can we make true friends.

Such are the rules by which I guard this city's greatness. And in accord with them is the edict which I have now published to the folk touching the sons of Oedipus;-that Eteocles, who hath fallen fighting for our city, in all renown of arms, shall be entombed, and crowned with every rite that follows the noblest dead to their rest. But for his brother, Polynices,-who came back from exile, and sought to consume utterly with fire the city of his fathers and the shrines of his fathers' gods,-sought to taste of kindred blood, and to lead the remnant into slavery;-touching this man, it hath been proclaimed to our people that none shall grace him with sepulture or lament, but leave him unburied, a corpse for birds and dogs to eat, a ghastly sight of shame.

Such the spirit of my dealing; and never, by deed of mine, shall the wicked stand in honor before the just; but whoso hath good will to Thebes, he shall be honored of me, in his life and in his death.

Text taken from <http://classics.mit.edu/Sophocles/antigone.html>.