

Katie and Anmika's suggested route through 'The Facility and Other Texts: Re-Imagining Antigone'

Below, you will find an overview of one route through the anthology. We started with Barbara's free resources (that are available to download on the website) and then have used our own reflections having taught the play to help us develop a longer and more detailed exploration of the range of texts available in the anthology. We imagined that teachers might find it easier to adapt these ideas to their own context if they were presented as 'phases' rather than distinct lessons and have chunked the play into its component parts to reflect this. We hope this will help teachers incorporate this excellent play into their KS3 curriculums and we feel it is most appropriate for Year 9. Having not taught this full sequence ourselves, it is very much a suggestion rather than a concrete programme of study. Where we did try activities with our classes, we have commented in the 'Teacher notes' with our reflections. A recurring theme is our desire to have had more time to spend on this in our own classrooms! We would love to hear the changes you make and how your students respond to the texts.

Phase & objective	Suggested activities	Teacher notes
<p>Before reading The story of 'Antigone'</p>	<p>Task 1: Making connections. What stories, or kinds of stories, do you know that have been re-told or adapted many times?</p> <p>Task 2: The story of 'Antigone'</p> <ol style="list-style-type: none"> Watch a three minute animation of the story. https://www.youtube.com/watch?v=Lak0_1Hqwc Read the longer synopsis of 'Antigone' to your class (p.8 of <i>The Facility</i>). Ask students to jot down any words that jump out at them as they listen. Share your words as a class. Thinking about these words and the class feedback, ask students to write one sentence, starting with the words 'This is a story about...' Share your sentences with the whole class. Students can add anything they hear in discussion to their initial sentence. <p>Task 3: Three different ways of seeing the story</p> <ol style="list-style-type: none"> Ask students to decide which statement they most agree with: 	<p>See slides for student instructions and examples for these tasks.</p> <p>In the do now activity, you might like to draw connections to other parts of your curriculum, for example Shakespeare, which have been retold many times. We were really impressed with the range of students' ideas when we asked this question – eg horror films, stories with a moral, romance, ghost stories.</p>

	<ul style="list-style-type: none"> - Antigone’s act of disobedience shows a heroic determination to fight for what is right. - Antigone wants to go her own way and by her individual action puts at risk the order and discipline needed for a good society to work. - Life is complicated. The story of ‘Antigone’ is all about that – the playwright’s attempt not to oversimplify but to show the conflicting ideas and feelings in action. <ol style="list-style-type: none"> b. Direct pairs/small groups of students to one of the three interpretations above. c. Ask students to discuss this way of seeing the play and use evidence from the ‘Antigone’ story to back up their view. d. Share as a class and class vote on which interpretation, they are most convinced by. e. Students write up their choice and reasoning. 	<p>See slides for more developed interpretations of the play to use with students – could be printed and used to support group discussions if students need more detail.</p>
<p>Before reading ‘Antigone’ adapted</p>	<p>Task 1: Pose the question: why might ‘Antigone’ have made so many writers, in so many different times and places, want to adapt it?</p> <ol style="list-style-type: none"> a. Clarify the definition of ‘adaptation’ - explain that writers who adapt well-known stories have several choices to make – eg form, setting, characters, themes to emphasise. b. Show students a range of front covers from ‘Antigone’ adaptations (you could add your own too) to illustrate how widespread the story is and how it continues to interest writers in the 20th and 21st century. <p>Task 2: An adaptation</p> <ol style="list-style-type: none"> a. Read Barbara Bleiman’s poem ‘A Letter from Antigone’ (p139-145). 	<p>Students will already have some ideas about what ‘adaptation’ means – start here and fill in any gaps/misunderstandings.</p>

