Antigone Prologue: Foil Character and Appeals
HOW TO BEST USE THIS RESOURCE

We appreciate your purchase of this “TOP Writing Academy” product. Use the guidelines below to maximize the effectiveness of this resource in the classroom.

INCLUDED WITH THIS PACKET

- Terms of Use
- PPT Lecture
- Graphic Organizers
- Student Exercises
- CCSS Alignment
- Student Notes
- Blooms Taxonomy Questions

TEACHER’S GUIDE

**Direct Instruction**

Use the PPT Lecture and student Notes to lecture and discuss the elements of narrative characterization and rhetoric. Have students fill in the chart as they listen to the foil character video.

[https://www.youtube.com/watch?v=4gQ_ti1r4gU](https://www.youtube.com/watch?v=4gQ_ti1r4gU)

**Guided Practice**

Use the PPT and Student Note Sheet to facilitate student exercises.

1. Compare and Contrast Antigone and Ismene using STEAL WHEEL Charts and Guided Questions/Charts for comparison
2. Have students fill in the charts and answer questions regarding the split picture portrait of Ismene and Antigone
3. Hypothetical Interview exercise (have them create the interview answers in groups of 2-3)
4. Have students fill in the Rhetorical Situation Chart for Antigone Prologue
5. Rhetorical Analysis of each quotation from the Prologue.

**Independent Practice**

Use the prompts to evaluate student understanding of:

1. Sophocles use of characterization and foil character
2. The rhetorical situation in the Prologue
3. Antigone’s use of rhetorical appeals for persuasion.

Contact us at topwritingacademy@gmail.com with any questions you may have.

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<table>
<thead>
<tr>
<th>CCSS Standards Alignment</th>
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<tbody>
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<td><strong>Direct Instruction</strong></td>
</tr>
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</table>
| CCSS.ELA-LITERACY.RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.  
CCSS.ELA-LITERACY.RL.9-10.7: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment |
| CCSS.ELA-LITERACY.RI.9-10.6  
Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose. |
| **Guided Practice Exercises** |
| CCSS.ELA-LITERACY.RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.  
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| CCSS.ELA-LITERACY.RI.9-10.6  
Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose. |
| **Independent Practice**   |
| CCSS.ELA-LITERACY.W.9-10.2.A  
Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.  
CCSS.ELA-LITERACY.W.9-10.2.B  
Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.  
CCSS.ELA-LITERACY.W.9-10.2.C  
Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.  
CCSS.ELA-LITERACY.W.9-10.2.D  
Use precise language and domain-specific vocabulary to manage the complexity of the topic.  
CCSS.ELA-LITERACY.W.9-10.2.E  
Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  
CCSS.ELA-LITERACY.W.9-10.2.F  
Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). |
**Types of Literary Characters**

<table>
<thead>
<tr>
<th>Character Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PROTAGONIST</strong></td>
<td>The main character of a narrative, the character that engages the primary conflict, often the hero of the story.</td>
</tr>
<tr>
<td><strong>ANTAGONIST</strong></td>
<td>The character or element within a narrative that stands against the protagonist, often considered the villain of the story, often represents the opposition in the primary conflict of the narrative.</td>
</tr>
<tr>
<td><strong>ANTI-HERO</strong></td>
<td>A major character, usually the protagonist, who lacks nobility and is not typically admired. Though they are not heroic, they are the center of the story and must overcome conflicts to meet their goal.</td>
</tr>
<tr>
<td><strong>ROUND CHARACTER</strong></td>
<td>A complex character that possesses many diverse traits.</td>
</tr>
<tr>
<td><strong>FLAT CHARACTER</strong></td>
<td>A simple character that exhibits a one dimensional personality.</td>
</tr>
<tr>
<td><strong>DYNAMIC CHARACTER</strong></td>
<td>A character that undergoes significant change over the course of the narrative.</td>
</tr>
<tr>
<td><strong>STATIC CHARACTER</strong></td>
<td>A character that remains the same over the course of the narrative.</td>
</tr>
<tr>
<td><strong>FOIL CHARACTER</strong></td>
<td>A character that stands in sharp contrast to another character (usually the protagonist) to emphasize certain traits in the protagonist.</td>
</tr>
</tbody>
</table>

Authors develop these characters through what’s called: **“Narrative Characterization”**: The methods an author uses to develop their characters.
Narrative Characterization

**DIRECT CHARACTERIZATION:** When the author TELLS the audience what the personality of the character is.

**INDIRECT CHARACTERIZATION:** When the author SHOWS attributes that reveal the personality of the character.

**STEAL WHEEL**

**SPEECH:** What does the character say? How do they speak? What is revealed in dialogue?

**THOUGHTS/EMOTIONS:** What is revealed by their personal thoughts? What do they think of others, circumstances, and events surrounding them?

