RESTORING THE CLASSICS:

TEACHING MORALITY IN SOPHOCLES' ANTIGONE THROUGH FILM

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ABSTRACT

RESTORING THE CLASSICS: TEACHING MORALITY IN SOPHOCLES’ ANTIGONE THROUGH FILM

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With the multimedia world quickly consuming many aspects of high school students’ lives, it is tough for the literary classics to keep up with the pace. Many teachers fear that this erosion will result in less focus being placed on these classics in the classroom and in the curriculum. These are the pieces which so often strive to educate the youth on the importance of ethics, morals, and justice in and out of the classroom.

Through using various classical educational theorists in cooperation with current film pedagogy this thesis will prove that Sophocles’ classic Antigone can be modern and applicable for the contemporary student. By using Louise Rosenblatt’s Reader-Response Theory to approach four moral questions regarding family, state, love, and fate students will learn about their own concept of ethics and morality in relation to both modern film and the classical, universal text of Antigone. At the end of each moral question one of the four
types of essays will be assigned which include narrative, expository, persuasive, or descriptive essays. Lessons will be designed with the support of theorists Benjamin Bloom, Lev Vygotsky, Jean Piaget, Erik Erickson, Lawrence Kohlberg, and David Kolb.

As a final step, students will learn of Kohlberg’s Theory of Moral Development. This will be used to produce a final comparison and contrast essay featuring a selected film and the text of Antigone. In reading this thesis, it is designed in chronological order as a teaching unit for a tenth grade English language arts course using academic content standards of the Ohio Department of Education.
ACKNOWLEDGMENTS

A special thanks for this thesis is extended to my advisor, Dr. James Boehnlein, who answered my many questions and provided great advice for the direction of this project throughout the past months. By providing examples from his classroom and helping me to relate those experiences to my own classroom, new pedagogies and techniques were produced to enrich the academic experience of my current students. His expertise is greatly appreciated.

I would also like to express my appreciation to my own high school English teacher, Mr. Ken Barrett, who first truly introduced film to me in the academic classroom. Whether it was questioning honesty in Dead Poet’s Society, challenging authority in Cool Hand Luke and Cider House Rules, questioning the fairy tale in Ever After and Disney’s Cinderella, or analyzing filmic interpretations of Hamlet Mr. Barrett taught me that to truly think critically your eyes, ears, and heart must all be open to the process. Hopefully, a little bit of his fire for teaching shines through in this thesis.
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CHAPTER I

INTRODUCTION

Sophocles’ text Antigone is taught all over the world in all sorts of classrooms. This is an enduring Greek drama that teaches above all, ethics and morality. What does one do when he has a feud within his family? How does one disagree with the power of the state? What does one do when he must make a tough decision for love? And how does fate figure into our lives? In attending a speech by Nobel Prize winner and award winning author Elie Wiesel in Dayton, Ohio, in the spring of 2010, a member of the audience asked how teachers can educate about prejudice and the unjustly powerful to high school students. Wiesel’s response was simple. “Teach the classics! Teach Sophocles. Teach Plato. Teach Shakespeare. Everything needed is already there.” Yet, in today’s society, some of the messages of the classics are getting lost for contemporary students. In the classroom teachers hear, ‘Ugh, not another play,” along with, “I don’t even understand what they’re saying,” and the unmistakable, “This has nothing do with me.” How can these classics, such as Antigone, be updated? The answer lies in film. By using classic educational theorists with modern film pedagogy a clear unit can be developed to teach Antigone, and the important morality within the text, to today’s high school students.
The first issue to address is the selection of Antigone, itself. As mentioned, this is one of the featured Greek dramas taught in many school districts across the country and around the world. It delves into intricate conflicts and relationships involving family, state, love, and fate. As Charles Segal noted in his text, Sophocles’ Tragic World, “Every Sophoclean hero or heroine carries about himself or herself a world – of family, city, nature, supernatural. Our view of what is tragic in the play and indeed of tragedy in general, depends on which of these worlds, singly or in combination, holds the foreground of our attention” (ix). As Segal asserts, there is a great amount of flexibility in the play. It can be read for different purposes with different focuses. This is what makes the text powerful. It raises questions that it often does not answer. It is thought provoking and new with every reading. As Segal wrote of Sophocles, “Although he leaves open this fundamental question of tragedy – why do we suffer? - Sophocles’ aim is not to mystify divine power as incomprehensible; rather, he explores what it means to be human and mortal in the interconnected world of gods, city, and nature” (15). This is the same question teachers ask students on a daily basis. What does it mean to be you? What are you responsible for? What responsibilities do you wish you had and think you deserve? Antigone is an ideal text to teach to students in high school because it touches a great deal upon making appropriate decisions for the well being of yourself and others. As teachers are lecturing on Sophocles, students are getting their driver’s licenses, experiencing freedom for the first time, and most likely testing their limits and boundaries with authority. What better text is there than Antigone to provide a little moral
guidance? As Segal brings forth, and I will reinstate, that with the proper instruction Antigone can be an asset to students. Segal retorts that, “Because of this unique combination of qualities Sophocles has seemed to each generation to be quintessentially classical poet and yet to be remarkably modern” (ix).

The backbone of this unit is Louise Rosenblatt’s Reader-Response Theory. Published in her noteworthy text, The Reader, the Text, the Poem, Rosenblatt explains that, “The premise of this book is that a text, once it leaves its author’s hands, is simply paper and ink until a reader evokes from it a literary work-sometimes, even, a literary work of art” (ix). The idea is that a text does not truly mean something until a reader reads it and turns it into art, or as Rosenblatt calls, the poem (Rosenblatt 12). Teachers must make an effort to push responsibility onto the reader for meaning. Every student creates a different meaning with every reading. In Rosenblatt’s words, “The purpose will be to admit into the limelight the whole scene – author, text, and reader” (5). There are a variety of ways and techniques in which to integrate this into the classroom, and in this specific instance it will involve both literal text and visual text.

In discussing the concept of reader-response it is important to take into account the whole process. When explaining the experiments and the resulting theory, Rosenblatt wrote that the subjects of her studies:

...sometimes found it necessary to reinterpret earlier parts of the text in light of later parts. Actually he had not fully read the first line until he had read the last, and interrelated them. There was a kind of shuttling back and forth as one or another synthesizing element- a context, a persona, a level of meaning- suggested itself to him. (10)
For the purpose of this thesis, this is a very important portion of Rosenblatt’s research. By providing the “shuttling tool” through the medium of modern film, students can relate more to the original text of Antigone. The more a reader mingles with a text, the more meaning that can be made.

New film pedagogies studied by various theorists take Rosenblatt’s idea and dub it under the new name “Viewer-Response Theory.” Reported in the text Reel Conversations, Alan Teasley and Ann Wilder state, “A natural link occurred to us: What if we approached films in the same way we were beginning to teach literature? So we simply declared that we would use a ‘viewer response’ approach to teaching film in the classroom and we began to design activities from that stance” (48). With this, there are obstacles for the teacher, but those obstacles are outnumbered by the benefits attained for the students. As Teasley and Wilder confirm, “We had to give up being the only source of right answers, the sole determiner of relevant background information, and the final judge on all interpretations” (48). Being aware of the process for the student, the reader or viewer, will be an important obstacle and challenge for the teacher.