	<ul style="list-style-type: none"> b. After first reading, ask students to discuss with their partner what they notice about the writer’s choices in their adaptation: form, setting, characters, themes c. Feed back as a class d. Ask students to select a moment in the poem (could be a quote, an image or an idea) that they feel speaks to the original character of Antigone and write it down, explaining the link. e. Read the writer’s reflections on their poem on p.146. <p>Task 3: A Letter from Antigone</p> <ul style="list-style-type: none"> a. Students write an extra letter for the poem, using a figure of their choice from history or the present day that they think speaks to the original character of Antigone. b. Tell students they will need to include the year and setting as their title, and begin with ‘Dear...’ c. Share some poems as a class and evaluate together – how well does it fit with Bleiman’s interpretation, and how well does it speak to the original story of ‘Antigone’? 	<p>Draw out the ideas of ‘speaking truth to power’ and ‘courage [...] when faced with injustice’ to support students’ choices in Task 2</p>
<p>During reading Prologue</p>	<p>Task 1: Read the two statements by Malala Yousafzai and John Stuart Mill on p14. Students write down their ideas about why Hehir may have chosen to include these before her adaptation of the play.</p> <p>Task 2: Introducing the play</p> <ul style="list-style-type: none"> a. Read through the info on setting, characters, staging on p15. b. Define ‘miscreant’. c. Ask students to think of one question to ask and one prediction for this adaptation of ‘Antigone’. Use these to clarify any misconceptions before reading the play. 	<p>This phase of reading may take more than one lesson – or you may decide to develop one point of discussion into its own lesson.</p>

	<p>Task 3: Beginning the prologue Read up to end of p18. Pause to discuss some of the following:</p> <ul style="list-style-type: none"> - How the writer establishes the contrast between Ismene and Antigone - How the writer introduces Creon - What students notice about the language and imagery - Draw particular attention to Antigone’s ‘chips in paper’ metaphor on p18 to introduce the idea of bureaucracy <p>Task 4: Antigone v Ismene</p> <ol style="list-style-type: none"> a. Read p19-21 (up to Haemon enters) b. Get students to prep their notes (eg a blank double page spread in their books, one page for Antigone and Ismene) to gather evidence about their contrasting characters as you continue to read the play c. Your discussions might focus on: <ul style="list-style-type: none"> - The intertextual references to the Bible/Keats - The voice of Polynice – who is speaking from beyond the grave - How the writer creates a contrast between Ismene and Antigone d. Gather some quotes for Antigone and Ismene from the prologue so far. Discuss the question: which sister do you feel is right at this point in the play? <p>Task 5: Authority in ‘The Facility’</p> <ol style="list-style-type: none"> a. Read p22-24 (up to end of prologue) b. Your discussions might focus on: <ul style="list-style-type: none"> - What’s the power dynamic like between Haemon and the sisters? - How is education portrayed here? - Any connections to the idea of bureaucracy (eg ‘there will be an enquiry’ and Haemon’s ‘report’) 	<p>As you read, you may need to pause more or less frequently to clarify what’s happening. You might also want to pause and reach a consensus about how certain characters/parts should be read – eg Chorus.</p> <p>Something we noticed here were the connections to the refugee crisis suggested by the language – eg fish and chips at the seaside, the Chorus’ mention of ‘dinghy’, Antigone referring to ‘sea glass’.</p>
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	<ul style="list-style-type: none"> - Any other contrasts between the sisters to add to notes - Who is Crow, and what does he represent? c. Show students a still from this moment in the school performance of 'The Facility'. Ask students to rehearse the conversation between Crow and Creon in pairs (p23-24) to convey the relationship between them. Share some and discuss students' choices. 	<p>LINK to performance</p> <p>Some of the things you might want to emphasise with your students are:</p> <ul style="list-style-type: none"> - Crow's role as Creon's conscience - Crow's character as a parallel to the prophet Tiresias in 'Antigone' - Links to other well-known stories in which a character's conscience is represented (eg Pinocchio, Hercules, The Simpsons etc)
<p>During reading Parados: The Chorus</p>	<p>Task 1: Ask students to choose one line that they especially like, or think is really important from the play so far. Practise reading it aloud. Go round the class with each person reading their line.</p> <p>Task 2: The Chorus</p> <ol style="list-style-type: none"> a. Define a Chorus in Greek drama – A chorus in a Greek drama was a group of actors who commented on the main action of the play. They used a combination of song, dance, and words. b. Revisit bits of the Chorus students have already heard in The Facility and discuss. c. Show some things you can do with a chorus, just with your voice: overlapping dialogue, unison, canon, volume, repetition, tone, pitch, pace, emphasis d. Put students into small groups. Students rehearse a performance of the Parodos on p25-26. <p>Task 3: Watch the performances</p>	<p>You might want to demonstrate the vocal techniques for students or watch the clip on the website of some students performing the Chorus.</p> <p>As students rehearse, you might want to ask groups some prompt questions such as: have you considered volume? How many of you will be speaking at once? What positions will you take, will there be movement? What kind of tone will you use?</p>

