

Antigone Project: A Play In Five Parts

By: Tanya Barfield, Karen Hartman, Chiori Miyagawa,
Lynn Nottage and Caridad Svich

Resource Guide for Teachers

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About Profile Theatre

Profile Theatre was founded in 1997 with the mission of celebrating the playwright's contribution to live theater. To that end, Profile programs a full season of the work of a single playwright. This provides our community with the opportunity to deeply engage with the work of our featured playwright through performances, readings, lectures and talkbacks—a unique experience in Portland.

Our Mission, realized...

The dramatists we profile have something significant to say about humankind in all its variety, complexity, humor, tragedy, anger and hope. They cast a light on the desires and demons that drive us to seek a better understanding of who we are, where we are going and why.

As Profile moves into our third decade, we are excited to explore our mission by looking forward, featuring the work of contemporary playwrights who are creating the canon of tomorrow.

With our 2016 season, Profile is thrilled to embark on our three year Initiative for Diversity and Inclusion. Through this initiative, we are intentionally considering playwrights whom, traditionally, our industry has not supported. We have committed to three years of presenting the work of female and/or playwrights of color. Currently, there is energized and passionate conversation happening in theatres throughout the country around the ideas of diversity and inclusion. With this initiative, Profile places itself not only at the center of that conversation, but also on the leading edge of change.

Our Core Values...

1. Engage audiences to have a deep experience with a writer's work by presenting productions of exemplary artistic merit and quality;
2. Create diverse and high-impact education programming for adults and students;
3. Support artists both artistically and financially, putting our resources back into our local economy;
4. Engage with our community to deepen understanding of our world and foster compassion for each other.

About Inside Out Community and School Tour

Profile Theatre is proud to launch the fourth year of its touring program. Profile Theatre's Inside Out Community and School Tour brings professional theatre out into our community, visiting schools and programs with limited access to arts education and performing one of our main stage productions. The touring productions are presented with the original cast in full costume, with props, sound and small set pieces that enable the audience to fully engage with the world of the play. Each performance is followed by a conversation between audience members and the cast.

How to Use This Resource Guide

This resource guide was developed to support teachers in preparing their students to see and to fully engage with Profile Theatre's Inside Out School Tour performance of *Antigone Project: A Play In Five Parts*. There are five lesson plans in the guide. The first four are intended to be taught prior to seeing the performance, and the final lesson is intended to follow.

These lesson plans were developed primarily for language arts classes, though they can be easily adapted by theatre teachers. All of the lesson plans include classroom activities, along with discussion questions to promote robust conversation in class. These questions may also be used as writing prompts for homework assignments. For any classroom exercise that makes use of excerpts of specific work, we have included the specified material at the back of each respective lesson plan for teachers to print out and photocopy for students. Finally, each lesson plan cites the Common Core standards that are fulfilled by the exercises and analysis contained therein.

While the five lesson plans were developed as a loose progression culminating in the final reflection class, each lesson can also be a stand alone workshop, allowing teachers with limited time to pick and choose the lesson plans that they feel will be of the most benefit to their students. Additionally, the lessons were each structured to last approximately 50-60 minutes. With many schools now operating with block schedules, teachers should feel free to mix and match as they see fit.

Thank you so much for your commitment to bringing live professional theatre to your students, and for investing the time in preparing them to have the best experience possible. Please feel free to contact us with questions, concerns or feedback on this resource guide or the program in general.

Sincerely,

Profile Theatre

The Artists



Lauren Modica

is thrilled to work with Profile Theatre. A Portland native, she has worked with Portland Center Stage (*Mrs Cratchitt*, *Twist Your Dickens*, *Our Town*, *JAW* Promising Playwrights), Artist's Repertory (*Fortune Teller*, *Skin of Our Teeth*), Defunkt (*Ruth*, *In the Forest She Grew Fangs*, *Jessica*, *Undiscovered Country*), Action/Adventure (*Laura Schpieler*, *No Man's Land*) as well as many others. Gratitude and appreciation to Profile, Dawn, Cast and everyone involved!



Chris Murray

is an actor and producer who was last seen at Profile Theatre in The Sam Sheppard Festival of One Acts. Previous shows at Profile include *The Sisters Rosensweig*, *A Few Stout Individuals* and *Six Degrees of Separation*. Locally, he has been seen at Portland Center Stage in *Great Expectations*, *Our Town*, *Futura*, *Sometimes a Great Notion*, and 10 years at the JAW festival. Artists Repertory Theatre (*The Liar*, *Playboy of the Western World*, *Xmas Unplugged*, *I am Still (The Duchess of Malfi)*, *Mr. Marmalade*, *Take Me Out*), Third Rail Repertory Theatre (*A Bright New Boise*, *Penelope*, *The Aliens*, *A Skull in Connemara*) and several shows at CoHo Productions, Portland Playhouse and more. Chris has been

in many feature films you've probably never heard of, a few TV shows you probably have, and was called a pinhead by Bill O'Reilly on *The O'Reilly Factor* for his portrayal of Jesus in Everclear's music video, *Hater*.

Cecily Overman

has been active in Portland theatre for over ten years, both teaching and performing. Some of her favorite roles recently include: Lady Macbeth in *Macbeth*, White Witch in *The Lion*, *The Witch*, and *the Wardrobe*, and Mother in *The Giver*. She has taught in the community for Artist's Repertory Theatre, Portland Center Stage, Oregon Children's Theatre, and Northwest Children's Theater. Cecily is also committed to her work with PlayWrite Inc. where, as a coach, she helps youth "on the edge" find their voice through theater. She holds Bachelor's degrees in both Psychology and Theatre from Whitman College.