The conclusion to Rosenblatt’s theory is that by encouraging this sort of thinking about text as reader-centered, teachers can encourage further analytical thinking of texts once the reader is invested into the created “poem.” Rosenblatt clearly acknowledges that, “…part of the magic—and indeed the essence—of language is the fact that it must be internalized by each individual human being, with all the special overtones that each unique person and each unique situation entails” (20). In recognizing this opportunity for uniqueness,
"Once the work has been re-created, it seems the reader-critic can respond to it, evaluate it, and analyze it" (Rosenblatt 48). To confirm and reaffirm this in the classroom, author of Reading in the Dark, John Golden, acknowledges, "I discovered that it was not just the students' analytical skills that improved: it was also their reading skills" (xiv). With the overarching theory understood, other educational theorists can now be used to provide credibility to the claim of a reader and viewer centered classroom.

Led by theorist Benjamin Bloom, Bloom's Taxonomy will influence the form of questioning completed during this unit while reading text and exploring the film. Developed in 1956, this is a tiered theory that explains order of questioning from the simpler, knowledge based, to the more complex, evaluation based (Armstrong 1). The six levels of the taxonomy help teachers target how and when they ask specific questions to students. For the purpose of this unit, the last three tiers are of the most interest which includes analysis, synthesis and evaluation. The first two represent the breaking down and putting together of elements and ideas respectively. The last tier, evaluation, "engenders judgments about the value of material and methods for given purposes" (Armstrong 1). These are the three levels that are applicable and desirable for the Reader-Response Theory. Teachers asking a specific type of question in partnership with readers individually interpreting the text will produce the best opportunity for critical and analytical thinking regarding morality. Bloom's Taxonomy, revised in 2001, now includes a final tier that centers upon the importance of creating (Armstrong 2). This will help to develop and form final essays for the unit. The
purpose of Bloom’s Taxonomy in this piece is to clarify the types of questions asked in conjunction with the objectives of the lesson. As Patricia Armstrong, the director for the Center for Teaching at Vanderbilt University, states, “Objectives are important to establish in a pedagogical interchange so that teachers and students alike understand the purpose of that interchange” (2). The teaching, in many instance, must be made explicit and clearly goal driven. This can be done through appropriate questioning and objective setting.

While using Bloom’s form of questioning, Lev Vygotsky’s concepts of the Zone of Proximal Development and the scaffolding technique can help ensure that the proper questions are being asked at the appropriate times for Reader-Response Theory to work. In explaining the Zone of Proximal Development, Vygotsky writes, “It is the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (86). The idea is that a student always has a zone of learning that they can achieve with the appropriate help, or scaffolding. Scaffolding can come from the teacher or from peers. By viewing film clips in a reader-response method and asking questions using Bloom’s Taxonomy, the teacher will be able to push the students’ development beyond what that student could achieve on their own. This is important, especially with morality, because a great deal of the questions will involve Bloom’s highest levels of thinking: evaluation and creation. Also, many of these film clips students have probably seen before. Scaffolding will be necessary for them to learn to view
and think about films differently. As Vygostky artfully and scientifically states, 
children and students contain, “...functions that will mature tomorrow but are 
currently in an embryonic state.” Teachers must be the ones to push them into a 
higher zone, or into that tomorrow, by asking appropriate and exceptional 
questions that match the objectives of the lesson.

Jean Piaget, the next theorist, is one who begins to make the jump from 
classroom based theories to cognitive and morality based theories that 
formulate the ethical instruction that will take place during this unit. According 
to Piaget’s Theory of Cognitive Development an individual travels through four 
stages in their life. In traveling from stage to stage, individuals assimilate and 
accommodate new schemes, or lessons, in earlier stages and structures, or 
universal rules, in later stages to make sense of the world surrounding the 
individual in order to survive (Huitt 2). The stage of most concern for the 
audience in this thesis is the formal operations stage. As stated, “In this stage, 
intelligence is demonstrated through the logical use of symbols related to 
abstract concepts” (Huitt 2). This is the most helpful to this unit especially in 
discussing abstract ideas of loyalty, justice, love, and fate. By finding symbols, 
both concrete and metaphorical, in the play and in the clips, students can 
begin to assimilate and accommodate new schemes and structures for learning 
and survival. As explained, “Assimilation is the process of using or transforming 
new environment so that it can be placed in preexisting cognitive structures. 
Accommodation is the process of changing cognitive structures in order to 
accept something from the environment” (Huitt 3). In attempting to encourage
formal operations, it can be expected that both of these actions, assimilating and accommodating, will occur simultaneously as a student makes sense of both the concrete and the abstract.

Developmental psychologist, Erik Erickson, also believes that an individual matures in stages during his lifetime. These stages, as opposed to Piaget’s cognitive stages, center upon social stages (Cole 607). As reported in the text Young Adult Literature in the 21st Century, Pam Cole writes, “The stage that is most relevant for anyone working with adolescents is Stage 5, which Erickson called ‘Identity vs. Role Confusion’ and assigned to approximately ages 12 to 18” (607). This is clearly, to many high school teachers, the most important stage of all of development because Cole explains that, “This is when the individual attempts to determine personal beliefs, values, and roles in life such as gender roles and occupational roles” (607). Who am I? What is my calling? What do I believe? These are questions that become apparent and important to these students. To ignore these questions would be a disservice. While a great deal of ethics and morality does involve individual responses, the social situation and environment has a great affect on the individual in the decision making process. Erickson’s theory can account for the tension felt in the individual when addressing these topics in social settings involving peer groups and family members.

The final theorist of study is Lawrence Kohlberg and his Theory of Moral Development. This theorist stands apart from the rest because this will be the theorist that will explicitly be taught to students at the conclusion of the unit.
Kohlberg’s theory explains moral development in six stages. As stated by Cole regarding the stages, “...the motivation for moral decisions evolves from very simple, immediate concerns, such as punishment or personal benefit, to abstract or deferred benefit to humanity” (607). Doing good and right should eventually happen for an individual because it is intrinsic in stage 6.

In the text entitled Moral Development, Moral Education, and Kohlberg, Kohlberg contributes a chapter explaining why his theory of morality should be taught in the classroom. In doing this, he argues against theories in education where teachers create their own morality which he calls the “hidden curriculum” (Kohlberg 18). This happens when a student thinks it is morally wrong to put books in the wrong place or sharpen pencils at the wrong time. The other theory he opposes is the “bag of virtues” (Kohlberg 72). The bag of virtues is presented in telling students that if they are loyal, friendly, and respectful at all times, they will always be morally sound. These two modes of instruction do not reveal themselves as applicable in true society. As Kohlberg asserts, “...the content of moral education must be defined in terms of justice, rather than in terms of majority consensus, if the civil rights of the parents and children are not to be infringed upon by such education” (74). Kohlberg brings forth the notion that teachers must be implicitly and explicitly aware of how they are approaching morals and ethics in the classroom.