	<ul style="list-style-type: none"> a. Discuss the choices each group made and which elements of the performance worked well b. Students reflect on the process of rehearsing and performing the Chorus. This could be a written reflection, in which you ask students to include the vocal techniques introduced earlier in the lesson to describe their choices. 	<p>Katie: when we did this, we had some really fruitful discussion – it was a great way to encourage students to begin to notice the differences between reading from a page and reading as performance.</p>
<p>During reading First Episode</p>	<p>Task 1: Introduce the idea of power by showing students this quote from the First Episode: ‘Alone, we are powerless. But together we can make a noise that is deafening.’</p> <ul style="list-style-type: none"> a. Ask students to predict which character says it (it’s Antigone). b. Class discussion: do we agree with this statement – in the context of the play, and more generally? In which situations might it be true/false? <p>Task 2: Power in The Facility</p> <ul style="list-style-type: none"> a. Read First Episode (p27-33) b. You might like to explore: <ul style="list-style-type: none"> - Imagery: Kittens, mice, chessboard, drum, fire – how do these images relate to the idea of power? - A selection of quotes relating to power from this scene (eg from Guard 2, Antigone, Ismene, Haemon). How much power do these characters have in The Facility? How do they use their power? c. Ask students to rank the characters in order of their power in this scene – discuss any disagreements and encourage students to back up their thinking with evidence from the text 	<p>You might want to point out that in Sophocles’ original, Antigone wants to bury Polynices; in The Facility, we don’t see the idea of burial, but the idea of uncovering what really happened to Polynice. This scene involves the memorial for Polynice, rather than a burial ceremony.</p> <p>You could display these images during your discussion.</p> <p>You could pre-prepare these quotes, or allow them to arise during your class discussions around the hierarchies in the scene and power dynamic</p>

	<p>Task 3: Sympathy for Polynice</p> <ol style="list-style-type: none"> Ask students to look for evidence in the text that builds sympathy for Polynice. Read out key lines. As a class, draw together all the positive qualities the other characters recognise in her. Ask students to select one of the characters from this scene and write from their perspective about a happy memory they have of Polynice. Share some – reflect and relate the sympathy for Polynice to the idea of power: did Polynice have any power in The Facility? What kind of power? Does she have any power after her death? What is the nature of this power? 	
<p>During reading First Stasimon</p>	<p>Task 1: Tell students about the structure of Greek tragedies. You could use the info on this website: https://www.reed.edu/humanities/110Tech/Theater.html#structure Define ‘stasimon’ and ask students – why do you think Sarah Hehir has chosen to use the traditional structure of a Greek tragedy in her adaptation?</p> <p>Task 2: Reading ‘Ode to Man’</p> <ol style="list-style-type: none"> Mind map ideas around the word ‘masculinity’ - what do students know already? Could make links to patriarchy, toxic masculinity, examples from the news etc. Watch the video* on the EMC website of Rochester Grammar School performing this scene. Ask students to re-read the scene on p34-35 in pairs, discussing what they notice about how ideas about masculinity are explored in this scene. 	<p><u>*LINK to performance</u></p> <p>You could look at an example from the media or another extract, some possible suggestions linked here, but you could choose anything you think is appropriate to add depth to this task.</p> <p>Andrew Tate story: you could link to any relevant story.</p>