**EFFECT ON OTHERS:** How do others react to the character? What impact does the character have on others?

**ACTIONS:** What does the character do? How do they behave? What are the consequences of their actions?

**LOOKS:** What are their distinguishing characteristics? How do they dress?

**FOIL CHARACTER LISTENING EXERCISE**

<table>
<thead>
<tr>
<th>3 THINGS I LEARNED</th>
<th>3 QUESTIONS I HAVE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>
Antigone

Prologue

Characterization Foil
Characters

CCSS.ELA-LITERACY.RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Indirect Characterization Exercise
As we read, use the two “STEAL” WHEEL diagrams below to analyze the personalities of Antigone and Ismene within the prologue. Record in each space what you learn about each character within each category.

Antigone

<table>
<thead>
<tr>
<th>Speech</th>
<th>Thoughts</th>
<th>Looks</th>
<th>Actions</th>
<th>Effect on others</th>
</tr>
</thead>
</table>

Ismene

<table>
<thead>
<tr>
<th>Speech</th>
<th>Thoughts</th>
<th>Looks</th>
<th>Actions</th>
<th>Effect on others</th>
</tr>
</thead>
</table>

Describe Antigone’s Personality in 2-3 Sentences

_____________________________________________________________________________________________________
_____________________________________________________________________________________________________
_____________________________________________________________________________________________________

Describe Ismene’s Personality in 2-3 Sentences

_____________________________________________________________________________________________________
_____________________________________________________________________________________________________
_____________________________________________________________________________________________________

Chart the similarities and differences between Antigone and Ismene as revealed in the Prologue

<table>
<thead>
<tr>
<th>Antigone Differences</th>
<th>Similarities</th>
<th>Ismene Differences</th>
</tr>
</thead>
</table>
Antigone
Prologue

Characterization Foil Characters

CCSS.ELA-LITERACY.RL.9-10.7: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment

Indirect Characterization Exercise
Look at the picture below and compare it to what you have learned from the Prologue. Which side do you believe is meant to represent Antigone and which represents Ismene? Record the details from the picture that point to each character

<table>
<thead>
<tr>
<th>Character:</th>
<th>Picture Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ismene</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Character:</th>
<th>Picture Details</th>
</tr>
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<tbody>
<tr>
<td>Antigone</td>
<td></td>
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FOIL CHARACTER ANALYSIS
What specific characteristics does the use of Ismene as a foil character highlight or emphasize about the character Antigone? How does this reflect the personality of a Greek Tragic Hero?

How does the interaction of foil characters in the prologue impact the reader’s opinions or feelings toward Antigone?
Antigone & Ismene Interview Exercise

Use the template below to create a hypothetical interview of Antigone and Ismene. Use what you have learned from your character analysis to anticipate and portray their possible answers to our essential questions for quarter one.

What does it mean to be an individual in society?

<table>
<thead>
<tr>
<th>Antigone</th>
<th>Ismene</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

What is more important-- belonging to a group or being an individual?

<table>
<thead>
<tr>
<th>Antigone</th>
<th>Ismene</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
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What is the responsibility of the individual?

<table>
<thead>
<tr>
<th>Antigone</th>
<th>Ismene</th>
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Which takes precedence- the rights of the individual or one's responsibility toward society?

<table>
<thead>
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CCSS.ELA-LITERACY.RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Rhetoric: The effective use of language to achieve a designed purpose

What kind of purpose are we talking about?

Explain/Inform: to objectively give instructions, compare/contrast, share cause and effects, inform about new information

Descriptive: use figurative and sensory language to paint a picture in one’s mind

Narrative: sharing personal or fictional anecdotes and/or stories with a plot.

Persuasive/Influence: using a variety of appeals to influence another to accept/join your position or point of view on an issue.

