

CHAPMAN UNIVERSITY
University Honors Program
One University Drive
Orange, CA 92866

COURSE SYLLABUS

Fall 2022

Email: alafouzoz@chapman.edu

Course Number: HON-329-02

Classroom: Doti Hall Seminar Room 105

Course Title: Antigone and I

Time: Mo We 1:00 PM – 2:15

Credits: 3

Course Description

This course is structured as a series of seminars and takes both a theoretical and a practical approach to *Antigone*. Sophocles' masterpiece will be the vehicle to embark on a journey of personal discovery and empowerment the basis of which is Socrates' famous quotation, "All I know is that I know nothing."

In today's changing world, it is more vital than ever that both young artists and individuals build emerging voices that are strong, critical, inspiring, and confident. *Antigone and I* aims for students to achieve just this as they become more familiar with a holistic process that is not just plainly intellectual, but one that evokes the senses, emotions, and instincts that will aid in a meaningfully exploration of the inner connections in the play. And then, when the understanding of the play increases, to bring the insight gained so as to not only live authentically but also to bring that understanding to personal creative expression be it through acting, writing, telling a story, or directing a play or a film.

In addition to its focus on strengthening students' ability to analyze *Antigone* and interpret it in the light of past, present and possible future criticism, the course will also assist in helping students develop their awareness of the political dimension within an artistic work and the power of the message within it.

Above all, students will gain not only a powerful insight and understanding of the Sophocles' play but also attain both the theoretical and practical tools to become wise observers, inspiring thinkers, fulfilled artists and successful professionals.

Learning Outcomes

1. GE Learning outcomes

- a. Artistic Inquiry (7AI): Students compose critical or creative works that embody or analyze conceptually an artistic form at a Baccalaureate/pre-professional level.
- c. Social Inquiry (7SI): Students explore processes by which human beings develop social and/or historical perspectives.
- d. Values and Ethical Inquiry (7VI): Students articulate how values and ethics inform human understanding, structures and behavior.

1. Program and Course Learning Outcomes

- a. The ability to develop critical thinking and approach with an open mind both the philosophical and ethical issues that arise from *Antigone*.
- b. Develop effective communication skills by expressing your own views and interpretations of the material studied and consciously recognize personal talents and strengths that can be called upon at any given time.
- c. Explore both authenticity and personal responsibility within the play and, by extension, within one's own life as well.
- d. To creatively develop one's use of fantasy, creativity, instinct, impulse, and emotions through studying the text and acquiring practical tools and methods.
- e. To critically understand and explore the cultural diversity of the political and social context of the drama and approach the ethical, political, moral and personal issues from an array of ethnic, gender, cultural, national, and global perspectives.
- f. Improve skills in creative writing, acting, filming, reading, analyzing and appreciating literature.

Students will be given the opportunity to stage a monologue or a scene for class from *Antigone* or they can choose to film it outside of class time. Other students will be assigned to adapt part of the play either in prose, stage play or screenplay format.

- g. Explore the contribution of ancient Greek drama to human culture and modern thought.

Course Content

The course will take both a theoretical and practical approach in exploring the play.

Theoretically, the course will examine several facets of the play and aims to provide understanding and explanation of its enduring appeal as one of the greatest Greek tragedies. Such aspects covered include:

- A script analysis of the play.
- An exploration of the meaning and reception of the play through the ages: What did it mean

when it was written? How has the play been interpreted at various times? How did audiences receive the play when it was performed? How has it been received in the modern age?

- Contemporary audience reception of the play today: a consideration of the how the play might be received in various countries each with their own unique culture
- Character Analysis. Exploration of the heroes' primary feelings, talents, strengths and weaknesses and the importance of core beliefs to personal behaviors and actions in relation to self.
- An exploration of some of the various thematic interpretations of the play. Like any masterwork Sophocles' play is open to multifarious interpretations that will be examined and discussed through the length of the course such as:
 - the fearless journey of a powerful woman who defies state orders and follows what her heart feels is ethical and right
 - the notion of unwritten divine laws versus laws decreed by human governance
 - age and 'wisdom' versus youth and the questioning of the accepted order
 - fighting for what the individual believes and thinks is the ethically correct thing to do even though it opposes the law of the state
 - the power of courage and conviction in the face of tragic fate
 - the tragedy of remaining steadfast to one's firmly held opinions when facing "Fate's razor's edge"

The *practical workshop* will follow the script analysis of *Antigone* and be integrated with the theoretical exploration of the play. It will include the following:

- Students will practically explore the main characters of the play through improvisation, readings, scene study, and the interpretive performing of scenes.
- In selected scenes students will be asked to write their own adaptation of one of the play's characters, thus making it more personal and relevant to them. The final adaptation will be presented in class, as a reading, performance or filmed.