	<p>c. Feed back some ideas as a class.</p> <p>d. Ask students to write up their ideas, answering the question: how are ideas about masculinity explored in the First Stasimon? Encourage students to use quotations and make connections to their mind maps.</p>	<p>- Article about toxic masculinity with examples of adverts etc. https://www.nytimes.com/2019/01/22/us/toxic-masculinity.html</p> <p>- Extract from Chimamanda Ngozi Adiche's 'We Should All Be Feminists' https://www.feminist.com/resources/artspeech/gewom/adichie.html</p>
<p>During reading Second Episode</p>	<p>Task 1: If Creon was a shape/colour/food/animal, what would he be and why? Take some suggestions and draw out ideas about his power/control in The Facility.</p> <p>Task 2: Haemon vs Creon</p> <p>a. Read p36-38.</p> <p>b. Explore the contrast between Haemon and Creon in this scene. You might like to discuss:</p> <ul style="list-style-type: none"> - Their different opinions on how to handle the dissent amongst the miscreants. - Why Creon is so concerned about The System and its rules. - Their different levels of guilt/remorse for Polynice's death. - Their relationship as father and son. <p>Task 3: Rehearsing the scene</p> <p>a. Ask students to rehearse a small part of the scene in pairs, emphasising the conflict/difference between Haemon and Creon.</p> <p>b. Students might want to consider how they convey the dynamic through proximity/movement, tone, volume, gesture.</p>	<p>This is a short episode of the play; you may find you have time left over and want to read on before returning to the Second Stasimon in the following lesson.</p>

	<p>c. Perform some! Students evaluate performances: which aspects of the performance helped to emphasise the conflict between the characters and why?</p>	
<p>During reading Second Stasimon</p>	<p>Task 1: Students share their current impression of Antigone and select a quote from earlier in the play to justify their opinion.</p> <p>Task 2: Language in the Second Stasimon</p> <ol style="list-style-type: none"> a. Read the Second Stasimon on p39. b. Discuss what students learn about Antigone from this passage. c. Ask students to select a quotation that makes the strongest impression – could copy and annotate quotation exploring key images. d. Students write about how Antigone is presented here. They could consider: <ul style="list-style-type: none"> - How this Chorus adds to and deepens our understanding of her character. - Whether their level of sympathy or feelings have changed towards her. - Could make connections to earlier in the play, using key ideas recorded in their double page spread on Antigone/Ismene. <p>Task 3: Rage against the machine</p> <ol style="list-style-type: none"> a. Read Inua Ellams’ poem on p111-113. b. Consider this adaptation of the original ‘Antigone’ story and focus on the presentation of Antigone, drawing students’ attention to the subheading ‘Portrait of Antigone and the city’. c. Discuss the connections between the Second Stasimon and this poem. You might draw out: <ul style="list-style-type: none"> - The innocence of Antigone in both texts. 	<p>Or you could do something a bit more creative here: deciding her back story, writing a speech/thought bubble from her perspective, hot seating her character and asking a question.</p> <p>You could draw out links between the original story and the adaptation – how has Antigone’s character been changed in ‘The Facility’ and why might this be?</p> <p>We reflected on how it would be great to be able to make full use of the anthology and try to encourage students to consider how different adaptations also speak to each other. This poem could fit in different places in the teaching of this play, but we</p>

	<ul style="list-style-type: none"> - The impact of society on the character in both texts. - The focus on the city as a home to the law and the implication of its unjust nature in the poem. - The relationship between Antigone and the city, and how the city relates to The System. - The writers' language, structure and form choices and how these compare. <p>d. Students could add to their piece of writing from Task 2, adding a contrasting point about how Ellams presents Antigone in his adaptation.</p>	<p>have chosen to put it here this time – in your route through the text, you might decide it fits better somewhere else.</p>
<p>During reading Third Episode</p>	<p>Task 1: Ask students to think of a contrast they've noticed in the play, based on what they've read so far. Which oppositions has Hehir set up at the beginning of the play? Take some suggestions and mind map on the board.</p> <p>Task 2: Tensions rising</p> <p>a. Read p40-50. There are many sources of tension in this scene, usually due to strong contrasts. Assign pairs of contrasts to small groups, and ask them to find key moments that demonstrate tension between them.</p> <p>For example:</p> <ul style="list-style-type: none"> - Silence v noise - Antigone v Ismene - Guards v Miscreants - Creon v Haemon <p>b. Feed back as a class.</p> <p>c. Students plot a tension graph for the scene, using 5 or 6 of the key moments from class discussion and annotating with quotes.</p>	<p>Activities might be done in different orders depending on what you choose to do here – quick reading, followed by work or work as you read each section.</p> <p>You might want to pause on p.42 to consider how this part could be staged – are Creon and Guards off to one side of the stage, while Antigone leads the miscreants in protest on the other?</p>