Seth A M Rue

Seth Rue

is super excited to be working with the lovely people at Profile again, and especially on *Antigone Project!* You see, Seth thinks civil disobedience, standing up to patriarchy, and defending the voiceless are pretty dope. He also thinks talking about himself in the third person and excessive use of exclamation points is pretty dope! So, all around, this whole thing is pretty darn dope!! Check out these playwrights other works - please believe, they're dope too!



Andrea White

is an instructor at the Portland Actors Conservatory. A Portland native, Andrea returned from Los Angeles California in 2000 where she worked as a professional actor on such shows as *NYPD Blue*, *Family Matters*, and *Living Single*, as well as *Grimm*, *Leverage*, and *Dr. Alegria* in the film *Extraordinary Measures*. Before returning to Portland Andrea played Jeanie in a two-year run of the 30th year revival of the musical *HAIR*. Upon her return to Portland Andrea has performed on many Portland stages. She is a two-time Best Supporting Drammy Award winner for her roles in *Two Sisters and a Piano* (Artist Repertory Theatre) and in *Hell Cab* (Theatre Vertigo). Other roles include; Cleopatra in *Antony and Cleopatra* (Portland Actors Ensemble), Emily in *The Submission* (Defunkt Theatre), Dussie Mae in *Ma Rainey's Black Bottom* (Portland Playhouse), Mame in *Radio Golf* (Portland Playhouse), *Black Mary* (Portland

Play House), Judith in *American Daughter*.

Lesson 1- Who Is Antigone?

Classroom Activity #1: Antigone’s Story (10 minutes)

Print and hand out the text *Antigone’s Story*, and historical context *Antigone’s World*, that follow this lesson plan. Give students a few minutes to read it. Alternately, you may choose to have students read sections aloud to the class.

Classroom Activity #2: Class Discussion Questions (10 minutes)

You may choose to ask these one at a time to the class in general and take answers, or break the students up into groups and have them discuss the questions with each other.

- 1) Do you think Antigone is a hero? Why or why not? How do you define “hero”?
- 2) What would you do if you were in Antigone’s place?
- 3) Why do you think Antigone hanged herself inside the tomb?
- 4) Are there any modern burial rituals in your culture? What do people in your culture believe will happen if these rituals are not honored? Compare to the ancient Greeks’ ideas.

Classroom Activity #3: *Antigone*, the play (45 minutes/homework)

Allow students class time to read the original play. There are many translations of Sophocles’ *Antigone*. If one is available at your school, you may wish to use that. Below is a link to a free, downloadable version. Students will need access to computers or other digital devices with internet access.

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

Common Core Standards Addressed:

Reading: Literature

CCSS.ELA-LITERACY.RL.9-10.1, 3, 6, 10
CCSS.ELA-LITERACY.RL.11-12.1, 10

Speaking & Listening

CCSS.ELA-LITERACY.SL.9-10.1, 3,
CCSS.ELA-LITERACY.SL.11-12.1, 3, 4

Antigone's Story (For classroom Activity #1)

Antigone originated as a character in the mythology of Thebes, a powerful city-state in ancient Greece. According to myths, Antigone was the daughter of the doomed Oedipus, king of Thebes, and his wife and mother, Jocasta. After her mother's suicide and her father's exile, Antigone's brothers, Eteokles and Polyneices, agreed to rule Thebes jointly, taking power in alternate years. But Eteokles, at the end of his first year as king, refused to surrender the throne to his brother, and Polyneices led a neighboring state's army against Thebes. The Theban army was victorious, but Eteokles and Polyneices killed each other in battle. Their uncle, Kreon, took the throne.

The original myth spends little time on the aftermath of this battle, particularly the fates of Antigone and her sister, Ismene. Antigone's story as we know it was written by the Athenian playwright Sophocles around 441 B.C. His play takes place in the days after the fateful battle. The new king, Kreon, has issued a decree: while the bodies of the Theban dead, including Eteokles, have been buried and given the traditional rites, it is illegal to bury Polyneices' body, which still lies on the battlefield.

Antigone asks her sister, Ismene, to help her defy the law and bury their brother's body. Ismene refuses, and Antigone buries the body alone. Kreon's sentries catch her and bring her before her uncle, who sentences her to death. Antigone remains defiant, telling Kreon she would rather die than disobey the law of the gods and dishonor her brother. She accepts her fate readily and insists on the righteousness of her actions. Kreon's son, Haimon, who is engaged to Antigone, tries to change his father's mind, but Kreon refuses to listen. Antigone is led out of Thebes, enclosed in a rocky tomb, and left to die.

After hearing the words of the prophet Teiresias and the advice of his council, Kreon changes his mind. But when he and his men go to release Antigone, they find that she has hanged herself in the tomb. Not only that, but Haimon, having gone to rescue her, has killed himself upon finding her dead. When Kreon's wife, Eurydice, hears the news of her son, she, too, commits suicide. The play ends with Kreon sunk into grief and despair, and Antigone immortalized as a hero. Antigone is said to be the first true female hero in literature, and her story has resonated through history and across the globe.

Antigone's World

The ancient Greeks had multiple burial traditions. The deceased would be washed and anointed with oils, wrapped in special cloth and sometimes decorated with objects. For example, coins might be placed on a dead person's eyes, which their spirit would allegedly use to pay for their passage into the afterlife. A person's tomb would be filled with goods, like jewelry, weapons and decorated jars. Sometimes women would be hired to mourn at a person's burial, crying and wailing along with a wife or mother.

