***Antigone* Response Journal Suggestions**

The ***Response Journal Collection*** on these four sets of questions will be on ***Friday, Dec. 11th***.

**pp. 3-17 (from the beginning to the entrance of Haemon)**

1. The first stage direction suggests that the set is “without historical or geographical implications” (p. 3). Why do you think Anouilh chose to tell us this?
2. Does the Chorus’ information at the beginning of the play spoil the ending for you? Why do you think a dramatist might do this?
3. What is the dramatic function of the Nurse?
4. How would you describe the relationship between Antigone and her sister Ismene?

**pp. 17-26 (from Haemon’s entrance to the Chorus’ exit)**

1. How would you describe the relationship between Antigone and Haemon?
2. What significance can you attach to the detail that Antigone covered up Polynices’ body with dirt using “a little old child’s spade” (p. 23)?
3. What are your first impressions of Creon? What kind of a leader is he?

**pp. 27-49 (from Antigone’s entrance with the guards to the Chorus’ entrance)**

1. What does the Chorus tell us about the nature of tragedy in his speech on pp. 25-26?
2. Is Creon a tyrant? Why or why not?
3. Does Creon’s information about the true natures of Eteocles and Polynices change your view of Antigone’s actions? Why or why not?
4. Antigone seems almost swayed by Creon’s arguments until a crucial point in the dialogue. Identify that *specific* point – the exact line; the exact *word*, if possible – and explain what Creon said that caused Antigone to continue her rebellion.

**pp. 49-61 (from the Chorus’ entrance to the end of the play)**

1. There are three suicides at the end of the play. Whose is the most surprising to you, and why?
2. Albert Camus, the famous French writer and existentialist philosopher, once said that “Antigone is right, but Creon is not wrong.” Discuss this idea.
3. Anouilh chooses to end the play with the guards playing cards. What has their role been in the play? What do they represent? Why *end* with them?