In terms of a unit regarding Antigone, placing students in these moral stages helps the teacher to develop questions to scaffold their development, both academically and emotionally. By teaching students these stages at the
end of the unit, it will help to encourage thoughtful questions about answers they have given throughout the unit. As Cole explains in her teaching text:

Reading and writing tasks that deal with this moral development, especially when a topic is a complicated moral dilemma, hit adolescents where they live... The psychological pressure this places them under is not something to be underestimated or minimized, but rather should be acknowledged and accommodated through learning activities that will help them to process their developing beliefs and values in a safe environment that will not punish them for making the wrong, or the right, choices. (607)

Above all, it is important to respect the beliefs and the experimentation of those beliefs of the adolescents. In showing film clips, we discuss the tough, ethical questions about their lives without literally talking about their lives. Kohlberg seconds this notion in writing, “…the stimulation of moral development defines an educational process respecting the autonomy of the child, whereas any other definition reflects the indoctrination” (74). This quote, in itself, could be the mantra of this unit and this thesis. After discussing and viewing clips about outside moral dilemmas, the challenge for the student will involve writing essays about their own moral dilemmas.

In reading the following chapters it is important to note how they will be presented. The next four chapters will present the featured moral question, the section of Antigone to be studied, a previewing questionnaire with rationale, a description and rationale for film clips being used, and a final essay prompt for that particular topic. All worksheets that would be used in the class are referred to in the text and featured in the APPENDIX located in the back of the text. The ethical questions represented follow the chronology of the play making this unit
adaptable to different classrooms and time frames. Chapters Six and Seven offer two specific lessons in both teaching Kohlberg’s Theory of Moral Development and conducting a final capstone essay for the unit. A final conclusion defends the unit using David Kolb’s Experiential Learning Theory.

The version of the play to be used is the Signet Classic’s publication of Sophocles: the Complete Plays which was translated by Paul Roche. The films selected for this unit were selected due to their variety and wide appeal to a teenage audience. With this differentiation in clips, between what may be considered high filmic art and lower filmic art, students will find a new way to look at films they have already seen before and also discover and explore new films.
CHAPTER II

DISSONANCE IN THE FAMILY

The first moral question to address in the text of Antigone is the issue of how one reacts when there is a disagreement in the family. This can be traced in history by thinking about conflicts of power with royalty including the Tudor dynasty in England all the way to the current House of Windsor. When power mixes with family, results are sometimes disastrous and sometimes successful. New ways of thinking, especially in established monarchies, can shake the foundations of the family to its core. One can think of the coronation of the Virgin Queen, Queen Elizabeth I, in the sixteenth century all the way to the royal family acceptance in the 1980s of Princess Diana of Wales. In looking at America’s historical families we can see the conflict within and between the Hatfields and McCoys of Appalachia to America’s version of royalty, the Kennedy family of New England. These were families torn apart and brought together by love and adultery in addition to power. As long as there are families, whether they are in the spotlight or not, there will be dissonance and conflict.

In Antigone, there are struggles of power, love, and loyalty that all center upon familial relations. These conflicts are further complicated in the fact that like some of the previous examples, they are also in a position of power. In this
instance that power is held and executed in ancient Thebes. The two scenes to be featured in discussion involve conflicts between sisters as well as conflicts between the younger and older generation in a family.

The first scene to be reviewed with the class is the Prologue. In this scene the sisters, Antigone and Ismene, are discussing the horrific fate of their brothers who have killed each other on the battlefield in the final day of civil war in Thebes. One brother has been granted a proper burial by their uncle and current king, Creon, and the other doomed to rot on the battlefield where he was slain. Antigone feels as if she must give her brother, Polynices, a proper burial and rebel against her uncle, who is also the king, and her future father-in-law. Ismene states that they may not go against the rules of the state which begins the argument that tears the sisters apart. Antigone expresses her disappointment in saying, “He is my brother still, and yours; though you would have it otherwise, but I shall not abandon him” (345). Ismene responds to Antigone’s claims in defense, “I’m just not made to war against the state” (346). At the end of the argument Antigone exits leaving Ismene feeling as if she has lost her only sister in addition to her two brothers on the battlefield on this day.

The second scene featured is in the Second Episode when Antigone is brought in front of Creon as the culprit for illegally burying Polynices. In bringing forth Antigone, Creon also asks for Ismene who he believes must be an accomplice in the crime. This is a perfect example of family loyalty as Ismene admits to a crime she has not committed, of dedication when Antigone refuses Ismene’s sacrifice, and of conflict between generations when Uncle Creon is
forced to punish his wayward nieces. In this scene, the reader hears Antigone stand against her uncle and say, “And if you judge me fool, perhaps it is because a fool is judge” (358). Creon responds, “And yet, this girl, already versed in disrespect the first time she disobeyed my law, now adds a second insult, has done it again, and vaunts it to my face” (359). Once Ismene is brought forth to testify before the king, she makes the realization and the cognizant decision to try to stand beside her sister in saying, “But now that your poor ship is buffeted, I am not ashamed to sail the voyage by your side” (361).

Family conflicts abound in these scenes. Featured in APPENDIX A is a review discussion to put the actions of these scenes in terms that will make it relatable to the film clips to be viewed.

After reading the play and reviewing the play, it is now time to practice Rosenblatt’s Reader-Response Theory and Teasley and Wilder’s Viewer-Response Theory. As suggested by Cole in her teaching text, she asserts that anticipation guides and surveys provide an effective way to engage students in texts and to encourage the development of meaning as one reads or views a text. As Cole refers to two other theorists:

Milner and Milner (2003) have found opinion surveys to be an effective means of engaging students in the text. They design several strong statements, taken from general observations or from an interpretation of the text, and ask students to respond to them. Easy to develop, these statements elicit quick, direct responses and provide rich opportunity for exploring text and can be used at any point in reading, depending on the type of question. (147)
Featured in APPENDIX B is an opinion based questionnaire to be given to students before viewing clips.

The first clip to be studied is a segment from the sixth film in the Star Wars saga, The Return of the Jedi. This was the third film, though, released to the viewing public. In this clip, the viewer will see Luke Skywalker turning himself over to his father, Darth Vader. He is doing this because he has arrived at the understanding that because of their relationship they must battle to the death of one of them. In a last attempt, Luke tries to turn his recently realized father from the dark side in hopes of saving his father, saving himself, and protecting his sister, Princess Leia. This scene is wrought with family conflict as we have forces between good and evil, father and son, as well as brother and sister. By presenting a completely different setting than Antigone, students will already be able to see the universal concepts of this moral dilemma.

As featured in the text Reel Conversations, the authors recommend viewing guides for the students. They explain that this is the most important element for viewer-response to work. In creating these guides, Teasley and Wilder state, “Each page long section has three parts: a space for making marks on visual images, a space for making notes on vivid or interesting uses of sound or music, and a set of open-ended questions” (52). In using this format, the authors report that, “The guide provides a structure for viewing, note taking, and discussion” (52). Featured in APPENDIX C is the viewing guide for Return of the Jedi. Also featured on this viewing guide is a short premise of the film to explain background conflict to students before actually viewing the clip. All of the clips
for a singular ethical question will present the same open-ended questions in an effort to provide a basis for conversation and for comparisons between the clips. For this specific ethical question of dissonance in the family the questions asked include a summary request, recognition of family issue, evaluation call of whose side the student believes is correct, an analysis of how the setting is important, an evaluation of which character the student relates to, and a final application question asking how the dilemma should be solved. These questions also follow Bloom’s taxonomy by moving from summary to evaluation to creation. On the top of every guide is the running time for the clip. This time begins after the FBI Warning airs and the credits begin at the start of the film.