To the Greeks, performing these rites and burying the deceased was extremely important. They believed that if a person wasn't properly buried, his or her soul could not pass into the afterlife and find rest. An unhappy revenant might even haunt the living. Refusing to bury someone was also an insult to the gods. An uncovered dead body offended the senses of the gods of the upper world, and the gods of the underworld felt denied their due rites.¹ This offense could bring down retribution on a whole community. Even the corpses of enemies were sacred to the Greeks, and they would be honored just the same.

¹ Peter T. Shuck, <http://www.classics.upenn.edu/myth/php/tragedy/index.php>

Lesson 2- Adaptation and the Playwrights of *Antigone Project*

Classroom Activity #1: Identifying Adaptations in Pop Culture (25 minutes)

Read the following to the class, or choose a student to read it:

An adaptation is a retelling of a previously existing story. Some adaptations exist within the same medium (for example, a film remake). Other adaptations cross over to another form of storytelling (a musical version of a popular film). An adaptation might target a different demographic, such as children, speakers of a particular language, or residents of a different country. An adaptation might rely on the story and structure of the original piece, but take liberties or make significant changes. Or, it may highlight a particular theme or themes found in the original but reimagine the plot.

Sophocles' *Antigone* has been adapted into numerous operas, into poetry, film, ballet, comic books, and dozens of plays. These plays explore the themes and characters of the *Antigone* story in all kinds of settings, from Apartheid South Africa to a modern college campus to WWII-era Germany.

1. Organize students into groups of three to five, and ask them to come up with some contemporary adaptations they know. Each group should make a list of five. You can encourage them to consider books made into movies, movie remakes, fairy tales in modern media... (You can give them a hint, like "Hunger Games books to movies")
2. Ask students to identify and record at least one similarity and one difference between each original and its adaptation. Each group can then present its list to the class.

Classroom Activity #2: Themes of *Antigone* (20 minutes)

Remind students that an adaptation usually preserves a major theme or themes from the original. Ask students to:

- 1) Make a list of three themes they find important in *Antigone*.
- 2) For each theme, write 2-4 sentences about how it is, or is not, relevant to their own lives.

Classroom Activity #3: What is *Antigone Project*? (10 minutes)

Print and hand out the description and playwrights' bios, which follow this lesson plan. Give students a few minutes to read them.

Common Core Standards Addressed:

Reading: Literature

CCSS.ELA-LITERACY.RL.9-10.1, 2, 9, 10
CCSS.ELA-LITERACY.RL.11-12.1, 2, 3, 7, 10

Writing

CCSS.ELA-LITERACY.W.9-10.1, 9, 10

Speaking & Listening

CCSS.ELA-LITERACY.SL.9-10.1

Antigone Project: A Play in Five Parts

Antigone Project is a collection of five short adaptations of the Antigone myth by five award-winning female playwrights. Profile Theatre will be performing four parts of *Antigone Project* at your school. The writers imagined different versions of Antigone in situations all over the world, and even the underworld. The playwrights are Tanya Barfield—Profile Theater’s 2016 featured playwright—and Karen Hartman, Chiori Miyagawa, Lynn Nottage, and Caridad Svich.

The Playwrights

Tanya Barfield was born and raised in Portland. Her first foray into theater was during her sophomore year at Metropolitan Learning Center, where she directed a production of *Macbeth*. Now she is known for writing stark domestic dramas that tackle relationships, race, and sexuality through her distinct style of keen, complex dialogue. Her plays include *Bright Half Life*, *The Call*, *Of Equal Measure*, *Blue Door*, *Dent*, *The Quick*, *The Houdini Act*, and *121° West*. Barfield studied theater at NYU and Juilliard. She has taught playwriting at Primary Stages School of Theater and at Barnard College, and served as the literary manager of the Juilliard Drama Division. She currently writes for *The Americans* on FX and is a member of the Dramatists Guild Council.

Karen Hartman’s daring plays labor to “create beauty from that which is apparently stripped of vitality,” inventing strange, desolate settings populated by even stranger characters.² Her plays include *Goldie*, *Max & Milk*; *Goliath*; *Gum*; *Leah’s Train*; *Girl Under Grain*; *Troy Women*; and others. Hartman has degrees from Yale University and the Yale School of Drama. She has taught playwriting at Yale, at New York University, in ongoing workshops for professional writers in New York, and elsewhere. Her prose is published in the *New York Times* and *The Washington Post*. She is the Senior Artist in Residence at the University of Washington School of Drama.

Chiori Miyagawa emigrated to the U.S. from Japan at the age of fifteen; she writes that she exists within “a bizarre culture of my own, a singular amalgamation of imaginary Japanese sentiments and acquired American beliefs.”³ Her plays explore themes of memory and identity, often characterized by elements of magical realism, music, and time travel. Her writing has taken her all over the world, from Bath, England to a Texas prison to a private audience with the Dalai Lama. Her plays include *This Lingerin’ Life*, *I Have Been to Hiroshima Mon Amour*, *I Came to Look for You on Tuesday*, *America Dreaming* and others. She is the recipient of numerous fellowships and awards. She teaches playwriting, in a program she designed, at Bard College.

² <http://howlround.com/a-lover-s-guide-to-american-playwrights-i-married-a-playwright-karen-hartman>

³ <http://chiorimiyagawa.com/about/>

Lynn Nottage is a Pulitzer Prize-winning playwright whose work highlights the experiences of Black women around the globe. She has said of her work, “I think I’m restless... I like to wander.”⁴ Her plays are vehicles for a kind of wandering, allowing her and her audiences to travel through time, throughout the world, and into new places in our own minds. Her plays include the upcoming *Sweat*; *By The Way*, *Meet Vera Stark*; *Ruined*; *Intimate Apparel*; *Fabulation*, or *The Re-Education of Undine*; *Crumbs from the Table of Joy*; *Las Meninas*; *Mud, River, Stone*; *Por’knockers*; and *POOF!*. Nottage is a graduate of Brown University and the Yale School of Drama. She is the co-founder of the production company Market Road Films, and has developed original projects for HBO, Showtime, and others. She teaches playwriting at Yale and at Columbia University.

