English 10A V2 — Justice, Conscience and the Law

STUDENT WORKBOOK · UNIT 1 · WEEKS 1-4

Law and Conscience — Antigone

Anchor text: Sophocles, Antigone (c. 441 BCE), translated by R. C. Jebb (1891), read complete across nine close-reading and craft-skill lessons

Full-length work: Antigone — Sophocles (trans. R. C. Jebb), unabridged tragedy

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 1.1** — Structure map of the play with the function of each part explained (workbook p. 9)
2. **Lesson 1.2** — Irony-and-foreshadowing chart with two cited passages (workbook p. 10)
3. **Lesson 1.3** — Sentence-combining set modeled on the play's paired speeches (workbook p. 11)
4. **Lesson 1.4** — Two-column chart of Antigone's and Creon's claims, each cited, plus a paragraph on Ismene's reversal (workbook p. 12)
5. **Lesson 1.5** — Recorded 90-second claim plus two replies that build on or challenge a classmate (workbook p. 13)
6. **Lesson 1.6** — Annotated exchange between Haemon and Creon with a paragraph on the ode's placement (workbook p. 14)
7. **Lesson 1.7** — Stage 1 organizer: thesis, topic sentences and five embedded quotations (workbook p. 15)
8. **Lesson 1.8** — A timeline of this stretch's four parts with one quotation and one sentence on function for each (workbook p. 16)
9. **Lesson 1.9** — Three-stage essay plus a 90-second recorded defense (workbook pp. 17–19)

How to use this workbook

1. Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
2. The organizer pages are your **drafting space**. Anything scored is submitted online, in the lesson's own submit box: type or paste your answer from the page, and keep the paper page as your working copy. Page 15 is the Stage 1 organizer. Page 18 is the peer review sheet for Stage 2 — copy it once for each classmate you review (two are required). The course will not open the final draft until Stages 1 and 2 are submitted.
3. Write in it. Cross things out. A clean workbook at the end of a unit usually means the thinking happened somewhere else, or not at all.

Antigone, Sophocles (c. 441 BCE), translated by R. C. Jebb (first published 1888; text of the 1917 edition), public domain. Cite by line number and name the translator in the Works Cited. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Solutions.

Unit 1 at a glance

#	Lesson	You produce	Workbook page	Standards
1.1	**The Shape of Tragedy — How Antigone Is Built** Anchor Text & Close Reading	Structure map of the play with the function of each part explained	p. 9	RL.9-10.5, RL.9-10.1, L.9-10.4.a, L.9-10.4.b
1.2	**Dramatic Irony and the Chorus's Warning: Episode 1 & the First Stasimon** Anchor Text & Close Reading	Irony-and-foreshadowing chart with two cited passages	p. 10	RL.9-10.3, RL.9-10.1, RL.9-10.5, L.9-10.4.a
1.3	**Language Lab — The Balanced Sentence: Semicolons, Colons and Antithesis** Rhetoric & Language Lab	Sentence-combining set modeled on the play's paired speeches	p. 11	L.9-10.2.a, L.9-10.1, L.9-10.1.b, W.9-10.4
1.4	**Two Laws Meet: Episode 2 & the Second Stasimon** Anchor Text & Close Reading	Two-column chart of Antigone's and Creon's claims, each cited, plus a paragraph on Ismene's reversal	p. 12	RL.9-10.1, RL.9-10.3, RL.9-10.2, L.9-10.4.a
1.5	**Seminar — Antigone or Creon: Whose Claim Is Stronger?** Socratic Dialogue & Listening Lab	Recorded 90-second claim plus two replies that build on or challenge a classmate	p. 13	SL.9-10.1, RL.9-10.3, SL.9-10.1.c, RL.9-10.1
1.6	**Haemon's Confrontation: Episode 3 & the Third Stasimon** Anchor Text & Close Reading	Annotated exchange between Haemon and Creon with a paragraph on the ode's placement	p. 14	RL.9-10.3, RL.9-10.1, RL.9-10.2, L.9-10.4.a
1.7	**Writing Workshop — From Opinion to Arguable Thesis** Recursive Writing Workshop	Stage 1 organizer: thesis, topic sentences and five embedded quotations	p. 15	W.9-10.5, W.9-10.2.b, L.9-10.3.a, W.9-10.9.a
1.8	**Lament and Reversal: Episode 4 through the Fifth Stasimon** Anchor Text & Close Reading	A timeline of this stretch's four parts with one quotation and one sentence on function for each	p. 16	RL.9-10.5, RL.9-10.3, RL.9-10.1, L.9-10.4.a
1.9	**Key Assignment — Tragic Structure Analytical Essay** Culminating Unit Assessment	Three-stage essay plus a 90-second recorded defense	pp. 17–19	W.9-10.2, RL.9-10.2, RL.9-10.3, W.9-10.4, W.9-10.9.a, SL.9-10.4

The key assignment

Tragic Structure Analytical Essay, 900-1,100 words.

