RLP English 10A — 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 (1888; text of the 1917 edition), read complete

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 whole play, begun with the prologue and parodos and completed across the unit (workbook p. 9)
2. **Lesson 1.2** — Two lists of Creon's motives (his own words and others') and a paragraph on whom the ode judges, plus a five-item formative check (workbook p. 10)
3. **Lesson 1.3** — Sentence-combining set modeled on the play's paired speeches (workbook p. 11)
4. **Lesson 1.4** — An argument map of the two speeches, a staging comparison paragraph, and a five-item formative check (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** — Stage 1 organizer: thesis, topic sentences and five embedded quotations (workbook p. 14)
7. **Lesson 1.7** — A before-and-after quotation chart, a staging comparison paragraph, and a five-item formative check (workbook p. 15)
8. **Lesson 1.8** — Three-stage essay plus a 90-second recorded defense (workbook pp. 16–18)

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 14 is the Stage 1 organizer. Page 17 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 Systems.

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 whole play, begun with the prologue and parodos and completed across the unit	p. 9	9-10.RL.2.A, 9-10.RL.1.A, 9-10.RL.1.B, 9-10.RI.1.B
1.2	**Creon's Edict and "Wonders Are Many": The First Episode and First Stasimon** Anchor Text & Close Reading	Two lists of Creon's motives (his own words and others') and a paragraph on whom the ode judges, plus a five-item formative check	p. 10	9-10.RL.1.D, 9-10.RL.2.D, 9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.1.A, 9-10.RL.3.D
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	9-10.W.3.A.c, 9-10.W.2.A
1.4	**Antigone Before Creon: The Second Episode** Anchor Text & Close Reading	An argument map of the two speeches, a staging comparison paragraph, and a five-item formative check	p. 12	9-10.RL.2.D, 9-10.RL.1.A, 9-10.RL.3.A, 9-10.RL.1.C, 9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.3.D
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	9-10.SL.1.A, 9-10.RL.2.D, 9-10.SL.1.B, 9-10.RL.1.A
1.6	**Writing Workshop — From Opinion to Arguable Thesis** Recursive Writing Workshop	Stage 1 organizer: thesis, topic sentences and five embedded quotations	p. 14	9-10.W.3.A, 9-10.W.2.A, 9-10.W.3.A.b, 9-10.RL.1.A
1.7	**Antigone's Last Journey and Teiresias's Warning** Anchor Text & Close Reading	A before-and-after quotation chart, a staging comparison paragraph, and a five-item formative check	p. 15	9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.3.A, 9-10.RL.1.C, 9-10.RL.1.A, 9-10.RL.3.D
1.8	**Key Assignment — Tragic Structure Analytical Essay** Culminating Unit Assessment	Three-stage essay plus a 90-second recorded defense	pp. 16–18	9-10.W.2.A, 9-10.RL.1.D, 9-10.RL.2.D, 9-10.RL.1.A, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C

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	Prologue and Parodos (lines 1-161); First Episode and First Stasimon (lines 162-375) (Lessons 1.1-1.2)	Your structure map begun (prologue and parodos rows filled, predictions for the rest); Creon's two lists	
2	Reread lines 1-375; Second Episode and Second Stasimon (lines 376-625) (Lessons 1.3-1.4)	Your six combined sentences; the argument map and staging comparison for the second episode	
3	Third Episode and Third Stasimon (lines 626-800); reread lines 1-800 (Lessons 1.5-1.6)	Your seminar claim and two replies; your Stage 1 thesis organizer	
4	Fourth Episode to Fifth Episode (lines 801-1114); Fifth Stasimon and Exodos (lines 1115-1353) (Lessons 1.7-1.8)	Your before-and-after chart; the completed structure map; your essay planner	

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	
edict	1.2	
ship of state	1.2	
dramatic irony	1.2	
strophe and antistrophe	1.2	
deina	1.2	
antithesis	1.3	
independent clause	1.3	
comma splice	1.3	
conjunctive adverb	1.3	
parallel structure	1.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
stichomythia	1.4	
unwritten laws	1.4	
simile	1.4	
report	1.4	
three-actor convention	1.4	
claim	1.5	
civil disobedience	1.5	
character development	1.5	
counter-evidence	1.5	
Hegel's reading	1.5	
analytical thesis	1.6	
topic sentence	1.6	
embedded quotation	1.6	
MLA	1.6	
line citation	1.6	

Vocabulary in context (continued)

Term	Lesson	In my own words
kommos	1.7	
Niobe	1.7	
augury	1.7	
pollution	1.7	
peripeteia	1.7	

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.

edict 1.2 — An official public order issued by a ruler; Creon's forbids anyone to bury or mourn Polyneices.

ship of state 1.2 — An ancient metaphor that pictures the city as a ship and its ruler as the one who steers it.

dramatic irony 1.2 — When the audience understands the meaning of a character's words better than the character does.

strophe and antistrophe 1.2 — Paired stanzas of a choral ode in the same meter; the antistrophe answers the strophe.

deina 1.2 — The Greek word behind Jebb's "wonders"; it means both wonderful and terrible.

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.

stichomythia 1.4 — Rapid dialogue in which speakers trade single lines, often picking up and twisting each other's words.

unwritten laws 1.4 — Antigone's term for duties she believes the gods set for all time, above any ruler's decree.

simile 1.4 — A comparison using "like" or "as"; the Guard compares Antigone to a bird finding its nest stripped.

The definitions (continued)

report 1.4 — In Greek tragedy, an offstage event brought to the audience by a speaker who narrates it.

three-actor convention 1.4 — The practice in Sophocles' theater of using no more than three speaking actors, who changed masks to play several roles.