The next clip to be viewed is from the romantic comedy The Other Sister. In this clip there is a conflict between a sister with her siblings and her parents as she attempts to grow up in a very sheltered situation due to her mental disability. While this scene does present a situation that involves those related in the minority or on the margins, as being mentally disabled, the scene is rich with true conflict between a younger and an older generation. This will undoubtedly strike a chord with students as they also begin to disagree with their parents over privileges and responsibilities in their teenage years. This scene may also help to make the connection that Anitgone, herself, is probably just a teenager, too. The viewing guide for this clip is featured in APPENDIX D.

The final clip for this ethical question comes from the drama What’s Eating Gilbert Grape. This is the toughest scene to analyze which is why, according to Bloom, it is shown last to the students. While the previous two scenes showed
direct and apparent conflicts, this one presents the students with a family situation or makeup. The viewer will see the setting, the relationships, and hints at conflict that have occurred and conflicts that may arise in the future. In seeing this, students will need to analyze what they learned from the previous clips and in their prior experiences and synthesize and evaluate what they believe the conflicts will be for this family. This will provide the final conversations involving family dynamics and how that plays into decision making in family conflicts. Think here of Antigone and Ismene. Because of their relationship and past situations, namely the Oedipal curse on the family because of their father’s actions, decisions need to be made and understood regarding current conflicts. The viewing guide is featured in APPENDIX E.

As a final exercise for each moral question, a writing prompt will be given to the students for homework. Each moral question will cover one of the four modes of essay writing: narrative, expository, persuasive, or descriptive. These modes of writing have already been taught to the students in isolation. For this particular question, students will start with one of the most basic forms of writing: the narrative. As Jim Burke asserts in his text, Writing Reminders: Tools, Tips and Techniques, the narrative, “…reminds us, if we take a step further, that our own lives necessarily have a plot, different settings, a cast of characters, themes, and inevitable conflicts that make our lives richer if we can keep them in perspective” (228). For this prompt, students will be asked to write a five paragraph narrative essay featuring dissonance in the family with the paragraphs focusing on the conflict, a closer look at the personalities involved,
decisions and consequences, moral implications, and a final relation to text and film.

In viewing the essay handout, located in APPENDIX F, there are five sections to explain the assignment. There is a definition of essay mode, the actual prompt, format guide, writing suggestions, and ideas to get students thinking. Because the majority of writing will be done outside of class, the essay handout is fairly thorough in hopes to foster independence and creativity.

At the conclusion of this question there are several universal themes and trends that the students will begin to recognize and apply. The most important element here is to relate conflicts in Antigone to conflicts in other mediums, and finally to conflicts in our own lives. In this aspect, expected universal themes will be the arguments observed and shared which regard fairness, justice, and care between family members. In this question, students will begin to be able to step aside, listen to peer responses, and analyze their own responses. This learning skill will become even more important as we move on to ethical questions that will not, literally or metaphorically, hit as close to home.
CHAPTER III

DISAGREEMENT WITH THE STATE

The next moral dilemma to approach is how one thinks and acts when he has a disagreement with the state. To clarify the definition of state in this situation, it must be understood that state can be any formally established authoritative power over an individual. In the students’ eyes this could be the government, the principal, their boss at work, etc. A qualifying factor is that the state has definitive, established rules that must be followed. In looking back to actual history, this question is one of the most widely controversial issues of the past, present, and the expected future. By just viewing the index of a history book, names of those who stood against the state show themselves including Martin Luther King, Jr., Mahatma Gandhi, Nelson Mandela, Malcolm X, and the list keeps growing. These historical figures began movements that started with an individual and grew to groups that challenged the state’s unjust and immoral authority. Even looking at our classical canon of literature, examples jump from the literal page including the conspirators’ assassination plot against Caesar in William Shakespeare’s Julius Caesar, Hester Prynne’s rebellion against the local Puritan rule in Nathaniel Hawthorne’s Scarlet Letter, and Huck Finn’s fight against slavery of the South with his friend Jim in Mark Twain’s The Adventures of Huckleberry Finn. This is clearly a topic that has captured our interest and our
attention. The question arises, “What would I do if I disagreed with the state?” This will be a moral dilemma that will not only challenge the students’ beliefs but it will also challenge the students’ actions.

While discussing Antigone in the last chapter regarding family it became clear that this play is complicated in the fact that the fights in the families involve the rules of the state as Antigone’s uncle, Creon, is the current king of Thebes. In this chapter, the focus will be on the implications of Creon’s power and how those around him react to his decisions that they view as unjust and immoral. The review worksheet featuring the two sections of the play to be discussed is located in APPENDIX G.

The first scene to be analyzed from the play through this lens is the fight between Antigone and Creon in the Second Episode. This is the same fight covered in the last chapter, but instead of focusing on Antigone and Ismene’s involvement and dedication to each other, Creon’s distribution of punishment will take center stage. In this scene Creon challenges Antigone in asking if she knew about his formal edict regarding the breaking of this particular law, of burying the dead Polyneices on the battlefield. Antigone, challenging the state and her uncle, answers his question regarding her involvement in the crime by asserting, “Naturally!...I never thought your moral edicts had such force they nullified the laws of heaven, which unwritten, not proclaimed can boast a currency that everlasting is valid, an origin before the birth of man” (358). Here, Antigone asserts that the moral right, the divine right, is greater than an unjust power of state. In hearing this speech Creon fires at Antigone, “No woman while
I live shall govern me” (360). Here, an individual’s view of what is moral conflicts with the state’s view of what is moral.

Another instance where this arrives comes in a poignant argument in the Third Episode between Creon and his son, Antigone’s fiancé, Haemon. In this argument Haemon, without bringing familial ties to the table, directly challenges how Creon is ruling Thebes. While trying to approach the topic, Haemon introduces the analogy to his father that:

The kind of man who always thinks that he is right, that his opinions, his pronouncements, are the final word is usually exposed as hollow as they come. But a wise man is flexible, has much to learn without a loss of dignity. See the trees in floodtime, how they bend along the torrent’s course, and how their twigs and branches do not snap, but stubborn trees are torn up roots and all. (366)

In the argument, Creon then begs the question, “Do I rule this state, or someone else?” (367). Haemon answers, “A one-man state is no state at all” (367). As the rift between the father and son widens so does the son’s desire strengthen to rebel against the laws of the state. This forces him to begin to make decisions that he, alone, views as moral. He even threatens to take his own life if Creon kills Antigone in saying, “Well, then, dead – one death beckoning to another” (367). Thus, Haemon offers his martyrdom to his father, the king.

Before viewing the film clips, there is a previewing questionnaire that asks students to place themselves inside of the idea of disagreeing with the state. In this questionnaire questions are asked regarding what rules students follow daily, what rules students break, who students follow, and who follows them. This questionnaire is found in APPENDIX H. For the clips featured with this question
there are a variety of examples of different types of states as well as different forms of crime and punishment. When looking at the viewing guide, questions again shift from the knowledge step of Bloom’s Taxonomy to the analysis, application, and creation steps. The questions include summary followed by analysis of the punishment, the moral power of the authority, and finally begs the question of how the student would respond to the power of the state.