Unit 1 reading schedule

> One row per lesson. Tick each row when you have finished the reading, not when you have started it.

Lesson	Read	Bring to the lesson	Done
1.1	Prologue and Parodos (lines 1-154)	Your structure map, prologue and parodos rows filled; predictions for the rest	
1.2	First Episode and First Stasimon (lines 155-375)	Creon's two lists; the irony-and-foreshadowing chart	
1.3	No new reading; quotations drawn from lines 1-375	Your six combined sentences	
1.4	Second Episode and Second Stasimon (lines 376-625)	The argument map — Antigone before Creon	
1.5	No new reading; seminar claim drawn from lines 1-625	Your seminar claim and two replies	
1.6	Third Episode and Third Stasimon (lines 626-800)	The Haemon exchange chart and ode-placement paragraph	
1.7	No new reading; the organizer draws on lines 1-800	Your Stage 1 thesis organizer	
1.8	Fourth Episode through the Fifth Stasimon (lines 801-1154)	Your before-and-after chart	
1.9	Exodos (lines 1155-1353), then re-read for the essay	Your essay planner and rough draft	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 7. A definition you wrote from the way a word was used is one you will still have in June; a definition you copied is not.

Term	Lesson	In my own words
prologue	1.1	
chorus	1.1	
peripeteia	1.1	
anagnorisis	1.1	
edict	1.1	
dramatic irony	1.2	
stasimon	1.2	
foreshadowing	1.2	
hubris	1.2	
antithesis	1.3	
independent clause	1.3	
comma splice	1.3	
conjunctive adverb	1.3	
parallel structure	1.3	
unwritten law	1.4	

Vocabulary in context (continued)

Term	Lesson	In my own words
civic law	1.4	
reversal (character)	1.4	
fate	1.4	
claim	1.5	
civil disobedience	1.5	
character development	1.5	
counter-evidence	1.5	
Hegel's reading	1.5	
foil	1.6	
dramatic midpoint	1.6	
ode	1.6	
analytical thesis	1.7	
topic sentence	1.7	
embedded quotation	1.7	
MLA	1.7	

Vocabulary in context (continued)

Term	Lesson	In my own words
line citation	1.7	
lament	1.8	
kommos	1.8	
reversal (peripeteia)	1.8	
dramatic compression	1.8	

The definitions, for checking afterwards

> Check these only after your own column is full. Where you disagree with the definition, work out which of you the text supports — that disagreement is worth more than the definition.

prologue `1.1` — The opening scene of a Greek tragedy, which sets up the conflict.

chorus `1.1` — A group of performers who comment on the action in songs called odes.

peripeteia `1.1` — A reversal of fortune.

anagnorisis `1.1` — A moment of recognition or discovery, often too late.

edict `1.1` — An official order issued by an authority.

dramatic irony `1.2` — A gap between what the audience knows and what a character on stage knows.

stasimon `1.2` — A choral ode sung between episodes, commenting on the action.

foreshadowing `1.2` — An early hint of something that becomes significant later.

hubris `1.2` — Excessive pride or self-assertion that invites downfall — a trait the first ode warns against.

antithesis `1.3` — Contrasting ideas placed in balanced, parallel form.

independent clause `1.3` — A group of words with a subject and verb that can stand as a sentence.

comma splice `1.3` — Two independent clauses joined only by a comma — an error.

conjunctive adverb `1.3` — A word such as however or therefore that links clauses and names their relationship.

parallel structure `1.3` — Using the same grammatical form for items in a series or pair.

unwritten law `1.4` — A moral or religious obligation Antigone claims predates and outranks any ruler's decree.

civic law `1.4` — Law enacted and enforced by the state — Creon's edict.

reversal (character) `1.4` — A change in a character's stated position, as with Ismene's attempt to share Antigone's guilt.

fate `1.4` — In Greek tragedy, a destiny often tied to a family's inherited curse, as with the house of Oedipus.

The definitions (continued)

claim 1.5 — A position that can be argued with evidence.

civil disobedience 1.5 — Open, principled refusal to obey a law, accepting the penalty.

character development 1.5 — How a character changes, or refuses to change, over a work.

counter-evidence 1.5 — A passage that complicates or challenges one's own reading.