	<p>d. Exploratory writing: in your opinion, what is the most tense moment in this scene, and why?</p> <p>Task 3: Exploring sympathy</p> <p>a. Return to p49-50, the contrasting attitudes of Antigone vs Ismene.</p> <p>b. Discuss in pairs, then feed back to the class - who do you sympathise with the most at this point? Why? Has this changed from earlier in the play?</p> <p>c. Class vote: Ismene or Antigone?</p> <p>d. Students add any relevant quotes to their double page spread for the characters.</p>	
<p>During reading Third Stasimon</p>	<p>Task 1: Students will have read a bigger chunk of the play in the previous phase and considered the rising tension.</p> <p>a. Remind students of the structure of a Greek tragedy.</p> <p>b. Ask students to write the Third Stasimon before continuing reading.</p> <p>c. Some things you might want to remind them or clarify when setting up this writing task:</p> <ul style="list-style-type: none"> - What does the Stasimon achieve between each Episode? - What is the function of the Chorus? - What kind of language does Hehir use in the Chorus? - Is the Chorus one voice or character or many? - What might the content of this section be based on what has come before? <p>Task 2: Third Stasimon</p> <p>a. Get students to read the next page in pairs (p51)</p>	<p>Some of the examples of student writing on the blog came from this task.</p> <p>Anmika: I found that doing this really helped students engage with what had happened in the play so far, and that they had a grasp of the language and structural choices made by Hehir. I was impressed with the maturity and quality of this writing and wish I had spent more time on it so that they could develop their writing further!</p>

	<p>b. Ask them to feed back on what they noticed about this stasimon – you could draw out comments on the structure and think about why the writer has chosen to format the Chorus differently at this point in the play.</p> <p>c. Director’s choice: ask students to imagine they are directing this scene. Students write instructions for the actors in the Chorus about how to perform this scene. They should consider how they perform the lines (including volume, tone, pitch, movement etc). You might want to highlight the importance of tension in this scene.</p>	
<p>During reading Fourth Episode</p>	<p>Task 1: Share the opening stage direction for the Fourth Episode with students: <i>‘Throughout the scene there are intermittent rising and falling chants from the MISCREANTS.’</i> Ask them to write a short chant from the perspective of a miscreant at for the scene. Go round the class and get students to read out/perform their line one at a time.</p> <p>Task 2: Exploring metaphor</p> <p>a. Before you read p52-56, tell the class that you will be exploring how the setting of The Facility is presented in this section of the play.</p> <p>b. Show students images of: a puppet on strings/ tied hands/sinking/swamp/nail in a coffin (all metaphors used in this section to describe life in The Facility) and ask them to discuss:</p> <ul style="list-style-type: none"> - What connotations do these images have? - Can you make any connections between the images? - What do these images imply about life in The Facility? <p>c. Students write up their impressions of the setting of the play using I like/I notice/I wonder why prompts.</p>	<p>Anmika: I did this task, and it was a really nice way to get them thinking about the perspective of the young people in The Facility. It was like having an actual room full of rebelling miscreants! As they performed their lines (things like ‘Freedom!’ and ‘You can’t silence us!’) the atmosphere in the room really shifted and they were so engaged with the next bit of the reading.</p>

	<p>Task 3: Designing The Facility</p> <ol style="list-style-type: none"> a. Show students some examples of set designs from texts they have studied previously (eg a Shakespeare play). Draw up a list of features that set designers should consider when creating a set for a play (eg colour, props, symbolism, lighting, etc), and discuss the impact of set design on an audience's experience of a play. b. Students design a set for their own version of The Facility, based around one (or more) of the images explored earlier (e.g. 'puppets'). You could ask the students to annotate the design with quotes from this part of the play. c. Students write a rationale for their design, explaining their choices. d. Share a few with the class and feed back to peers: which elements of the design feel particularly appropriate for the setting? 	
<p>During reading Fourth Stasimon</p>	<p>Task 1: Put an image of a crow on the board and explain the significance of crows/ravens in Literature (you could give the example of Shakespeare, Ted Hughes' 'Crow', 'Grief is the Thing with Feathers', or some book covers if you wanted to add something visual/concrete). Ask students to discuss and mind map ideas.</p> <p>Task 2: Considering Crow</p> <ol style="list-style-type: none"> a. Share the following quote from later in the play (p75) about Crow: 'Look at me: in the slick black of my feathers are petrol purples and peacock greens'. b. Discuss how the character of Crow conforms to or subverts the ideas about crows highlighted in the first task. What more does this quotation add to the character? 	<p>You may wish to read ahead to the Fifth Episode if you have time, which is quite a long and challenging part of the play.</p>