The first clip to be featured, with the viewing guide found in APPENDIX I, is a clip of My Cousin Vinny. This film, centered upon the wrongful prosecution of two, young, native New Yorkers in the deep South of the United States, begs the question as to how one can be legally and justly represented in a place that has already judged them guilty before walking into the courtroom. Complicating the issue is the fact that these two young men are being represented by one of their cousins, Vinny, who has never actually made a courtroom appearance as a lawyer before. In this clip, students will view the supposed crime, the misunderstanding, and the police questioning that leads to the young men being thrown in jail for first degree murder. Students here will begin to see a clear gap between their expectations of the state and how the state may sometimes be on the wrong side of the moral law. This will be a clip that can open up the conversation without challenging beliefs too much as a first example.

The next clip to be viewed is from the cult classic, The Breakfast Club. This will be a clip that takes the big power of the governmental state and narrows it down to the state found at school. In this clip, students will begin to see how
they also answer, and sometimes rebel, against the state they interact with daily: public education. For this clip students will view the first seven minutes of the film when the viewer meets the characters, learn of their predicament in detention, and finally learn the rules of their punishment. This viewing guide, featured in APPENDIX J, will encourage students to begin thinking about the moral and immoral actions of those who they interact with on a daily basis. A major discussion for this clip will undoubtedly be the importance of meaningful and appropriate punishment that matches the crime committed.

The final clip to be viewed is from Cool Hand Luke. A movie all about the traditional chain gang, this clip will force students to question the treatment of those who have already gone against the power of the state: the inmate. During this clip the viewer will see Luke, the main character, being forced into a crude form of solitary confinement after word arrives that his mother has died. Why is Luke punished? The answer here lies in the fact that the guards want to punish in order to prevent what they are worried will result in an escape attempt after Luke receives the sad news. Is this fair? Is this morally right? This is an issue that will be debated by the students using the viewing guide found in APPENDIX K.

After viewing these clips students will be writing an expository essay as a cumulative activity for this moral question. As stated in Burke’s text, the purpose of an expository essay is straightforward, “Its purpose is to explain, to inform” (238). While this seems like a simple concept, this is, in reality, one of the most formal and academic types of essays to write. For the purpose of this ethical
question students will be studying a rule in their student handbook which they believe to be problematic. They will be presenting the rule, explaining its immoral values, and introducing a plan to change or revise the rule to be more appropriate for the audience. Here, like in the clips, students will have to consider the moral value of the rule, the power of the state, and a way in which to approach change and action. Guidelines for the essay are shown in APPENDIX L.

At the end of this moral question students will have a better understanding of the power of the state in addition to the moral implications of the laws which the state enforces. While this is not meant to be a guide on how to react to immoral laws, it does force students to begin to think critically about the consequences of laws on both themselves and others. Awareness with this question is the ultimate goal.
CHAPTER IV

DECISIONS FOR LOVE

As a third question in this unit, the class will finally be approaching the question of how one makes a moral decision regarding love. This is a play, after all, where love is the underlying motivation for many of the characters whether it be love of self, love of family, or love of other. This is a question that will surely strike a chord with high school students as they experience their first infatuations, first love, and first heartbreak. In approaching the topic of love, it is important to remind students of what they have already read, seen, and felt. By this time, students will have read William Shakespeare’s Romeo and Juliet, a tragedy centered upon teenage angst. Many will have also been exposed to Laurie Halse Anderson’s coming of age novel Speak where a girl mistakes lust for love and pays the highest consequence after she is raped by the object of her affection. In the real world, past and present, students will now the ramifications of decisions for love including those of Cleopatra and Marc Antony, Grace Kelly and Prince Rainier, Bonnie and Clyde, and even Brad Pitt and Angelina Jolie. Students will also have their own experiences to consider as well. The important moral lesson to focus on in this ethical question is that decisions made for love often have consequences. Because of a vested interest, the individual and the other both experience love and joy or pain and despair. This is rarely a decision
made with one sole purpose or one sole repercussion. This is the example where moral chain reactions can result from one single decision. In this aspect, Antigone is no different.

The two scenes for this section will continue where the last chapter regarding the state completed. Sections of the play to be studied include the Third Episode and the Epilogue. The review activity for these scenes can be found in APPENDIX M. Questions on this particular guide ask who is making the decision for love, is it real love, how moral is the decision, and whose side the reader would choose to support.

The first scene to be studied is the last scene studied in the previous chapter, the fight between Creon and his son, Haemon. Before Haemon appeals to his father in terms of power of the state, Creon actually attacks Haemon for his love of Antigone. In Creon’s eyes, there is no way his son would disobey him (his family) or his laws (the state) without the persuasion of his fiancé, Antigone (his love). Love, according to Creon, is clouding Hameon’s thinking and making him irrational on several different fronts. At the start of the argument, Creon asserts, “Oh Haemon, don’t lose your balance for a woman’s sake! Don’t hug a joy that’s cheap and cools: an evil woman for your bed and board” (364). As the argument ensues, Haemon responds to his father calling him a lackey in stating, “Lackey of nothing of which I am ashamed” (367). Finally, Haemon asserts his martyrdom in claiming that he will kill himself beside Antigone or escape and run away with her for the sake of love and the moral right. He says, “She shall not die – don’t think it – in my sight or by my side and
you shall never see my face again. I commit you raven to your chosen friends” (368). In this decision for love Haemon cuts both familial ties and governmental ties with his father, the king.

The next scene to be discussed is the Epilogue. This scene features the aftermath of both Haemon’s and Antigone’s choices. Their fate is revealed by a messenger who arrives on the scene to deliver news of the happenings at the cave where Antigone was sent to be punished. Before revealing the events to Eurydice, Creon’s wife, he simply states, “Death twice over, and the living guilty for the dead” (381). At further request, the messenger reveals the scene found at the cave:

His panic sent us flying to the cave, and in the farthest comer we could see her hanging with a noose of linen around her neck, and leaning on her, hugging his cold lover lost to Hades, Haemon, bridegroom, broke, cursed the father who had robbed him, pouring out tears of sorrow...Then, the wretched lad convulsed with self hatred and despair, pressed against that sword and drove it home, halfway up the hilt into his side. And conscious still but failing, limply folded Antigone close into his arms choking blood in crimson jets upon her waxen face. Corpse wrapped in love with corpse, he lies, married not in life but in Hades... (382-383)

The aftermath at the cave is horrific enough to show how Antigone’s love for her family and Haemon’s love for Antigone led to disastrous consequences. What should they have done?

Before viewing the film clips, students will be answering a different type of previewing questionnaire than those featured in the last chapters. While the last two ethical questions featured open-ended questionnaires that encouraged students to think broadly about topics, this questionnaire will ask them to
specifically rate their agreement or disagreement along a scale. This sort of scale is called a Likert Scale. As reported by Cole in her text Young Adult Literature in the 21st Century, “Likert Scales are a good way to frontload meaning as students prepare to read” (151). This scale will ask them to quantify what they think their beliefs are before viewing them in several contexts. The purpose of using this sort of scale now is to encourage students to question and evaluate their beliefs more, especially with a topic when many of their beliefs are probably fairly established before discussion. The previewing questionnaire featuring the Likert scale is found in APPENDIX N.

The first clip to be viewed, with viewing guide located in APPENDIX O, is a scene from Dirty Dancing. Throughout this movie the viewer sees the daughter of a doctor fall in love with a dance instructor at a summer resort. The challenges facing these two lovers involve the differences in socioeconomic classes, the differences in education, and the differences in upbringing. Yet, in facing these challenges, the two fall in love. The scene to be viewed features the conversation between the two as they decide if their relationship will really work and even if it is worth all of the trouble and lying to those around them. This clip, viewed first, will provide a clear example of how background and setting can influence a relationship just as much, if not more, than the personalities involved in the relationship.