Hegel's reading 1.5 — The interpretation that Antigone dramatises a collision between two legitimate claims.

foil 1.6 — A character whose values or choices contrast with and illuminate another's — Haemon's reasoned appeal against Creon's rigidity.

dramatic midpoint 1.6 — The scene at or near a play's structural center, often the last chance for reversal before events become irreversible.

ode 1.6 — Here, the choral song that follows and reframes the scene it comments on.

analytical thesis 1.7 — An arguable claim about how a text works and to what effect.

topic sentence 1.7 — The first sentence of a paragraph, stating the step in the argument that the paragraph develops.

embedded quotation 1.7 — A quotation built grammatically into the writer's own sentence.

MLA 1.7 — The Modern Language Association citation style used in this course.

line citation 1.7 — Citing a play or poem by line numbers rather than page numbers.

lament 1.8 — A formal expression of grief, often sung or chanted, as in Antigone's kommos before the tomb.

kommos 1.8 — A lament exchanged between a character and the chorus in Greek tragedy.

reversal (peripeteia) 1.8 — The precise moment a character's course of action turns against what they had intended, here Creon's decision to yield.

dramatic compression 1.8 — Condensing several structural beats into one continuous stretch to build unrelenting momentum.

Structure map — the whole play, in order

Lesson 1.1 — The Shape of Tragedy — How Antigone Is Built · RL.9-10.5, RL.9-10.1, L.9-10.4.a, L.9-10.4.b

In tragedy the order in which you learn things is the argument. List every part in order: Prologue, Parodos, Episodes 1-5, Stasima 1-5, Exodos. Fill the prologue and parodos rows completely today; for every other row write a one-line prediction, then check and revise it as you read in later lessons.

Part	Greek lines	What it adds — or my prediction	One quotation (line)

THE REVERSAL (PERIPETEIA) — WHERE IT FALLS

THE RECOGNITION (ANAGNORISIS) — WHERE IT FALLS

WHY MIGHT SOPHOCLES SEPARATE THE REVERSAL FROM THE RECOGNITION?

Creon's two lists — dramatic irony and the chorus's warning

Lesson 1.2 — Dramatic Irony and the Chorus's Warning: Episode 1 & the First Stasimon · RL.9-10.3, RL.9-10.1, RL.9-10.5, L.9-10.4.a

As you read the first episode, keep two lists: what Creon explains about his own motives, and what his words or actions suggest that he never names. Then turn to the ode "Wonders are many" and ask whom its final stanza judges.

Creon explains his own motive (quoted, line)	The motive, in my words

What his words or actions suggest (quoted, line)	The motive he does not name

THE GUARD'S MOST SELF-PROTECTIVE LINE (QUOTED)

WHOM DOES THE ODE'S FINAL STANZA FIT BEST AT THIS POINT IN THE PLAY: THE UNKNOWN BURIER, CREON, OR BOTH?

One quotation from Creon's first speech or the Guard's report, one from the ode, and explain each.

WHY DID SOPHOCLES PLACE THIS ODE BETWEEN THE REPORT OF THE BURIAL AND THE SCENE THAT FOLLOWS IT?

Balanced sentences — semicolon, conjunctive adverb, colon

Lesson 1.3 — Language Lab — The Balanced Sentence: Semicolons, Colons and Antithesis · L.9-10.2.a, L.9-10.1, L.9-10.1.b, W.9-10.4

Combine six sentence pairs from the play. Rows 1-2: a semicolon. Rows 3-4: a semicolon and a conjunctive adverb. Rows 5-6: a colon. Then name the relationship your punctuation shows: contrast, consequence, addition, concession, explanation.

Pair from the play	My combined sentence	Relationship shown

ERROR HUNT — CHECK EVERY SENTENCE ABOVE

- ☐ No semicolon before a dependent clause
- ☐ Every colon follows a complete clause
- ☐ Every conjunctive adverb follows a semicolon and takes a comma — no comma splices
- ☐ The adverb names the right relationship: *however* contrast, *therefore* consequence, *moreover* addition, *nevertheless* concession

MY OWN ANTITHETICAL SENTENCE ABOUT ANTIGONE AND CREON, IN PARALLEL FORM

Argument map — two laws meet

Lesson 1.4 — Two Laws Meet: Episode 2 & the Second Stasimon · RL.9-10.1, RL.9-10.3, RL.9-10.2, L.9-10.4.a

Antigone's speech before Creon makes three moves: authority, the ranking of the laws, and the weighing of costs. Map each move against Creon's reply. Then weigh Ismene's reversal as evidence of its own.