Caridad Svich received a 2012 OBIE Award for Lifetime Achievement in the theatre. She was born in the US of Cuban-Argentine-Spanish-Croatian parents, and has always felt in a strange kind of exile even while growing up as an “American.” This sense of dislocation extends to the fact that as a child and adolescent, she lived in several states: Pennsylvania, New Jersey, Florida, North Carolina, Utah, New York, and California. The nomadic strain was thus instilled in her and has become an inevitable part of her writing vision. Among her key works are *12 Ophelias*, *Any Place But Here*, *Alchemy of Desire/Dead-Man’s Blues*, and *Iphigenia Crash Land Falls on the Neon Shell That Was Once Her Heart (a rave fable)*. Seven of her plays are published in *Instructions for Breathing and Other Plays* (Seagull Books and University of Chicago Press, 2014). Five of her plays radically re-imagining ancient Greek tragedies are published in *Blasted Heavens* (Eyecorner Press, University of Denmark, 2012).⁵

⁴<http://www.americantheatre.org/2015/07/10/how-lynn-nottage-inveterate-wanderer-found-her-way-to-reading-and-sweat/>

⁵ <http://caridadsvich.com/about/>

Lesson 3- Tanya Barfield and Her Adaptation, *Medallion*

***Classroom Activity #1: MEDALLION*, by Tanya Barfield (20 minutes)**

Distribute and read the adaptation *Medallion*, by Tanya Barfield, one of the five collected plays in *Antigone Project*. Students may read the play individually or you may assign parts, including someone to read the stage directions, and read the play aloud as a class. The full text of *Medallion* follows this lesson plan.

***Classroom Activity #2: Compare and Contrast* (30 minutes)**

Print and distribute the Antigone/Creon scene from the original *Antigone* and the Compare and Contrast Worksheet that follow this lesson plan. Assign roles in the scene to students and read the scene aloud. Then, students may work individually or in groups to complete the worksheet.

***Classroom Activity #3: Writing Your Own Adaptation* (15 minutes/homework)**

Instruct students to imagine an idea for their own adaptations of the Antigone myth.

Encourage them to think about their own lives, experiences and interests. For example:

- Do you know someone who is a rebel and defies a law?
- Can you think of a strict leader who enforces the rules?
- Is there a location relevant to you where you could set the play, e.g. your school?

Write 10-15 sentences describing your idea.

Common Core Standards Addressed:

Reading: Literature

CCSS.ELA-LITERACY.RL.9-10.2, 3, 5, 7, 9, 10

CCSS.ELA-LITERACY.RL.11-12.2, 3, 7, 10

Writing

CCSS.ELA-LITERACY.W.9-10.3

CCSS.ELA-LITERACY.W.11-12.3, 4, 9

Medallion, by Tanya Barfield

NOVEMBER 1918, A RAINY DAY.
ANTOINETTE, A BLACK LAUNDRY
WORKER, SITS IN THE OFFICE OF
GENERAL CARLTON. SHE IS ALONE.
SHE HOLDS TWO TELEGRAMS AND A
SMALL SACHEL. THE SOUND OF
TELEPHONE OPERATORS AND
STENOGRAPHERS CAN BE HEARD.

TELEPHONE OPERATOR: President Wilson
issues address stop allies push back the German
line stop.

STENOGRAPHER : Dear Mr. and Mrs. -- insert
name, I write to offer sincere condolences. Your
son, -- insert, -- was killed, fighting at --insert...

GENERAL CARLTON, A WHITE OFFICER,
ENTERS. HE IS A WELL-EDUCATED, PRECISE,
ANGULAR MAN. CARLTON GOES ABOUT HIS
BUSINESS: REMOVES HIS OVERCOAT, HANGS
UP HIS UMBRELLA. HE SHAKES OFF A WET
NEWSPAPER AS HIS BRIEFCASE SLIPS OUT OF
HIS HANDS, ETC. HE DOES NOT SEE
ANTOINETTE SITTING QUIETLY.

TELEPHONE OPERATOR: Read by General
Pershing to the French military mission stationed
with the American Army -- Secret Information
Concerning Black American Troops: It is
important for French officers who have been
called upon to exercise command over black
American troops, to have an exact idea of the
position occupied by Negroes in the United
States...

STENOGRAPHER: Dear Mr. and Mrs. –

TELEPHONE OPERATOR: Although a citizen of

the United States, the black man is regarded by the white American as an inferior being with whom relations of business or service only are possible.

STENOGRAPHER: Dear Mr. and Mrs. I write to offer sincere condolences.

TELEPHONE OPERATOR: We must not eat with blacks, must not shake hands or seek to talk or meet with them outside the requirements of military service. We must not commend too highly the black American troops, particularly in the presence of white Americans...

CARLTON WINDS A PHONOGRAPH. JAZZ MUSIC PLAYS. A SUDDEN BLAST OF HORNS AS HE TURNS AND SEES ANTOINETTE. COMPLETELY ALARMED, HE JUMPS BACK, GASPING.

ANTOINETTE: Give me my brother's body.
CARLTON QUICKLY SHUTS OFF THE RADIO.

CARLTON: I beg your pardon.

ANTOINETTE: Give me my brother's body.