The second clip for this moral question comes from the film Twilight. With the viewing guide featured in APPENDIX P, this clip will be our comparison point from the previous Dirty Dancing clip. Here, is a world of fantasy where a vampire
admits he has fallen in love with a human. While in the last clip, the discussion centered upon background and setting, this one will attack the deeper issues. How can decisions be made for love when the consequences and the ending appear to be insurmountable and inevitable? Is it still worth it? It is expected that the question of how do we protect the ones we love will also become a focal point with this clip. With students’ fascination and knowledge of this particular novel and film series it will be interesting to see their take on the moral implications of love in Twilight.

The film My Best Friend’s Wedding will introduce the next idea to be featured in the following clips. How does one make moral decisions about love when feelings cannot or could not be reciprocated? In this clip, students will see the main character, Julianne, as she believes her first love is calling to rekindle their relationship only to discover that he is actually calling with news of his impending nuptials. With a time crunch and the expectation that she will take part in the wedding, Julianne boards a plane to Chicago with all intentions of winning back the groom. The viewing guide can be found in APPENDIX Q.

The final clip featured, involving a similar topic, is from the film Love Actually. In the trend of unreciprocated love, this clip features a young man as he attempts to win the love of his best friend’s wife on Christmas Eve through a heartfelt gesture. She knows of his feelings after she sees that she is the only image featured on her entire wedding video, made by her husband’s best friend. The moral questions approached in this scene will be the discussion involving how appropriate both characters’ actions are, and if there is any way
to get out of this situation without hurt feelings. The viewing guide for this problematic clip is located in APPENDIX R.

The essay for this particular question will be a persuasive argument. With a topic where so many emotions are involved, it seems only right that persuasion would be the clearest form of communication. Even with emotions running high regarding this topic, Burke makes the assertion that, “Effective arguments also recognize and make use of a set of universal values: power, achievement, tradition, enjoyment, self-direction, security, unity, benevolence, conformity, and stimulation” (259). By using the Likert scales from the previewing questionnaire, students will be arguing for or against the basic questions regarding love using different modes of argumentation and relating their beliefs to the text and films covered during class. The guide for this essay is found in APPENDIX S.

This moral question, along with the next one to be featured, give the students much more freedom in their thought and application process. In discussing love, there is no right or wrong answer. It is to be expected, though, that students will begin to see trends in their thought processes and decision making patterns and skills. By writing a persuasive essay along with these discussions and clips about love, students will begin to see if they can format these beliefs and emotions in a formal essay. This will undoubtedly be a challenge, but one that will surely produce results that encourage and develop critical thinking skills.
CHAPTER V

ACCOUNTING FOR FATE

The final moral question to be asked is the one that is the most abstract. This question approaches how we account for fate in our lives and the lives of others. What must be understood is that fate will be defined as any event that is inevitably predetermined. Fate will be considered in the same way destiny is considered. What elements of our lives feel as if they have already been planned and sometimes even executed? For this topic, students are expected to fall on both sides of the spectrum, those who believe fate plays no role in their lives and those who believe that fate rules everything in their lives. Because of this huge gap, the teacher will have to hone questioning skills to allow all students to see both sides of the issue. The best way to approach this topic may be to consider how fate shows itself in history. Fate is referred to by specific individuals throughout time. One has to look no further than Jesus or Joan of Arc to understand that fate plays an important role in martyrdom. One can also see the negative side of fate by considering figures like Adolf Hitler and Jim Jones of the cult in Waco, Texas, who used a negative fate to manipulate others into brash actions. Fate has also played a significant role in movements and events, often radical, throughout history. Our country was based on the idea of manifest destiny. It was believed to be our purpose to move westward and populate the
continent. One could even argue that the events of September 11th, on the radical and negative side, were led by a group who believed their actions to be their fate or destiny. One important element to notice is that fate has a powerful, and sometimes even manipulative, role over individuals. It will be the job of the student to dissect fate in both the text and the film, and then to consider how this same concept is evident in their own lives.

In Antigone there will be two instances discussed found in the Fourth Choral Ode and the Fifth Episode. The review activity for these two sections, found in APPENDIX T, features questions about both fate and free will. These types of questions will begin to allow students to see where they fall on the belief spectrum of fate. Often, it may be easier to see fate in the lives of fictional characters over real fate in our own lives. Seeing how an author shaped the characters for the fate will be a positive and concrete start to the discussion.

The first scene to be reviewed is the Fourth Choral Ode. This scene, different from many other in the play, harkens back to history to show that Antigone is not alone in her strife. During this ode, the chorus sheds light on several specific figures in Greek mythological history that have been punished, in one way or another, by the Gods through a form of entrapment. It is clear here that the chorus, consisting most likely of elders, are painting a picture of Antigone's fate as she makes the march to her cave of punishment. In speaking of her solitude, by comparing it to other notable figures, they are showing that Antigone's fate is not necessarily one of which to be ashamed because there may still be hope for her survival or there may be solace in her despair. The first
reference made to fate by the chorus is that of the story of Danae, who, “Hidden from the sun housed behind brass doors Danae’s beauty too was locked away her nuptial cell a tomb...O destiny marked mysterious force!” (374). The story of Danae is that she was locked away because her father received news that she would bare a son who would kill him. Yet, while locked away, Zeus impregnated Danae and her son, Perseus, would still eventually kill his grandfather on accident. Here, regardless of circumstance and punishment, Danae’s fate prevailed (373). After sharing several similar stories the chorus makes the conclusive statement, “Even she, Antigone, they had her. The ageless gray-grim Fates, they struck her down” (375). Whatever Antigone’s fate may be at this stage in the play, it is already sealed according to the chorus.

The second scene to consider is found in the Fifth Episode. This scene is the turning point in the play where the blind prophet Tiresias finally changes Creon’s mind in regards to Antigone’s punishment. After attempts at persuasion by Antigone, Ismene, Hameon, and even the elders, the man who finally changes Creon’s mind is Tiresias by delivering a troublesome prophecy. This is the prophecy that warns Creon of his fate. Here, Tiresias says, “Then beware, you’re standing once again upon the razor’s edge” (375). After relaying news of a sacrifice and the ensuing signs, Tiresias reveals, “Do not be surprised that heaven-yes, and hell- have set the Furies loose to lie in wait for you, ready with the punishment you engineered for others” (377). Tiresias takes Creon’s threatening force, the Furies, and turns them back on the punisher. Finally, Creon orders Antigone’s release and states, “How it goes against the grain to
smother all one’s heart’s desire” (378). Only when Creon’s future and destiny is threatened does he finally change the punishment. Yet, the audience will discover, he is too late in his change because Antigone’s fate is sealed.

After discussing these scenes and before viewing the film clips students will be completing another previewing questionnaire featuring Likert Scales, found in APPENDIX U. Questions on this scale will consider the existence of fate, the importance of free will, and also the finality and fairness of fate. A new topic to be introduced is the idea of whether or not an individual can actually feel fate occurring. By completing this questionnaire after the scene discussion it is hoped that those students who were completely against the topic of fate before discussion will begin to see how fate may actually play out in real life.