Her move	Antigone's words (quoted, line)	Creon's answer or image (quoted, line)

WHAT EACH ONE FEARS — AND WHAT THE RAPID EXCHANGE OF SINGLE LINES DOES TO THE CONFLICT

ISMENE'S OFFER TO SHARE THE BLAME (QUOTED)

ANTIGONE REFUSES ISMENE'S OFFER. IS THAT REFUSAL EVIDENCE OF HER STRENGTH, HER HARSHNESS, OR BOTH? QUOTE AT LEAST ONE LINE TO SUPPORT YOUR ANSWER.

Seminar prep — whose claim is stronger?

Lesson 1.5 — Seminar — Antigone or Creon: Whose Claim Is Stronger? · SL.9-10.1, RL.9-10.3, SL.9-10.1.c, RL.9-10.1

Take both sides seriously before you choose one. Every claim is about the text: a feeling is not an argument. Use change over time as evidence, now that you have read through Haemon's scene in Lesson 1.6 ahead of this seminar — or, if your class sequences the seminar first, revisit this page once you have.

Character	Early (quoted, line)	Middle (quoted, line)	What has changed — or refused to

MY CLAIM: WHO HAS THE STRONGER CLAIM, AND WHY

Quotation (line)	Supports or complicates my claim?	What it proves

A QUESTION I GENUINELY WANT A CLASSMATE TO ANSWER

Classmate	Their point, restated in a sentence they would accept	I build on it or challenge it because...

Haemon confronts Creon — the one challenger with real standing

Lesson 1.6 — Haemon's Confrontation: Episode 3 & the Third Stasimon · RL.9-10.3, RL.9-10.1, RL.9-10.2, L.9-10.4.a

Haemon is the first person to reach Creon from a position of real trust. Track how his tone moves from careful counsel to open warning, and ask what the ode on love does once he has left.

Haemon's move (quoted, line)	Creon's reply (quoted, line)	Careful / testing / rupture

HAEMON'S STATEMENT OF THE PLAY'S SECOND GREAT PRINCIPLE, ABOUT WHO A CITY BELONGS TO (QUOTED)

WHY DOES SOPHOCLES PLACE THE HARDEST CHALLENGE TO CREON AT ROUGHLY THE PLAY'S MIDPOINT, RATHER THAN EARLIER OR LATER?

WHAT DOES THE THIRD STASIMON'S ODE ON LOVE'S POWER ADD, PLACED DIRECTLY AFTER THIS RUPTURE?

Stage 1 — thesis, topic sentences and five embedded quotations

Lesson 1.7 — Writing Workshop — From Opinion to Arguable Thesis · `W.9-10.5, W.9-10.2.b, L.9-10.3.a, W.9-10.9.a`

This page is **submitted and scored**. Move Sophocles into the subject position: an arguable thesis names a choice, where it falls, and its effect. "Antigone was right" is an opinion about a character, not an argument about a play. Take one sentence through the three steps: opinion, author as subject, arguable thesis.

Step	My sentence	Problem or gain

THESIS — SOPHOCLES IS THE SUBJECT; THE STRUCTURAL CHOICE AND ITS EFFECT ARE NAMED

Could a thoughtful classmate disagree using the same play? If not, sharpen it.

THREE TOPIC SENTENCES THAT ADVANCE THE ARGUMENT, NOT INTRODUCE A TOPIC

Embedded quotation — introduce, quote, analyze	Lines	Part of the play	Complicates?

Before and after — what Antigone holds on to, what Creon lets go

Lesson 1.8 — Lament and Reversal: Episode 4 through the Fifth Stasimon · RL.9-10.5, RL.9-10.3, RL.9-10.1, L.9-10.4.a

Read this stretch as one unbroken movement, from Antigone's lament to Creon's reversal. Three lines from her farewell (the kommos); three from the Teiresias scene and Creon's own words of surrender.

What Antigone holds on to as she leaves (quoted, line)	What Creon lets go of (quoted, line)

WHAT THE FOURTH STASIMON'S MYTHIC COMPARISONS (DANAE AND OTHERS) ADD BETWEEN THE LAMENT AND TEIRESIAS'S ARRIVAL

CREON'S OWN WORDS OF SURRENDER ('TIS HARD TO YIELD…'): DOES HIS LANGUAGE SHOW A CHANGE OF BELIEF, OR ONLY A CHOICE BETWEEN TWO COSTS? QUOTE TO SUPPORT YOUR ANSWER.