CARLTON: Remove yourself from my office.

ANTOINETTE: The corpse.

CARLTON: Immediately.

ANTOINETTE DOES NOT MOVE.

If you do not remove yourself from my office, I will have you forcefully removed.

ANTOINETTE: My brother served in New York's 369th National Guard. He played in the regimental band. He died at

Champagne-Marne. Please, give me his body.

CARLTON: Mrs.--?

ANTOINETTE: Antoinette Thebes—

CARLTON: Antoinette—

ANTOINETTE : General—

CARLTON: Carlton.

ANTOINETTE: (HOLDING UP) General Carlton. This schoolboy's satchel that was my brother's is empty. This bag to carry his breath, his skin. A bag for bones. Would you like t'see the contents of the satchel?

CARLTON: (SOFTENING) The bag is empty.

ANTOINETTE: Would you like to see?

CARLTON: Antoinette, you are feeling heartache. I know this feeling. I know the Negro man feels heartache as the white man does. And the woman has the same capacity for compassion and understanding as does the man. My beliefs may not be popular beliefs among my people. But I believe they are just beliefs. And when men of the future observe history, it will stand on the side of clemency and temperance and not of rigor and restraint. And this is why I will give you brief audience and not have you forcefully removed from my office.

ANTOINETTE: My brother's body...

CARLTON: Was unrecovered?

ANTOINETTE: Colored boys got a way of

disappearing.

CARLTON: Pity. True. It is a pity.

BEAT.

But, we couldn't possibly identify -- and the expenditure of-

ANTOINETTE: Please. Sir. I want t'bury something of my brother.

CARLTON : An act of ritual. Important, I understand. Ritualistic acts are important even if they are based solely on imagination, or hopefulness -- a belief system that grants peace of mind.

ANTOINETTE: His name Paul Edward Thebes. He served New York's 369th National Guard Regiment, he died [in] Champagne-Marne.

CARLTON: Quite a battle.

ANTOINETTE: (HOLDING UP A TELEGRAM.) Telegram tells me he demonstrated exemplary courage. "Was Wounded. Saved a company of white boys. French award Medal of Honor. Have pride." This one from my other brother. "Paul killed (stop) will send home his ribbons and French medal (stop this) pray for us. " It never came.

CARLTON: The post can be—

ANTOINETTE: It never came.

CARLTON: We are at war, I sympathize, but—

ANTOINETTE : I need something t'bury.

CARLTON: A photograph, perhaps?

ANTOINETTE: General Carlton, I don't come from a family of clerks and stenographers. I come from a family of longshore and laundry workers. We don't got no photographs.

CARLTON: I'm sorry, I?

ANTOINETTE: Need a medal.

CARLTON: You've said yourself, the French medal was lost—

ANTOINETTE: From your government, from our government, this government, I need you to give me, you must give me, I need, and you must give, General Carlton you will give me a medal of honor—

CARLTON: A medal?

ANTOINETTE: For my brother.

CARLTON: Mrs. Thebes, the French may award Croix de Guerre to the Negroes, but we do not.

ANTOINETTE: Paul wounded Paul killed —

CARLTON: Stop—

ANTOINETTE: Squattin' in rotted rat-filled trenches, ears ripped by machine fire, burnt by shells, squalid smell of blood, knee deep in a wasted land of water

CARLTON: Stop it.

ANTOINETTE: Rats feedin' off the flesh of fresh cadavers,

eatin' the eyes, stealin' the sight

CARLTON: Antoi—

ANTOINETTE: Gassed for mother-land

CARLTON : An—

ANTOINETTE: Lost hand in battle —

CARLTON: Antoinette!

ANTOINETTE: Twisted and barbed by
wire -- continued to fight.

CARLTON: I offer sincere condolences.

ANTOINETTE: You offer nothing!

CARLTON: Here you overstep yourself.

ANTOINETTE: You must give me a medal.

CARLTON: Here, Antoinette, you are
entirely out of step. I cannot possibly issue
a medal of honor.

ANTOINETTE: A purple—

CARLTON: I cannot poss—

ANTOINETTE: A purp—

CARLTON: I have spoken and I have said.

ANTOINETTE: A purple medal—

CARLTON: Stop—

ANTOINETTE: My brother—

CARLTON: Stop it!

ANTOINETTE: My broth—

CARLTON: A purple heart is a medal.

ANTOINETTE: An organ.

CARLTON: A heart—

ANTOINETTE: An instrument—

CARLTON: Is a precious medal.

ANTOINETTE: For music.

CARLTON: I cannot possibly—

ANTOINETTE: Issue—

CARLTON: Any sort of medallion—

ANTOINETTE: Deliver—

CARLTON: A body—

ANTOINETTE: My brother—

CARLTON: A colored boy—

ANTOINETTE: To me.

CARLTON: Silence! I demand your silence now. I have been kind. I have been more than necessarily kind. Some men of my kind would not be so kind. And I demand your cessation in this matter. I demand you recognize your station and stay in step.

ANTOINETTE: My broth—

CARLTON: My father, a chaplain, died—

ANTOINETTE: My—

CARLTON: My youngest brother, a pilot

died—

ANTOINETTE: My—

CARLTON: I cannot deliver a heart. Or a body. Or a medal. And you cannot come in to my office. You cannot come -- a Negro -- a black apparition—

ANTOINETTE: I must bury—

CARLTON: You must:

ANTOINETTE & CARLTON: Stop.
You/I must bury—

CARLTON: A symbol?

ANTOINETTE : My brother's purple heart.

THEY STARE AT EACH OTHER.
CARLTON LOOKS AWAY FIRST. HE
TURNS ON THE RADIO. MUSIC PLAYS.