	<p>Task 3: Fourth Stasimon</p> <ol style="list-style-type: none"> a. Read the Fourth Stasimon on p57- 58 b. Consider how Crow is presented here. Discuss his tone and the structure of this scene. Ask students to decide whether they think Crow’s statements are critical of Creon or trying to mask the truth. 	
<p>During reading Fifth Episode</p>	<p>Task 1: Ask students to revisit their notes on Ismene so far. Ask students to complete a thought bubble to express Ismene’s thoughts at this point in the play.</p> <p>Task 2: Ismene’s speech</p> <ol style="list-style-type: none"> a. Read the opening to the fifth episode, stopping after Ismene’s speech – p59-60. b. Discuss in pairs some of the following: <ul style="list-style-type: none"> - What do we learn about Ismene here? - How does this speech develop her character? - How does it help the audience connect with her character? c. Add any relevant quotes to Ismene notes page. <p>Task 3: Crow</p> <ol style="list-style-type: none"> a. Discuss - why does Crow appear to Creon at this moment (and disappear so quickly again)? Link back to previous ideas about Crow as being Creon’s conscience. b. Offer students some key quotes from this page, such as: <ul style="list-style-type: none"> - ‘You’re ashamed. I can smell it in your veins’ - ‘The girl Antigone is right’ - ‘<i>Crow laughs wildly</i>’ 	<p>There’s a lot going on in this part of the play! As before, you may wish to dwell a little longer on certain aspects, or to skim over other elements, or read the whole section first and then return to these moments for discussion – these are suggested elements to explore, and you’ll want to make the call for your classes based on the time you have, and the sorts of things that have come up in your class discussions.</p> <p>You might want to develop one of these discussions into a bit of writing. For example, students could write about the presentation of Crow after Task 3.</p>