The first film clip to be viewed is from The Bucket List. During this specific clip, with a viewing guide found in APPENDIX V, two men who are both dying from cancer begin to decide to control their destiny by completing items on a bucket list. While one man’s aspirations are more humble, the wealthier man adds outrageous tasks to the list. Questions on this particular viewing guide ask students to consider the troubling nature of fate, the comforting nature of fate, the fairness of the scene, and the inevitability of the scene. In this scene students will see the development and the course fate may take in an instance when one idea evolves and changes a life course. The question here will be how much power either one of the men hold in this situation. Is their fate decided together or separate? Knowing Antigone and Haemon’s tragic ends, the question arises if
Sophocles could have morally ended the drama differently by allowing one character to live. This clip will provide a new way to view the situation.

The second clip to be viewed comes from the film Bruce Almighty. This film features a man, Bruce, who is granted God’s powers after rebelling against God repeatedly. God, played by Morgan Freeman, states that he is going on vacation and Bruce’s fate will be to now attempt to do the job better than God, himself. In this scene a destiny is granted by God, but Bruce may now call upon his own free will to bring his vision into fruition. With these two elements mingling in a comedy film, the reactions are expected to be disastrous. This film clip, with a viewing guide found in APPENDIX W, challenges students to imagine a hypothetical situation where concrete decisions must be made about one’s own fate for the sake of the common good for all. One cannot help but imagine Creon in the role of Bruce.

Meet Joe Black will provide our third clip for discussion. This clip is much more problematic, and even disturbing, when compared to the last two shown. Here, death has literally arrived at a man’s doorstep in the form of Brad Pitt. The two men strike a deal that the elder man will allow death to stay and experience life in exchange for another week with his family before being taken away to the afterlife. The scene to be viewed is toward the end of the film when death begins to go back on his arranged deal because he has fallen in love with the elder man’s daughter. Here, the men fight over the fate of themselves and the fate of the daughter who is completely unaware of the circumstances. This is an
example where there are no clear winners. The viewing guide is found in APPENDIX X.

The final clip to be viewed is from the film Serendipity. This clip features the most real to life incident of fate playing a role in daily existence. In this clip, with the viewing guide found in APPENDIX Y, a couple meets and falls in love in one New York City night. At the end of the evening they decide to leave it up to fate if they will ever see each other again. The tests they perform could be compared with how people look for signs around them to help make decisions. What is troubling in this scene is how fate plays a role and how other individual’s free will can influence a stranger’s fate. This will be an interesting clip for discussion that will ask the students the pressing question of, “What if?”.

The essay for this ethical question, with guidelines found in APPENDIX Z, will be a descriptive essay. Descriptive essays, which often are featured alongside with narrative essays, asks the writer to hone in on specifics of a narrative to relate a common, universal theme. Burke asserts that, “We describe things when we write: people, places, processes, events, even abstract subjects such as ideas and feelings” (250). The goal of this essay will be for students to describe an incident they have had with an abstract idea, fate. They will be describing an incident where they believe fate of some sort has played a role in their life that they often understand later in hindsight. This may be a move they have made, how they met a specific friend, how they learned a secret, or how they arrived in a specific class. The focus here will be on the event, the thoughts and emotions surrounding the event, and the knowledge found and discovered in
hindsight. As asserted by Burke, “You are not writing a report or a summary; you are, instead, writing a word portrait, one that shows your subject doing what it is they do best” (253).

A goal of this moral question is not to change opinions but to open the mind to other points of view regarding the topic. Similar to the third question, regarding love, it is expected that students may already have preconceived notions and beliefs about fate. If we can encourage critical thinking, though, students will begin to view these questions through a moral lens. While fate may or may not exist, the question is how moral are the actions of those who believe in or deny the idea of fate.
CHAPTER VI

TEACHING KOHLBERG’S STAGES OF MORAL DEVELOPMENT

Overview:

This lesson is to be taught at the conclusion of both the reading of the play and the viewing of the film clips. Throughout the unit, students have been making moral judgments regarding the four main moral questions. These judgments have been made independently with only their own input and the input of fellow peers. The purpose of today is to reveal to students that there are major academic studies that attempt to define the decision making process and the dissonance they have been feeling during the duration of the unit. They will learn of Lawrence Kohlberg’s theory by responding to his classical moral dilemma of Heinz and his dying wife. After learning the stages they will consider two modern moral dilemmas involving friends and family. Students will then create a pie graph to attempt to define their own moral development. The homework associated with this lesson is for students to create their own moral dilemmas, and then reflect upon how an influential figure in their own life falls into the stages. This lesson will provide a new lens with which the students may view the content through, and they will then be asked to apply this lens in retrospect to the play and the film clips in their final cumulative essay to be addressed in Chapter Seven.
Resources:

During this lesson, one primary resource was used for its creation. The teacher will need to be familiar with the text, Moral Development, Moral Education, and Kohlberg: Basic Issues in Philosophy, Psychology, Religion, and Education, edited by Brenda Munsey. There is a specific chapter, “Stages of Moral Development as a Basis for Moral Education,” written by Lawrence Kohlberg where he explains his stages and defends why they should be taught in the classroom. This chapter does an excellent job of explaining the stages, defending the stages, and giving the reader an idea of Kohlberg’s voice. It also gives insight as to how Kohlberg classifies different answers to his classic dilemma.

The second resource is the packet created to accompany the classroom discussion. The packet, found in four parts in APPENDICES AA-DD, is designed in sequential order and gives flexibility to conversations that may arise during allotted class time. Homework is labeled on packet, but it could be used during class time as well depending on the format of the course.

Objectives:

There are three primary objectives for this lesson. The first objective is that students will be able to comprehend Lawrence Kohlberg’s Stages of Moral Development. As the basis of this assignment a solid understanding of the six stages will be essential as students proceed through the scenarios. The teacher can encourage this objective by taking the time needed to thoroughly explain
the stages in terms of Kohlberg’s classic scenario regarding Heinz and his sick wife.

The second objective is that students will be able to analyze the scenarios, their responses, and the moral stages to develop an understanding of their own morality. By viewing their responses in light of the stages, students must learn to see trends in their thinking and reactions to moral dilemmas. Through reminders and encouragement from the teacher to pinpoint stages in moral development, the task of creating a pie graph should be a natural evolution for the student.

The final objective regards the homework. For this objective students will be able to create their own scenario that highlights the plight of the moral dilemma. After practicing and reflecting, it will be the students’ ultimate goal to design a dilemma that speaks to the modern world and to the classical stages of moral development.

Ohio Academic Content Standards:

This lesson falls under the guidelines of three separate Ohio Academic Content Standards. The first two indicators can be understood under the benchmark of “Reading Process: Concepts of Print, Comprehension Strategies, and Self-Monitoring Strategies.” The indicator reads that students will, “demonstrate comprehension of print and electronic text by responding to questions (e.g. literal, inferential, evaluative, and synthesizing)” (168). The crux of this lesson lies in the fact that the students will be questioned. They will be questioned by their teacher, their peers, and themselves. In applying responses
to the stages, questions will have to be asked to get from point a to point b. It is likely that students will not give a perfectly worded answer that will easily fit into one of the stages. Through critical questions, students can not only shape responses but also categorize those thoughts effectively and efficiently.