Antigone and Creon scene,
(from <http://classics.mit.edu/Sophocles/antigone.html>)

Characters: Creon, Antigone, Leader of the Chorus

CREON

Thou-thou whose face is bent to earth-dost thou avow, or disavow, this deed?

ANTIGONE

I avow it; I make no denial.

CREON *to GUARD*

Thou canst betake thee whither thou wilt, free and clear of a grave charge.

Exit GUARD

To ANTIGONE

Now, tell me thou-not in many words, but briefly-knewest thou that an edict had forbidden this?

ANTIGONE

I knew it: could I help it? It was public.

CREON

And thou didst indeed dare to transgress that law?

ANTIGONE

Yes; for it was not Zeus that had published me that edict; not such are the laws set among men by the justice who dwells with the gods below; nor deemed I that thy decrees were of such force, that a mortal could override the unwritten and unfailing statutes of heaven. For their life is not of to-day or yesterday, but from all time, and no man knows when they were first put forth.

Not through dread of any human pride could I answer to the gods for breaking these. Die I must,-I knew that well (how should I not?)-even without thy edicts. But if I am to die before my time, I count that a gain: for when any one lives, as I do, compassed about with evils, can such an one find aught but gain in death?

So for me to meet this doom is trifling grief; but if I had suffered my mother's son to lie in death an unburied corpse, that would have grieved me; for this, I am not grieved. And if my present deeds are foolish in thy sight, it may be that a foolish judge arraigns my folly.

LEADER OF THE CHORUS

The maid shows herself passionate child of passionate sire, and knows not how to bend before troubles.

CREON

Yet I would have thee know that o'er-stubborn spirits are most often humbled; 'tis the stiffest iron, baked to hardness in the fire, that thou shalt oftenest see snapped and shivered; and I have known horses that show temper brought to order by a little curb; there is no room for pride when thou art thy neighbour's slave.-This girl was already versed in insolence when she transgressed the laws that had been set forth; and, that done, lo, a second insult,-to vaunt of this, and exult in her deed.

Now verily I am no man, she is the man, if this victory shall rest with her, and bring no penalty. No! be she sister's child, or nearer to me in blood than any that worships Zeus at the altar of our house,-she and her kinsfolk shall not avoid a doom most dire; for indeed I charge that other with a like share in the plotting of this burial.

And summon her-for I saw her e'en now within,-raving, and not mistress of her wits. So oft, before the deed, the mind stands self-convicted in its treason, when folks are plotting mischief in the dark. But verily this, too, is hateful,-when one who hath been caught in wickednes then seeks to make the crime a glory.

ANTIGONE

Wouldst thou do more than take and slay me?

CREON

No more, indeed; having that, I have all.

ANTIGONE

Why then dost thou delay? In thy discourse there is nought that pleases me,-never may there be!-and so my words must needs be unpleasing to thee. And yet, for glory-whence could I have won a nobler, than by giving burial to mine own brother? All here would own that they thought it well, were not their lips sealed by fear. But royalty, blest in so much besides, hath the power to do and say what it will.

CREON

Thou differest from all these Thebans in that view.

ANTIGONE

These also share it; but they curb their tongues for thee.

CREON

And art thou not ashamed to act apart from them?

ANTIGONE

No; there is nothing shameful in piety to a brother.

CREON

Was it not a brother, too, that died in the opposite cause?

ANTIGONE

Brother by the same mother and the same sire.

CREON

Why, then, dost thou render a grace that is impious in his sight?

ANTIGONE

The dead man will not say that he so deems it.

CREON

Yea, if thou makest him but equal in honour with the wicked.

ANTIGONE

It was his brother, not his slave, that perished.

CREON

Wasting this land; while he fell as its champion.

ANTIGONE

Nevertheless, Hades desires these rites.

CREON

But the good desires not a like portion with the evil.

ANTIGONE

Who knows but this seems blameless in the world below?

CREON

A foe is never a friend-not even in death.