	<p>c. Discuss how Crow is depicted here: accusing/sarcastic/frustrated/disbelieving?</p> <p>Task 4: Exploring Creon’s relationship to The System</p> <p>a. Read p62-65.</p> <p>b. Ask students to discuss: what is Creon so afraid of? What kind of pressures is he under? Do we sympathise with him at all?</p> <p>c. Return to the idea of the patriarchy and relate to other structures of power: what does Creon mean by ‘The System’? Is he a victim or a perpetrator of it?</p> <p>Task 5: Creon summons Ismene</p> <p>a. Read p66 and 67. Why do you think Creon wants to meet with Ismene instead of Antigone?</p> <p>b. Pause after ‘Creon hands Ismene a piece of paper’. Ask students to write what they imagine Creon’s note could include – what would he want Ismene to say, and why?</p> <p>c. Share a few, then read p68. Is this what we expected?</p> <p>Task 6: Antigone is taken away</p> <p>a. Read Ismene’s and Antigone’s exchange on page 69-70.</p> <p>b. Explore Antigone’s comment that ‘A woman’s role is to stay in the box she’s put in. You’ve acted exactly as they expect you to.’ (p69). Is this true in The Facility? In Ancient Greek society? In the world today?</p> <p>c. Look at the stage directions to do with Ismene’s clothing on p71. Why do you think Hehir included this part? Relate to Antigone’s comment on p69.</p> <p>Task 7: Valerie Bloom’s poem</p>	<p>It might be worth pointing out to students that in ‘Antigone’, Creon is answerable to Zeus; he is concerned to appease the gods. In this play, the higher power is The System – the media, public opinion, structures of power that are bigger than him as the governor.</p> <p>This could be another opportunity to link to current issues about the role of the media eg fake news, media bias etc.</p> <p>You could come back to ideas about masculinity from previous lessons, and consider gender roles in ‘The System’ more widely - expectations of women/men, expectations of maternity.</p>
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	<p>a. Read 'A Time' by Valerie Bloom on p.108-109.</p> <p>b. Students discuss in pairs:</p> <ul style="list-style-type: none"> - What do you notice about how gender roles are explored? - Which lines stand out to you as important? - How might the last line foreshadow the ending of the play? - What links can you make to the Fifth Episode? <p>c. Share some thoughts as a class.</p> <p>Task 8: Creon and Crow</p> <p>a. Read p71-73.</p> <p>b. Focus on Crow's tone in this passage. Experiment with reading a short passage/ key quotations in different tones eg sarcastic, sympathetic, angry, reassuring etc.</p> <p>c. Reflect on which felt most convincing.</p> <p>d. Discuss their final exchange on p73. Predict what they think Creon is going to do next.</p>	<p>You could connect this to Bloom's poem: 'we have seen an old man through suffering become wise' - has he really suffered? Is this different in 'The Facility' to the original story of 'Antigone'?</p>
<p>During reading Fifth Stasimon</p>	<p>Task 1: Ask students to recap what they already know about Polynice. They might look for other moments she has appeared in the play, remember that she is appearing from beyond the grave, find other characters' feelings towards or about her (they could look back at task 3 from the First Episode). Feedback and write these down.</p> <p>Task 2: Fifth Stasimon</p> <p>a. Read the Fifth Stasimon.</p> <p>b. Then ask students to discuss:</p> <ul style="list-style-type: none"> - What do you notice about this scene? - How does it differ from other parts of the text? - What are your favourite images from the passage? - What do you notice about the structure? 	

	<ul style="list-style-type: none"> - Are there any patterns? - What themes do you think are highlighted in this passage? c. Discuss how you might direct this scene. Consider: characterisation, staging, lighting, costume. <p>Task 3: Key images in the scene</p> <ul style="list-style-type: none"> a. Ask students to select a key image from the scene in pairs or small groups and create a freeze frame to represent the image. b. You could share an example ‘love lasts longer than borders and is stronger than kings’ and then discuss as a class how you might freeze frame this image. <p>Task 4: Ending of the scene</p> <ul style="list-style-type: none"> a. Focus on Crow’s statement: ‘We can all change.’ b. Ask students to decide to what extent they agree with this idea. You could get them to plot this onto a continuum and be prepared to justify their view. 	<p>This task is designed to help students bring the rich imagery to life in this scene. If you don’t fancy freeze frames, you could get students to draw an image in their books.</p>
<p>During reading Exodus</p>	<p>Task 1: Give students the quote: ‘<i>The CHORUS are quiet for once.</i>’ Tell them this is included in the stage directions of this scene.</p> <ul style="list-style-type: none"> a. Discuss: what is different about this? Why do you think the Chorus are quiet at this point in the play? b. You could draw attention to the fact this is the ‘Exodus’. Define this and ask students what they might expect from the ending of the play. <p>Task 2: Paper Bird</p> <ul style="list-style-type: none"> a. Share an image of a paper bird. 	<p>Both of us found that students were making connections to the original story at this point in the play. They were actually quite disappointed that there wasn’t more death... But we think that if we had had more time to explore the characters and their motivations in the way we have suggested here, they wouldn’t have felt like this!</p>

- b. Discuss what this image symbolises and what this act might suggest about the content of Ismene's speech – is she going to do as Creon has told her?
- c. You could look back at students' writing from Task 5 in the Fifth Episode.

Task 3: Ismene's speech

- a. Read the ending of the play on p.76-77.
- b. Compare Ismene's words from the Third Episode to her speech here: 'I want to be with you but I can't afford to get marks against my name. Not now. I need to work towards release. I'm a Mum, Antigone: stronger than ever and never before so weak. Now that I have a daughter I am nothing without her.'
- c. How have Ismene's views changed? What questions do you think Ismene is telling people to ask? And to who?
- d. What do you notice about the language choices in this speech? How are they different to the way Ismene spoke earlier in the play?