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 dramatizes a collision between two legitimate claims.

analytical thesis 1.6 — An arguable claim about how a text works and to what effect.

topic sentence 1.6 — The first sentence of a paragraph, stating the step in the argument that the paragraph develops.

embedded quotation 1.6 — A quotation built grammatically into the writer's own sentence.

MLA 1.6 — The Modern Language Association citation style used in this course.

line citation 1.6 — Citing a play or poem by line numbers rather than page numbers.

kommos 1.7 — A lament sung in alternation by an actor and the Chorus.

Niobe 1.7 — In myth, a mother turned to stone on Mount Sipylus, still weeping; Antigone compares her own fate to Niobe's.

augury 1.7 — Reading the will of the gods from the behavior of birds or from signs at a sacrifice.

pollution 1.7 — In Greek belief, a religious stain, here spread by the unburied corpse, that makes the gods reject a city's offerings.

peripeteia 1.7 — A reversal: the moment the action turns against the person driving it.

Structure map — the whole play, in order

Lesson 1.1 — The Shape of Tragedy — How Antigone Is Built · `9-10.RL.2.A, 9-10.RL.1.A, 9-10.RL.1.B, 9-10.RI.1.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.

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 — the motives he names and the ones he does not

Lesson 1.2 — Creon's Edict and "Wonders Are Many": The First Episode and First Stasimon · `9-10.RL.1.D, 9-10.RL.2.D, 9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.1.A, 9-10.RL.3.D`

As you read the first episode, keep two lists. The gap between them is where Creon's character begins. 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

COPY THE SENTENCE FROM THE ODE'S LAST STANZA THAT BEGINS "WHEN HE HONOURS THE LAWS OF THE LAND"

WHOM DOES THAT SENTENCE FIT BEST AT THIS POINT IN THE PLAY: THE UNKNOWN BURIER, CREON, OR BOTH?

One quotation from Creon's first speech or his reply to the Guard, 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 · 9-10.W.3.A.c, 9-10.W.2.A

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 — Antigone before Creon

Lesson 1.4 — Antigone Before Creon: The Second Episode · 9-10.RL.2.D, 9-10.RL.1.A, 9-10.RL.3.A, 9-10.RL.1.C, 9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.3.D

Antigone's speech makes three moves: authority, the ranking of the laws, the weighing of costs. Map each move against Creon's reply. Then compare the scene on the page with the scene in performance.

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

A decision the script leaves to a production	Masked original theater (no close-ups, three actors)	A modern stage or film version

THE SPEECH ON THE UNWRITTEN LAWS: WHAT CAN EACH MEDIUM EMPHASIZE, AND WHAT MUST EACH LEAVE OUT? QUOTE AT LEAST TWO LINES.

Seminar prep — whose claim is stronger?

Lesson 1.5 — Seminar — Antigone or Creon: Whose Claim Is Stronger? · `9-10.SL.1.A, 9-10.RL.2.D, 9-10.SL.1.B, 9-10.RL.1.A`

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.

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...

Stage 1 — thesis, topic sentences and five embedded quotations

Lesson 1.6 — Writing Workshop — From Opinion to Arguable Thesis · `9-10.W.3.A, 9-10.W.2.A, 9-10.W.3.A.b, 9-10.RL.1.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 1.7 — Antigone's Last Journey and Teiresias's Warning · 9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.3.A, 9-10.RL.1.C, 9-10.RL.1.A, 9-10.RL.3.D

Read this as one movement, from the last time we see Antigone to the first time Creon bends. Three lines from her farewell (the kommos and her final speech); three from the Teiresias scene.

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

ANTIGONE'S LAST EXIT: A SUNG, DANCED LAMENT BY A MASKED ACTOR AND THE CHORUS, OR A MODERN SPOKEN STAGING OR FILM. WHAT CAN EACH EMPHASIZE, AND WHAT DOES EACH LOSE?

WHY DOES SOPHOCLES PLACE THE FOURTH STASIMON AND TEIRESIAS'S ARRIVAL BETWEEN ANTIGONE'S EXIT AND CREON'S REVERSAL?

Essay planner — one structural element, followed through the play

Lesson 1.8 — Key Assignment — Tragic Structure Analytical Essay · `9-10.W.2.A, 9-10.RL.1.D, 9-10.RL.2.D, 9-10.RL.1.A, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C`

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.

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 1.8 · 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 (9-10.W.2.A)		
Theme and character (9-10.RL.1.D, 9-10.RL.2.D)		
Evidence (9-10.RL.1.A)		
Counter-evidence		
Conventions (9-10.W.3.A.c, 9-10.W.3.A.b)		
Defense (9-10.SL.2.A / 9-10.SL.2.B / 9-10.SL.2.C)		

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 1.8

These are the criteria your work is scored on, 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 (9-10.W.2.A)	Arguable; Sophocles is the subject; names a structural choice and its effect; holds across the essay.		
Theme and character (9-10.RL.1.D, 9-10.RL.2.D)	Structure connected to a theme; characters analyzed as constructions.		
Evidence (9-10.RL.1.A)	Five or more embedded quotations from across the play, each analyzed.		
Counter-evidence	The most complicating passage engaged and answered.		
Conventions (9-10.W.3.A.c, 9-10.W.3.A.b)	Semicolons and colons do argumentative work; MLA citation of a translated play correct.		
Defense (9-10.SL.2.A / 9-10.SL.2.B / 9-10.SL.2.C)	Thesis, challenge and response delivered clearly.		

Submission stages

1. **Stage 1 — Organizer.** Thesis, advancing topic sentences, five quotations with line numbers (from Lesson 1.6).
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