ANTIGONE

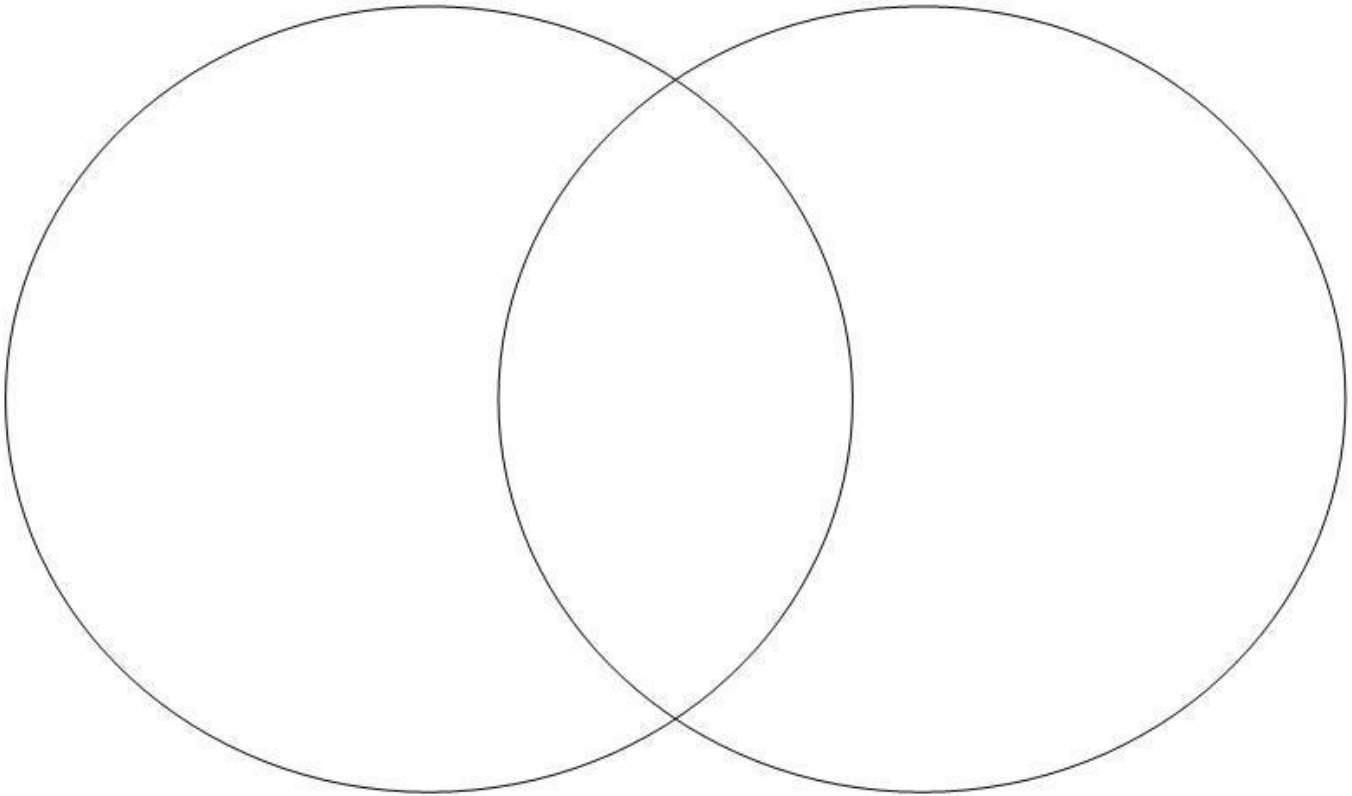
Tis not my nature to join in hating, but in loving.

CREON

Pass, then, to the world of the dead, and, if thou must needs love, love them. While I live, no woman shall rule me.

Compare and Contrast

1. Consider the similarities and differences between *Medallion* and the original *Antigone* scene between Creon and Antigone. To organize your information, create a Venn diagram of your ideas. A Venn diagram consists of overlapping circles, one circle for each piece you are comparing. In the central area where they overlap, list the similarities. In the areas that don't overlap, list the differences.



2. What theme or themes from the original *Antigone* are preserved in *Medallion*?

3. Why do you think the playwright, Tanya Barfield, chose to write this adaptation?

Lesson 4- The Chorus and Speaking the Text

Classroom Activity #1: What is the Chorus? (10 minutes)

Read, or assign students to read, the following description of a Greek chorus. Then discuss the questions that follow.

The Greek chorus was a group of actors who spoke or sang lines, and danced, in ancient Greek plays. The group could number anywhere from twelve to fifty people, and they represented the general populace of the world in a play. The chorus often spoke their lines in unison, and also used echo, rippling and other vocal effects. Chorus members all wore identical masks. They would observe and comment on the action, give opinions about characters and also relay some background and exposition to the audience. Depending on the play, the chorus could be like another character or more like a narrator.

- 1.) Can you identify any modern examples of a Greek chorus?
- 2.) Why do you think the chorus wore identical masks?

Classroom Activity #2: Creating a Chorus (25 minutes)

Students will create a short Greek chorus-style performance, focusing on the delivery of text by a group. Divide the students into groups of 5 or more. Each group will take a piece of text and decide how to deliver it. Encourage them to speak some words in unison, some in cannon, and in other non-pedestrian ways. After some practice time, each “chorus” can present its piece to the rest of the class.

You may choose to print and use the text from the chorus of Antigone, which follows this Lesson (Antigone text for Activity #2), or text excerpt of your choice. Alternatively, you may let the groups choose their own piece of text. Students might want to use a poem, a monologue or even song lyrics. For this version, students will need access to the internet and a few extra minutes to choose their text excerpt.

Classroom Activity #3: Statues of Text (20 minutes)

This exercise is designed to give students a physical experience of poetic imagery, as well as providing them with ownership of their individual impulses while integrating the intellectual, physical, emotional and imaginative response to language. You will need to print the Statue sheets that follow this lesson and cut them into individual strips.

Read the following to students:

One major role of the chorus was to help the audience understand the story and show some possibilities of how to react. Greek theatre was also played to a huge audience in a very large area. Actors had to fully employ their whole bodies in the storytelling.

Have students form groups of three (with a group of four if odd numbered). Have students pick an A,B,C. Inform them that one person will be a sculptor and other two the clay. The sculptor will be given the title of the statue—a phrase from *Antigone Project*—and then will physically mold their cooperative “clay” into whatever image they have in their mind. Students can sculpt their clay in three different ways: by physically moving a piece of the “clay’s” body, by describing what they want the clay to do or by demonstrating the desired position themselves.

Have the first sculptor (A) come and get a strip of paper that will have a phrase by one of the *Antigone Project* playwrights. Tell them not to show it to the “clay”. Give them approximately 15 seconds to create their statue. (The 15 seconds is counted down using your judgment as a timer. You can give everyone enough time to feel as though they finished).

Helpful prompts include reminders that clay has no opinions, that everyone will have a chance to both sculpt and be clay, and that revenge can be swift and painful...

Once the time is up, each student presents his/her statue to the rest of the class, saying loudly, “I’d like to present my statue entitled...” and then reading their strip of paper.

Repeat until all three participants have had the chance to be sculptor. A great final variation is to have the statue itself, instead of the sculptor, say the title as if acting it out.