Task 4: 'Poverty, prejudice, injustice'

- a. Discuss the quote 'Wake up to poverty, prejudice and injustice.'
- b. What examples of this timeless issue can students think of that relate to the world today?

Task 5: Reflecting on the ending

- a. Now that you've read the whole play students could write a paragraph or more, on one or more of these things:
 - What you liked/found most interesting/found most challenging about the play.

	<ul style="list-style-type: none"> - What you think you've learned about drama and how it works from reading the play. - What you think of what Sarah Hehir has done with the original 'Antigone' story. - What you think you would gain or lose from this play if you didn't know the original 'Antigone' story/if you didn't realise 'The Facility' is an adaptation. 	
<p>After Reading Different perspectives on the play</p>	<p>Task 1: Share the statements about the play that students discussed in lesson 1, before reading the play:</p> <ul style="list-style-type: none"> - Antigone's act of disobedience shows a heroic determination to fight for what is right. - Antigone wants to go her own way and by her individual action puts at risk the order and discipline needed for a good society to work. - Life is complicated. The story of 'Antigone' is all about that – the playwright's attempt not to oversimplify but to show the conflicting ideas and feelings in action. <p>a. Ask students to choose the one they most agree with having read the play and justify their answer.</p> <p>Task 2: Different perspectives</p> <ol style="list-style-type: none"> a. Organise students into small groups. b. Give each group one of the following perspectives and ask them to choose the statement that best fits for this person: Which of these ways of seeing the play might appeal to you most if you were... <ul style="list-style-type: none"> - An Athenian man or woman, wanting peace and a quiet life. - A feminist young woman today 	<p>This task helps set up the following one this lesson. They begin considering a Year 9 student's perspective on the play in contrast to others later on.</p>

	<ul style="list-style-type: none"> - A headteacher in a school where behaviour is challenging - A member of Extinction Rebellion - A High Court judge - A religious leader <p>c. In this group task, students could collect evidence from the play to support their ideas eg Ismene’s final speech, Antigone’s behaviour, Creon’s change across the play etc.</p> <p>d. Students nominate one person from their group to answer questions from the class in role to explore each perspective and why they might see the play differently.</p> <p>e. Students select a perspective and write in role. Imagine you have just seen the play – write a review from the perspective they have chosen.</p>	
<p>After Reading Adapting ‘Antigone’</p>	<p>Task 1: Why do you think Sarah Hehir wrote her version of ‘Antigone’? Write in the first person voice of Sarah Hehir and explain her ideas.</p> <p>Task 2: Reading another adaptation</p> <ul style="list-style-type: none"> a. Come back to the idea of adaptations – read one of the stories in the anthology. b. Talk about the writers’ choices and the form of a short story rather than poems or plays, or novels (all adaptations we have seen before). c. Spend some time discussing what they draw out about this adaptation: form, character, setting, themes. <p>Task 3: Plan an adaptation</p> <ul style="list-style-type: none"> a. Ask students to decide which form their adaptation will take, where it will be set and who their main characters will be. 	<p>We haven’t chosen a particular story here because it will depend on what you want to share with your class at this point. Phoebe Roy’s story is quite challenging and long. Barbara Bleiman’s might be accessible to a wider range of students and might be suitable for independent reading. To save time, you might want to set this reading for homework and ask students to come prepared to this lesson with a summary of the story.</p>

	<ul style="list-style-type: none">b. Ask them to consider what they want their readers to feel when they read or see the adaptation and what message they want to give their readers/audience.c. Students swap their plans with a partner and pose a question to challenge their partner to think more deeply about their choices eg what unfair treatment would they receive? Who are the miscreants in your story? <p>Task 4: Writing an adaptation</p> <ul style="list-style-type: none">a. Students spend some time writing their own adaptation.	<p>By this point, students will have read a number of adaptations of the play from the anthology. This should equip them with a range of ideas for their own adaptation and the sorts of choices that a writer makes when they adapt a story.</p> <p>Katie: Our group did this on a planning sheet which made the planning process more clearly structured.</p> <p>It is up to you how much time you want to spend on this. Students could self/peer assess and redraft, perform part of their adaptation, or type up for a class anthology.</p>
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