Rhetorical Situation: All use of language exist within a “Rhetorical Situation” (the situation in which purposeful language is used). The components, or working pieces of this situation, are illustrated in the “Rhetorical Triangle” and can be outlined by the acrostic “S.O.A.P.S.”

Speaker: the voice, viewpoint, values, and tone brought to the text by author.

Occasion/Context: the broad and immediate circumstances that prompted the writing of the text.

Audience: the values and needs of the person or group addressed by text.

Purpose: the specific goal of the text or intended impact on the audience.

Subject: the broad and specific topic addressed within the text.

Rhetorical Triangle

RHETORICAL SITUATION
Use the chart below to outline the rhetorical situation that exists in this section of the play

SPEAKER
Who is the primary speaker in the prologue? What is revealed about their values and motivations?

OCCASION/CONTEXT
What are the immediate circumstances motivating the speaker’s purpose?

OCCASION/CONTEXT
What are the larger circumstances motivating the speaker’s purpose?

PURPOSE
What is the speaker’s general purpose? What specific impact do they want to have on the audience?

AUDIENCE
Who is the audience in the prologue? What is revealed about their values & motivations?

SUBJECT/TOPIC
What is the primary subject they discuss in this scene?
An analysis of the rhetorical situation reveals that Antigone is attempting to persuade her audience, Ismene, to join her in breaking Creon’s law by helping her bury their brother Polyneices. Examine the passages below to determine what type of rhetorical appeals/techniques she employs in the conversation.

**Ethos**  
Appeal to credibility, character and ethics

**Pathos**  
Appeal to emotions

**Logos**  
Appeal to logic and reason

ANTIGONE:
Creon buried our brother Eteoclês  
With military honors, gave him a soldier’s funeral,  
And it was right that he should; but Polyneicês,  
They fought as bravely and died as miserably, --  
They say that Creon has sworn  
No one shall bury him, no one mourn for him,  
But this body must lie in the fields, a sweet treasure  
For carrion birds to find as they search for food.  
That is what they say, and our good Creon is coming here  
To announce it publicly; and the penalty ---  
Stoning to death in the public square.  
There it is,  
And now you can prove what you are:  
A true sister, or a traitor to your family.

ANTIGONE:  
If that is what you think,  
I should not want you, even if you asked to come.  
You have made your choice, you can be what you want to be.  
But I will bury him; and if I must die,  
I say that this crime is holy: I shall lie down  
With him in death, and I shall be as dear  
To him as he to me.  
It is the dead  
Not the living, who make the longest demands:  
We die for ever…  
You may do as you like  
Since apparently the laws of the god mean nothing to you.  
ISMENE:  
They mean a great deal to me, but I have no strength  
To break laws that were made for the public good.  
ANTIGONE:  
That must be your excuse, I suppose. But as for me,  
I will bury the brother I love.  
ISMENE:  
Antigone,  
I am so afraid for you!  
ANTIGONE:  
You need not be:  
You have yourself to consider, after all.
An analysis of the rhetorical situation reveals that Antigone is attempting to persuade her audience, Ismene, to join her in breaking Creon’s law by helping her bury their brother Polyneices. Examine the passages below to determine what type of rhetorical appeals/techniques she employs in the conversation.

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</tr>
</thead>
</table>

**ISMENE:**
But no one must hear of this, you must tell no one!
I will keep it a secret, I promise!

**ANTIGONE:**
Oh tell it! Tell everyone
Think how they’ll hate you when it all comes out
If they learn that you knew about it all the time!

**ISMENE:**
But can you do it? I say that you cannot.

**ANTIGONE:**
Very well: when my strength gives out, I shall do no more.

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**ISMENE:**
Impossible things should not be tried at all.

**ANTIGONE:**
Go away, Ismene.
I shall be hating you soon, and the dead will too,
For your words are hateful. Leave me my foolish plan:
I am not afraid of the danger; if it means death, 80
It will not be the worst of deaths —death without honor.
Explain how Sophocles used indirect characterization and Ismene as a foil character to emphasize specific characteristics within Antigone and set her up as a Tragic Hero.
Describe in details the elements of the rhetorical situation that is present within the Prologue of Antigone.
Explain how Antigone uses rhetorical appeals in her attempt to persuade Ismene to join her in breaking the law and burying Polyneices.