Common Core Standards Addressed:

Speaking & Listening

CCSS.ELA-LITERACY.SL.9-10.6

CCSS.ELA-LITERACY.SL.11-12.6

Antigone text for Lesson 4- Classroom Activity #2

CHORUS

Beam of the sun, fairest light that ever dawned on Thebe of the seven gates, thou hast shone forth at last, eye of golden day, arisen above Dirce's streams! The warrior of the white shield, who came from Argos in his panoply, hath been stirred by thee to headlong flight, in swifter career;

who set forth against our land by reason of the vexed claims of Polyneices; and, like shrill-screaming eagle, he flew over into our land, in snow-white pinion sheathed, with an armed throng, and with plumage of helms.

He paused above our dwellings; he ravened around our sevenfold portals with spears athirst for blood; but he went hence, or ever his jaws were glutted with our gore, or the Fire-god's pine-fed flame had seized our crown of towers. So fierce was the noise of battle raised behind him, a thing too hard for him to conquer, as he wrestled with his dragon foe.

Text for Lesson 4- Classroom Activity #3, Statues

Watch it break

Hang Ten, Karen Hartman

Creon is king for life

Hang Ten, Karen Hartman

I can't watch another boy fall

Hang Ten, Karen Hartman

It's terrifying that we are blood

Hang Ten, Karen Hartman

**If you do not remove yourself from my
office, I will have you forcefully removed**

Medallion, Tanya Barfield

Twisted and barbed by wire -- continued to fight

Medallion, Tanya Barfield

I cannot deliver a heart

Medallion, Tanya Barfield

**In a chamber secret as a grave, she was held
Prisoner.**

Antigone Arkhe, Caridad Svich

Make me your martyr.

Antigone Arkhe, Caridad Svich

Okay. Is this close enough?

Antigone Arkhe, Caridad Svich

I try to sleep but the siren sounds won't stop.

Antigone Arkhe, Caridad Svich

Do you respect the code of the law?

A Stone's Throw, Lynn Nottage

There was no witness to our love

A Stone's Throw, Lynn Nottage

**I walk that road everyday, but then walked it for
the first time**

A Stone's Throw, Lynn Nottage

I'll see you at the market, and you won't know me.

A Stone's Throw, Lynn Nottage

It was my destiny

Red Again, Chiori Miyagawa

**The rich grew greedier and greedier with suspicion
and destruction and the poor stood mute.**

Red Again, Chiori, Miyagawa

Didn't you know that I would follow you?

Red Again, Chiori Miyagawa

I didn't expect the underworld to be so serene

Red Again, Chiori Miyagawa

I'm reporting a broken heart

Red Again, Chiori Miyagawa

They are watching us every minute

Red Again, Chiori Miyagawa

You have many blank pages still

Red Again, Chiori Miyagawa

They own my memories.

Red Again, Chiori Miyagawa

Lesson 5- Reflection and Putting It All Together

Classroom Activity #1: Class Discussion or Writing Assignment (20 minutes)

After seeing the performance of *Antigone Project*, ask the following questions of students, and moderate discussion after each, or write the questions on the board and give students individual writing time.

- 1) Was *Antigone Project* what you expected? Why or why not?

- 2) Which of the short plays was the closest adaptation of the original *Antigone*? Which was the least?

- 3) Which characters based on *Antigone* were the most “*Antigone-like*”? Which were the least?

- 4) Did you find any moment, scene or character particularly interesting or inspiring?

- 5) Did any questions come up during the play for you that you want to seek answers for?

Classroom Activity #2: Story Through Dialogue (20 mins)

This exercise will get students thinking about writing dialogue and how to relay information to readers or audience through characters’ lines.

Copy and distribute the worksheet that follows this lesson. Explain to students that they will rewrite each section of text, from narrative to dialogue, making sure to keep all of the information intact.

If time allows, you may want to have students read the dialogues in front of the class so writers can hear their work.

Classroom Activity #3: Adapting Antigone (25 mins/homework)

Students begin writing their own short adaptation of the Antigone myth. Remind them that they can set it in any time period or location, add or subtract characters, etc. If the students completed Lesson 3, they already have an initial idea for an adaptation on which they can build. The important thing is that they can explain why their piece is an adaptation of the Antigone story specifically. You can give them the starting point of deciding what part of Antigone resonates with them.

Students can use this list of prompts, if needed:

Where does the story take place?

When does it take place?

What is the style- comedy, drama, thriller?

Who is there?

Who is your audience?

Common Core Standards Addressed:

Writing:

CCSS.ELA-LITERACY.W.9-10.2, 3, 4, 10

CCSS.ELA-LITERACY.W.11-12.2, 3, 4, 5, 9, 10

Story Through Dialogue Worksheet

Rewrite each section of text as dialogue, like the example below. Use additional paper, if necessary.

1) Nancy has been waiting for John for more than twenty minutes. He is always late, and she is sick of it. When John shows up he has an excuse, but Nancy breaks up with him.

Nancy: I've been waiting for you for twenty minutes. You're always late.

John: Sorry, there was bad traffic.

Nancy: You've always got an excuse. I can't handle this. I don't want to date you anymore.

John: That seems extreme.

Nancy: You obviously don't care enough about me to meet me on time.

John: But it wasn't my fault!

2) Sarah wants to go to her friend's party but her parents won't let her. Her grades are bad, and they want her to study. Sarah is really angry with them. She decides to sneak out.

3) Two thieves are going to rob a bank. They forgot their masks and they are trying to figure out what to do about it. Unfortunately they're not very smart, so their ideas aren't great. They get arrested.