

Worksheet for Assignment

1. This play was written by¹ and² in C.....
2. Antigone was originally written in the language, so we must read this translation. We are reading the translation written by because Mr. Spark thinks it is the best translation. It is written to sound like
3. Antigone is the last play in the trilogy. The first two are and
.....
4. In her opening speech, Antigone tells Creon that they are completing the ceremony of and that began with Oedipus.
5. From the death of her brothers, Creon feels nothing. When the law forbids that she speaks to bury them,
.....
6. What is Polyneices' body to be treated? Creon has forbidden with death,
.....
7. What will happen to anyone who tries to bury the body?
8. How did Ismene's life turn out?
9. What are two reasons given by Creon as to why she and Antigone would be foolish to go against the punishment regarding their brother's body?
10. Regardless of why Creon says, if Antigone buries her brother's body, the only crime she will be guilty of is,
11. Creon offers to keep Antigone's place if Antigone says that if she does, she will
12. Creon: "While we hope,"
13. Antigone: "This suffering could be so"
14. By what method did her two brothers kill each other?
15. Creon says the state has been "upheld." What made her fight?
16. What is of utmost importance in Creon's mind as he answers the challenge?
17. Creon: "... later after time,"
18. Why was the society so worried about bringing the news regarding Polyneices' body to Creon?
19. When the women discovered that the death ceremony had been performed on Polyneices' body, they thought it was
20. Why is it that this particular society brought this news to Creon?
21. There are no animal tracks around the body, no signs of scavenging, no foodprints. Why-phew suggests that perhaps the ceremony was performed by
22. Creon finds the suggestion made by the chorus leader to be foolishness? The would not let him? He's right. Maybe that means, then, that
didn't consider Polyneices a
23. Creon: "Misery" nothing but people never let up
24. The society was right. Creon is angry with him for the news he brings. Why? society doesn't find men who attended to Polyneices' body, the society will

Antigone Fill In The Blanks Answers

Tina Chanter



Antigone Fill In The Blanks Answers:

The Antigone of Sophocles. The Gr. text with Engl. verse tr. by Upper 6th form boys of Bradfield college

Sophocles, 1898 *The New Antigone* William Francis Barry, 1887 Whose Antigone? Tina Chanter, 2011-07-01 In this groundbreaking book Tina Chanter challenges the philosophical and psychoanalytic reception of Sophocles Antigone which has largely ignored the issue of slavery Drawing on textual and contextual evidence including historical sources she argues that slavery is a structuring theme of the Oedipal cycle but one that has been written out of the record Chanter focuses in particular on two appropriations of Antigone The Island set in apartheid South Africa and T g nni set in nineteenth century Nigeria Both plays are inspired by the figure of Antigone and yet they rework her significance in important ways that require us to return to Sophocles original play and attend to some of the motifs that have been marginalized Chanter explores the complex set of relations that define citizens as opposed to noncitizens free men versus slaves men versus women and Greeks versus barbarians Whose Antigone moves beyond the narrow confines critics have inherited from German idealism to reinvigorate debates over the meaning and significance of Antigone situating it within a wider argument that establishes the salience of slavery as a structuring theme *Sophocles the Dramatist* Arthur John Alfred Waldo, 1966 *Library Puzzles and Word Games for Grades 7-12* Carol Smallwood, 1990-10-01 Contains 80 word games and puzzles for students grades 7 12

Antigone and Creon Ivan Mortimer Linforth, 1961 *Prophesying Tragedy* Rebecca Weld Bushnell, 2019-05-15

Prophesying Tragedy investigates the political and epistemological dimensions of the conflict between heroes and prophets in Homer's Iliad and Sophocles Theban plays Antigone Oedipus the King and Oedipus at Colonus Rebecca Weld Bushnell asserts that an understanding of tragic fate as represented in prophecy can be achieved through an awareness of the historical relationship of tragedy to culture and politics for the tragic hero's interpretation and defiance of prophecy both reflected and influenced the political abuse of oracles and omens *Intimate Domain* Martha J. Reineke, 2014-10-01 For Ren Girard human life revolves around mimetic desire which regularly manifests itself in acquisitive rivalry when we find ourselves wanting an object because another wants it also Noting that mimetic desire is driven by our sense of inadequacy or insufficiency Girard arrives at a profound insight our desire is not fundamentally directed toward the other's object but toward the other's being We perceive the other to possess a fullness of being we lack Mimetic desire devolves into violence when our quest after the being of the other remains unfulfilled So pervasive is mimetic desire that Girard describes it as an ontological illness In *Intimate Domain* Reineke argues that it is necessary to augment Girard's mimetic theory if we are to give a full account of the sickness he describes Attending to familial dynamics Girard has overlooked and reclaiming aspects of his early theorizing on sensory experience Reineke utilizes psychoanalytic theory to place Girard's mimetic theory on firmer ground Drawing on three exemplary narratives Proust's *In Search of Lost Time* Sophocles's *Antigone* and Julia Kristeva's *The Old Man and the Wolves* the author explores familial relationships Together these narratives demonstrate that