Students will also examine and explore the importance of the Chorus in ancient Greek plays and be asked to form a Chorus group. Through theatrical games, improvisation and use of individual skills they will explore and discover the benefits of team collaboration and communication.

Required Texts

Sophocles, *The Three Theban Plays: 'Antigone', 'Oedipus the King', 'Oedipus at Colonus'*. Penguin Classics (Translated by Robert Fagles)

Sophokles, *Antigone*. Oberon Modern Plays (Translated by Anne Carson)

Jean Anouilh, *Antigone*. (Any translation)

Instructional Strategies

The course is not only aimed at theater, film, creative writing or English Literature students but also for anyone who is willing to discover their personal creative expression alongside aspects of their personal development.

The class will be structured as a seminar but has been developed as both a theoretical academic course and a practical workshop. Short lectures will mostly be used to introduce the theoretical agenda of the class, to inspire conversations, ask questions, and express opinions. Students' active participation is vital, especially during the practical parts of the course.

Course Requirements

Class attendance: Due to the collaborative practical nature of the course, class participation is vital and you are expected to attend all sessions.

Assessment

Assessment is given through the following:

- Class participation
- A mid-term presentation of the work in progress of each individual practical assignment and of the personal adaptation.
- A final paper based on both the theoretical and practical aspects of the course.
- The final presentation of their practical assignments.

Course Program

The course will run from August 29 to December 7 2022

August 29	Introductions Class members introduce themselves Brief introduction to the course
Aug. 31	Script Analysis
September 7	Script Analysis
Sept. 12	Script and character analysis. Exploration of the characters' primary feelings, core beliefs, inner conflicts and needs, and motivation.
Sept. 14	Discussion of Character Analysis. Assignments for reading, acting, writing and filming of the scenes between Antigone and Creon, and Creon with Haemon.
Sept. 19	Exploration of some of the various thematic interpretations of the play.

- Sept. 21 Examination of the cultural diversity of the political and social context of the drama and approaching the ethical, political, moral and personal issues from an array of ethnic, gender, cultural, national, and global perspectives. A consideration of how the play might be received in various countries with their unique cultures and histories.
- Sept. 26 Vocal Power and Being Heard: the importance of voice in the play and its application for self-empowerment and the strengthening of the power of the individual voice.
- Sept. 28 *Antigone* in Performance: a practical analysis of selected scenes for improvisation and discussion.
- October 3 Existential *Antigone*: Authenticity and Personal Responsibility within the play and in life. (I)
- Oct. 5 Existential *Antigone*: Authenticity and Personal Responsibility within the play and in life. (II)
- Oct.10 The Chorus and its role in the play.
 - Creation of a chorus group to work on the “Hymn to Eros” text and improvisation.
- Oct.12 First evaluation: Presentation of assignments.
- Oct.17 ‘*Antigone* and I’ (I): an exploration of Antigone’s relevance to us and how we choose to lead our lives.
- Oct.19 ‘*Antigone* and I’(II): using a selected passage or quotation from the play, participants give a short presentation, applying their chosen extract to their own lives or within a wider social or political context.
- Oct. 24 Presentation of personal adaptation. Critique and class discussion.
- Oct. 26 Presentation of personal adaptation. Critique and class discussion.
- Oct. 31 Gender Politics and *Antigone*: Gender Essentialism and the play’s contribution to feminist politics and empowerment.
- November 2 ‘Acting *Antigone*’: interpreting roles from an actor’s perspective using selected passages from the play with attention to body position and voice placement. Students will have the option to present a passage as a public speaking presentation.
- Nov. 7 The Chorus – ‘Hymn to Eros’ – Working as a team: personal contribution in collaborative efforts – Exploring the presentation with instructor guidance.
- Nov. 9 Exploring the meaning of self-confidence and self-respect in *Antigone*. How the characters of the play apply it to their lives.
- Nov. 14 *Antigone* through the eye of an observer: the whole picture versus ‘a look through a

lens.' A summing up of its differing interpretations and perspectives.

- Nov. 16 *Antigone* in Film: an examination of how Antigone has been interpreted in cinema.
- Nov. 21 Thanksgiving recess.
- Nov. 23 Thanksgiving recess.
- Nov. 28 Presentation of assignments: readings, performance, video. Discussion and critique
- Nov. 30 Presentation of assignments: readings, performance, video. Discussion and critique
- December 5 Self-identification in Antigone. Class discussion. Students will present a list of talents and strengths that identify to themselves in relation to characters within the play.
- Dec. 7 Final presentation of assignments.

Prepared by: Sokratis Alafouzos, August 2021

Last revised: Sokratis Alafouzos, April 2022