

Antigone in Ferguson Scene Adaptations Sample Responses

Day 1

	External and Internal Character Traits	Themes	Dialogue	Staging and Set
Antigone and Ismene's fight (lines 1–116)	<ul style="list-style-type: none"> • Like the written text, Antigone is portrayed as passionate and rebellious. Ismene, aware of the consequences of breaking the law, is portrayed as cautious and sensible. • Both characters are played by Black women. Both are wearing black, modern clothing. 	<ul style="list-style-type: none"> • Civil disobedience, loyalty to family versus loyalty to the state, power dynamics between men and women 	<ul style="list-style-type: none"> • The dialogue is shorter, slightly faster-paced, and uses modern language while still staying true to the plot. 	<ul style="list-style-type: none"> • Dark lighting with a spotlight on Antigone and Ismene. Both characters stand close to each other. They are sometimes reading off the script. The actress playing Antigone often uses hand gestures and facial expressions to convey her anger toward Creon's law and her frustration with her sister. Ismene uses more hand gestures as she describes all of the tragedies their family has already suffered, as well as when she begs Antigone to keep the burial a secret.

	External and Internal Character Traits	Themes	Dialogue	Staging and Set
Creon's speech and interaction with the sentry (lines 179–376)	<ul style="list-style-type: none"> ● Creon is portrayed as even more of a tyrant than in the written text. He forcefully declares he is the new king of Thebes and ends his speech with a threat to anyone who dares to break his law. ● The sentry is similarly portrayed as fearful. He knows his news will upset Creon, so he is slightly long-winded about sharing it. ● Creon is white, and the sentry is Black. Both are wearing modern clothing. 	<ul style="list-style-type: none"> ● Loyalty to the state and the law, leadership 	<ul style="list-style-type: none"> ● Like the written text, Creon uses the ship metaphor to emphasize the importance of keeping a country safe. At the end of the speech, he says, "death will be the punishment who violates this law," a threat that is absent from the original speech. ● The dialogue with the sentry is shorter and uses more modern language, while staying true to the plot. Similar to the written text, Creon threatens the sentry if he does not find out who buried Polynices. 	<ul style="list-style-type: none"> ● The stage is well-lit, so you can see all the characters in the foreground and background. The chorus is behind the main performers, and they react to Creon's speech by sometimes clapping and sometimes gasping. Antigone and Ismene are on stage but sitting off to the side. The actors sometimes read off the script while using facial expressions and gestures to convey their feelings.

	External and Internal Character Traits	Themes	Dialogue	Staging and Set
Antigone and Creon's fight (lines 489–655)	<ul style="list-style-type: none"> • Antigone's anger and passion are emphasized as she explains why she broke Creon's law. She taunts Creon for not executing her right then and there, which emphasizes her fiery personality. • The adaptation emphasizes Creon's stubborn and ruthless nature, as well as his misogyny. His delivery of his lines is angry and sometimes smug. 	<ul style="list-style-type: none"> • Loyalty to the law vs. loyalty to religion and family, sexism and misogyny, stubbornness and passion as fatal flaws 	<ul style="list-style-type: none"> • Dialogue is much more modern. Antigone says to Creon, "You seem puzzled," and "Do you have the guts to follow through?" Creon uses misogynistic language, but unlike the written version, Antigone also uses gendered language to provoke Creon. She says to him, "If you're such a man, why don't you do it right now?" • Ismene's dialogue is similar to the written text, just more modernized. 	<ul style="list-style-type: none"> • The stage is well-lit, so you can see all the characters in the foreground and background. The chorus often audibly reacts to Creon and Antigone's fight. There is more interaction with the chorus/citizens, as Creon sometimes half turns his body toward them, indicating that he is sometimes speaking to both them and Antigone. Antigone gestures toward the audience when she says the citizens do not protest Creon's law because they are afraid of him.

Day 2

	Acting/Tone/Mood	Themes	Role of the Chorus
Antigone's goodbye (lines 900–1034)	<ul style="list-style-type: none">• Antigone faces the audience in her goodbye, as if the citizens of Thebes are the audience. The mood is mournful and at times hostile as the chorus mocks her. Her tone is pleading and angry in her response to the chorus.• The lighting becomes darker when Creon yells, "Take her away!" creating a more ominous mood and foreshadowing her death. The scene then becomes more melancholic as Antigone cries while grieving her fate. She begs the audience to witness what is happening to her.	<ul style="list-style-type: none">• Fate, tragic hero, loyalty to divine laws	<ul style="list-style-type: none">• Chorus mocks and jeers at Antigone throughout the scene. One choral member sarcastically says, "We will honor you like a goddess after you're gone Antigone."

	Acting/Tone/Mood	Themes	Role of the Chorus
Creon and Tiresias (lines 1090–1238)	<ul style="list-style-type: none">• Tiresias initially delivers his lines slowly with a measured and wise tone. His tone becomes stronger and accusatory when he tells Creon he has "screwed up" and needs to fix his mistakes.• The mood of the scene becomes more tense as Creon mocks Tiresias and accuses him of being motivated by money. The mood then becomes more hostile and foreboding as the two characters yell at each other, and Tiresias reveals the terrible prophecies that Creon will suffer if he does not fix his mistakes. When Tiresias leaves, Creon's tone becomes worried, as he realizes the consequences he will suffer if he does not fix his errors.	<ul style="list-style-type: none">• Fate, recognizing errors, the wrath and power of the gods	<ul style="list-style-type: none">• The chorus nods and audibly agrees with Tiresias when he points out that Creon has "screwed up" and that he needs to fix what he has broken. Creon sometimes turns to or gestures toward the chorus when delivering his lines. After Tiresias leaves, different members of the chorus urge Creon to fix his mistakes. Creon asks members of the chorus what he should do.

	Acting/Tone/Mood	Themes	Role of the Chorus
Messenger's news to Eurydice and ending (lines 1303–1470)	<ul style="list-style-type: none">• The messenger's tone is urgent and despairing as he delivers the tragic news to Eurydice about Antigone's and Haemon's suicides.• The mood of the scene becomes increasingly tragic as Creon grieves his son's and wife's deaths and realizes he is the cause of both. He cries and yells upon hearing the tragic news.	<ul style="list-style-type: none">• Fate, tragic hero, wisdom through errors	<ul style="list-style-type: none">• Different members of the chorus stand up and deliver lines of worry after seeing Eurydice's silence in reaction to the tragic news. The chorus begins to softly sing in the background as Creon realizes that there is blood on his hands.