a corporeal hermeneutics founded in psychoanalytic theory can usefully augment Girard's insights thereby ensuring that mimetic theory remains a definitive resource for all who seek to understand humanity's ontological illness and identify a potential cure *Longman Electronic Testbank for Lit Print Ver Jacobs*,2002-11 **Shakespeare's Noise** Kenneth Gross,2001-04 Gross explores the playwright's fascination with dangerous and disorderly forms of utterance rumor slander insult vituperation and curse and how this generates an immense verbal energy in the poetry and on the stage More broadly it also reflects a cultural obsession with the power of defamation in Renaissance England Human Development Kail,1996

A.L.A. Catalog American Library Association,1904 **A.L.A. Catalog** ,1904 **Migrations and Mobilities** Seyla Benhabib,Judith Resnik,2009-03-01 You Can Do It! Rob Schneider,2024-09-24 An unfiltered and outrageously funny commentary on the threats to free speech in America from the legendary comedian actor and Emmy nominated SNL writer Rob Schneider's childhood in the San Francisco Bay area with parents of mixed race backgrounds shaped his view of the world that America affords the greatest opportunity for peoples from all nations and all faiths But today in this world gone mad free speech is under attack And Schneider keeps finding himself in controversy for questioning what woke ideology is doing to our great nation Still he refuses to be censored In his debut book Schneider will make you laugh out loud as he tells his unique story of a Hollywood comedian turned vocal advocate for open dialogue He takes readers along for a ride through his life in show business where he's starred in 27 movies with his friend Adam Sandler shares stories from the glory days of Saturday Night Live and makes a persuasive case for fearlessness in speech and pushing the boundaries in comedy Comedians matter because they have a unique position in society to stand up against tyranny In this book Schneider shares never before told personal stories about Chris Farley Norm Macdonald Christopher Walken Dana Carvey and Martin Landau and other comedy legends You Can Do It is part celeb memoir part warning and part siren call to action It was said during the days of Covid the difference between a conspiracy theory and the truth was about six months Influenced by his own experiences in Hollywood Schneider illustrates his points about free expression with provocative commentary on things you aren't supposed to question like identity politics Covid tyranny global boiling medical freedoms and more Schneider refuses to believe he's dangerous for saying what he thinks In fact the opposite is true it's dangerous to not question the narrative It's dangerous to not exercise your free speech That's what Rob Schneider's doing And as this humorous shocking irreverent but insightful book shows readers you can do it too **Army-Navy-Air Force Register and Defense Times** ,1920 **The Suppressed Sister** Amy K. Levin,1992 Contentious behavior among biological sisters frequently contradicts ideals of sisterhood in novels by women Additionally feminist criticism focusing on almost every imaginable relationship involving women has all but ignored sisters Amy K Levin's *The Suppressed Sister* studies these circumstances their causes and consequences How and why is the sister bond suppressed in favor of sisterhood Answers to this question may be found in female psychology social expectations and patriarchal myths and stories The tales of Cinderella and Psyche are paradigmatic

providing models of female competition and inscribing a conclusion that replaces sisterly closeness with heterosexual romance Jane Austen's sister plot is based on these models Her characters divide into pairs and adopt complementary personalities but polarization does not erase competition instead marriage erects social and economic barriers which enforce role divisions In *Wives and Daughters* Cranford and *The Life of Charlotte Brontë* Elizabeth Gaskell shows the danger of too close an attachment to the paternal home She too emphasizes differences revealing how they ultimately lead siblings to seek a sisterhood outside the family In *Mill on the Floss* Middlemarch and *Daniel Deronda* George Eliot paints increasingly negative portraits of sisters indicating that female siblings create differences where few or none exist These denials of similarity heighten the heroines isolation Twentieth century novelists including Barbara Pym Elizabeth Jane Howard and Margaret Drabble revise their predecessors texts drafting a plot after the father's They reject rules governing female behavior and question the expectation that women must get along with one another Finally Emma Tennant's *Bad Sister* together with several recent American novels abandons the conventions of the realistic novel challenging the very concept of character Tennant undermines all distinctions including those that treat sisters as separate individuals and those that classify certain behaviors as good or bad These novels show a progression that has been ignored or suppressed by feminist critics many of whom long for an idyll of sisterhood inherited from nineteenth century portraits of the angel in the house In denying anger or antagonism women cut off a part of themselves just as Cinderella's stepsisters amputate their toes to fit in her brittle glass slipper Levin's book questions the rationale behind such self destruction