WHY DOES THE FIFTH STASIMON'S HYMN OF HOPE FALL EXACTLY WHERE IT DOES, JUST BEFORE THE EXODOS?

Essay planner — one structural element, followed through the whole play

Lesson 1.9 — Key Assignment — Tragic Structure Analytical Essay · `W.9-10.2, RL.9-10.2, RL.9-10.3, W.9-10.4, W.9-10.9.a, SL.9-10.4`

One element explored in depth beats a survey of all of them. Treat Antigone and Creon as characters Sophocles built, not people you are judging. Now that you have read the Exodos, ground your conclusion in the play's complete arc.

MY ELEMENT: THE ODES, THE ORDER OF EPISODES, THE TIMING OF THE REVERSAL, HAEMON'S SCENE, THE OFFSTAGE DEATHS, OR CREON'S ENDING

THESIS — THE STRUCTURAL CHOICE, ITS EFFECT ON THE AUDIENCE'S JUDGMENT, AND THE THEME IT REVEALS

Paragraph	Topic sentence that advances	Evidence (lines)	Done

THE PASSAGE THAT MOST COMPLICATES MY READING — AND WHY MY READING SURVIVES IT, OR HOW I REFINE THE THESIS

BEFORE I SUBMIT

- [ ] At least five embedded quotations from across the play, cited by line
- [ ] My semicolons and colons do argumentative work (Lesson 1.3)
- [ ] The Works Cited names the translator: Sophocles. *Antigone*. Translated by R. C. Jebb, Cambridge UP, 1917.
- [ ] 900-1,100 words, and I counted
- [ ] The conclusion says what the play makes visible that a summary would miss

90-SECOND DEFENSE: MY THESIS, THE PASSAGE THAT MOST CHALLENGED IT, AND WHAT I DID WITH THAT CHALLENGE

Peer review sheet

Lesson 1.9 · Stage 2 of the key assignment

Use one copy of this sheet for each of the two classmates you review. Use it on a classmate's rough draft. You are reviewing against the criteria the final essay is scored on — not against your own taste. Every comment must point at a sentence.

DRAFT WRITER / REVIEWER

Criterion	Where I see it working (quote the sentence)	One specific change that would improve it
Thesis (W.9-10.2)		
Theme and character (RL.9-10.2, RL.9-10.3)		
Evidence (RL.9-10.1, W.9-10.9.a)		
Counter-evidence		
Conventions (L.9-10.2.a, L.9-10.3.a)		
Defense (SL.9-10.4)		

THE SINGLE MOST USEFUL CHANGE THIS WRITER COULD MAKE

One. Not five — a reviewer who names five names none.

> **Draft writer:** you will submit a revision note naming one specific change you made and the comment that caused it. Disagreeing with your reviewer is allowed; ignoring them without a reason is not.

MY REVISION NOTE

How this unit's essay is scored

Lesson 1.9

> These are the criteria your teacher scores, at the **proficient** level (the lesson holds the full four-level rubric). Score yourself in the middle column before you submit; the gap between your column and theirs is the most useful feedback in the unit.

Criterion	What proficient looks like	Me	Teacher
Thesis (W.9-10.2)	Arguable; Sophocles is the subject; names a structural choice and its effect; holds across the essay.		
Theme and character (RL.9-10.2, RL.9-10.3)	Structure connected to a theme; characters analyzed as constructions.		
Evidence (RL.9-10.1, W.9-10.9.a)	Five or more embedded quotations from across the play, each analyzed.		
Counter-evidence	The most complicating passage engaged and answered.		
Conventions (L.9-10.2.a, L.9-10.3.a)	Semicolons and colons do argumentative work; MLA citation of a translated play correct.		
Defense (SL.9-10.4)	Thesis, challenge and response delivered clearly.		

Submission stages

1. **Stage 1 — Organizer.** Thesis, advancing topic sentences, five quotations with line numbers (from Lesson 1.7).
2. **Stage 2 — Peer-reviewed draft.** A partner tests arguability and the handling of the complicating passage; submit a revision note naming one change and the feedback behind it.
3. **Stage 3 — Final essay.** 900-1,100 words, MLA, Works Cited naming the translator.
4. **Stage 4 — 90-second recorded defense.** A scheduled live defense is an equal-credit alternative.

Revision log

> One line per change: *what I changed, and why.* "Fixed grammar" is not a change; "cut the first paragraph because the essay actually started in the second" is.

Draft	What I changed	Why — and what made me see it