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **Paths of Song** Rosa Andújar, Thomas R. P. Coward, Theodora A. Hadjimichael, 2018-02-05

Paths of Song The Lyric Dimension of Greek Tragedy analyzes the multiple and varied evocations of choral lyric in fifth century Greek tragedy using a variety of methodological approaches that illustrate the myriad forms through which lyric is present and can be presented in tragedy This collection focuses on different types of interaction of Greek tragedy with lyric poetry in fifth century Athens generic mythological cultural musical and performative The collected essays demonstrate the dynamic and nuanced relationship between lyric poetry and tragedy within the larger frame of Athenian song and performance culture and reveal a vibrant and symbiotic co existence between tragedy and lyric **Paths of Song** illustrates the effects that this dynamic engagement with lyric possibly had on tragic performances including performances of satyr drama as well as on processes of survival and reputation selection and refiguration tradition and innovation The volume is of particular interest to scholars in the field of classics cultural studies and the performing arts as well as to readers interested in poetic transmission and in cultural evolution in antiquity

Worksheets Don't Grow Dendrites Marcia L. Tate, 2015-11-17 Bring Novelty Into The Classroom To Get Knowledge Into Students Brains You can invest time and effort into perfecting your lesson plans encouraging good student behavior and ensuring your classroom accommodates every learning style But if your students don't remember what you teach them what

s the point Banish this concern forever when you use the strategies in this thoroughly updated third edition of Marcia Tate s bestselling Worksheets Don t Grow Dendrites which details twenty definitive brain compatible techniques to maximize retention and minimize forgetting in learners of all ages Tate s techniques are drawn from the latest neuroscientific research and learning style theory and are described step by step for immediate application in your classroom Learn how to Incorporate interactive fun to your existing lessons including field trips games humor and even music and rap Use graphic organizers and word webs to solidify lessons visually Facilitate innovative methods of project based learning You ll also benefit from new sample lesson plans activities and illustrations that reflect the latest research on how students brains develop and function With this book your students will retain the information from your classroom for years to come **The International Bookseller** ,1892

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Table of Contents Antigone Fill In The Blanks Answers

1. Understanding the eBook Antigone Fill In The Blanks Answers
 - The Rise of Digital Reading Antigone Fill In The Blanks Answers
 - Advantages of eBooks Over Traditional Books
2. Identifying Antigone Fill In The Blanks Answers
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Antigone Fill In The Blanks Answers
 - User-Friendly Interface
4. Exploring eBook Recommendations from Antigone Fill In The Blanks Answers
 - Personalized Recommendations

- Antigone Fill In The Blanks Answers User Reviews and Ratings
- Antigone Fill In The Blanks Answers and Bestseller Lists
- 5. Accessing Antigone Fill In The Blanks Answers Free and Paid eBooks
 - Antigone Fill In The Blanks Answers Public Domain eBooks
 - Antigone Fill In The Blanks Answers eBook Subscription Services
 - Antigone Fill In The Blanks Answers Budget-Friendly Options
- 6. Navigating Antigone Fill In The Blanks Answers eBook Formats
 - ePub, PDF, MOBI, and More
 - Antigone Fill In The Blanks Answers Compatibility with Devices
 - Antigone Fill In The Blanks Answers Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Antigone Fill In The Blanks Answers
 - Highlighting and Note-Taking Antigone Fill In The Blanks Answers
 - Interactive Elements Antigone Fill In The Blanks Answers
- 8. Staying Engaged with Antigone Fill In The Blanks Answers
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Antigone Fill In The Blanks Answers
- 9. Balancing eBooks and Physical Books Antigone Fill In The Blanks Answers
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Antigone Fill In The Blanks Answers
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Antigone Fill In The Blanks Answers
 - Setting Reading Goals Antigone Fill In The Blanks Answers
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Antigone Fill In The Blanks Answers
 - Fact-Checking eBook Content of Antigone Fill In The Blanks Answers

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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