The second indicator under the same benchmark as the previous one reads that a student will, “use appropriate self-monitoring strategies for comprehension” (168). Due to the nature of the course, it is doubtful that every student will be able to share every answer and thought during the time allotted. Because of this the teacher will need to be sure to focus on highlighting specific student examples and the thought processes that accompany the answers to provide students with a “roadmap” for their own answers. This will encourage self-monitoring which will also be useful during the homework assignment that accompanies this lesson.

The final indicator for this lesson comes from the benchmark entitled “Reading Applications: Literary Texts.” The indicator reads that students will, “explain and analyze how the context of setting and the author’s choice of point of view impact a literary text” (169). This indicator will be important as students consider the details of the given scenarios, the wording used when describing the conflicts, and the relationships amongst characters in the conflicts. All of these aspects may influence how a student critically responds to a scenario, and it is likely that interpretation will be a large subject of conversation in the classroom.
Procedure:

This lesson can easily be divided into three parts: learning the stages, applying the stages, and creating original examples. The first section of the lesson involves learning the stages. This will be accomplished by introducing the packet to the students, reviewing the first scenario, and explaining the stages. This will take the majority of time in the lesson because it is necessary for the class to discuss and explain different possible answers. It is important to allow the students to respond to scenarios and discuss as a class before explaining the stages. This is one way in which the teacher can guarantee that the students are not simply creating answers to fall under specific stages. Once the teacher believes students have a solid understanding of the stages, she may lead the class to the next step.

The second section of the lesson involves applying the stages. This is when modern examples come into play for the students. After reading modern scenarios, the teacher will allow students time to answer questions individually. After students have completed the written work they will first discuss results in partners and then partners will shift into groups. After groups are done sharing, the teacher will bring the class back together for a full class discussion. In this discussion, the class will discuss trends and discrepancies to the answers given to the moral dilemmas. As a final activity for this section of the lesson, students will design a pie graph to summarize the trends in their own individual responses. This will be the exit slip for the class which teacher will sign once completed.
The final step, the homework, involves creating original examples. Outlined in the packet, this assignment asks students to create their own moral dilemma and to reflect upon a notion they have of someone in their life who they have always considered moral. Through these two different types of reflection students can create something new and reflect on something from the past. This will be an important exercise before moving on to the final, cumulative essay.

Assessment:

Students will be assessed both informally and formally. Teacher will monitor students' progress informally through the introductory class discussion, partner discussion, group discussion, and the final full class discussion on trends and findings. Teacher will do this by circulating the room and asking further questions when students need necessary scaffolding to reach their final conclusion. Teacher will not judge on correctness or incorrectness of answers to scenarios during conversation: teacher will only help with the application of the stages.

Students will formally be assessed through the completion of the packet and the accuracy of answers regarding the pie graph and the homework assignment. By grading these sections, the teacher will have a better understanding of how different students may approach their final essays. It is possible through these specific grades to accurately see which students may struggle with the cumulative essay and the stages of moral development.
Overview:

The cumulative comparison-contrast essay is the final assignment for this unit plan. As the student grammar and writing text asserts, “Comparing and contrasting are two natural ways you seek to understand the world around you” (Odell 66). The goal of this is to write an essay where the students must synthesize their knowledge regarding the play, evaluate their experience and reactions to the film clips, and apply Lawrence Kohlberg’s stages of moral development to both forms of media. This final essay is being driven by an academic purpose, students will not be arguing in this essay for or against different interpretations of the topics. They will be presenting a film and conducting a critical analysis of it in relation to the classical text. In a unit where so much of the focus has been personal response, students will now be challenged to create and present an academic piece of writing. Formulating this essay involves the highest levels on Bloom’s taxonomy, synthesis and creation. This essay will be completed in the point by point format. This means that as writers, “They use the point-by-point method to deal with both subjects at the same time, making a point about one subject, then following it with a comparable point about the other” (Odell 56). Burke brings forward the crux of this assignment when in his text, Writing
Reminders: Tools, Tips, and Techniques, in stating that, “Comparing is a more complicated activity than it first appears; students need to learn to determine the criteria most appropriate to use when comparing different entities” (267).

Resources:

For this assignment three resources will be used by the students. The first will be the assignment handout for the essay which can be found in APPENDICES EE-FF. This handout features the prompt, vocabulary words that will be used during the essay, a graphic explaining the format of the essay, requirements, and point allotment for grading. The back of this handout displays the prewriting that will be necessary for the assignment. Adapted from Burke’s text, this prewrite takes the form of his comparison notes guidelines that he suggests should be used with point by point essays (271). This specific prewrite features the three topics of moral dilemmas, moral stages, and universal themes.

The next resource is a peer review found in APPENDIX GG. This will be completed and discussed in class with partners on the day the rough draft is due. The purpose of this is not only to improve their partner’s writing but to improve their own observation and reflection skills. It will also help to insure that some changes will be made between the rough draft and the final draft.

As a supplemental resource for this lesson students will have access to their grammar and writing text, Elements of Language: Fourth Course. If a student is struggling with the format there is an entire chapter, “Chapter Two: Exploring Comparisons and Contrasts,” which defines and explains the step by
step reading of professional essay and the writing of an original essay. This will be a helpful resource to struggling students but will not be a required read for all students.

Objectives:

There are two primary objectives for this assignment. The first objective is that students will be able to analyze two different types of media in one essay. This objective will be practiced during the prewrite. By completing the prewrite and keeping the two ideas, text and film, somewhat separated, students will prepare themselves for the next objective. This will be an objective that can easily be monitored by the teacher as the prewrite is checked.

The second objective is that students will be able to synthesize their findings into one clear, coherent, and fluid essay. This is the final objective for the entire unit. The primary end goal is for students to talk about all of these elements: the text, the film, moral development, and universal themes in one five paragraph essay. Teachers will be able to monitor this objective through the final grading of the essay.

Ohio Academic Content Standards:

For this particular writing assignment, there are two different Ohio Academic Content Standards to be addressed that both involve writing. The first indicator can be found under the benchmark entitled “Writing Processes.” This indicator states that students will, “apply tools to judge the quality of their writing” (170). This standard will play an important role during the peer review
section of this assignment. By taking a closer look at both a partner’s writing and their own writing, students will learn to critically evaluate their work.

The second standard to be addressed is found under the benchmark entitled “Writing Applications.” The standard explains that students will, “write responses to literature that extend beyond the summary and the support references to the text, other authors or to personal knowledge” (170). As mentioned in the overview and the objectives section of this chapter, a major goal of this assignment is for students to develop and defend their own interpretations of the two forms of media. By applying Kohlberg’s stages, students will undoubtedly be extending their thinking in a new way. This is a final and very important goal for this entire unit.

Procedure:

Due to the nature of this essay, there is not a great deal of teaching involved. This is the sort of assignment that will be given, explained, and students will be given time to workshop during a writing day and once again during a peer review day. What is important during this lesson is that the teacher is there to provide specific and directed support to those students who need it when they need it.

The procedure for this assignment is to explain essay handout and allow time to prewrite and draft the paper. The next step is to have students come to class the next day with a completed rough draft. During this second class students will peer review and complete review forms. Once this step is
complete, students will begin the final draft in Modern Language Association format with teacher supervision as necessary.

Assessment:

This essay will be both informally and formally assessed. As students complete steps teacher will be monitoring progress, correcting misconceptions, and providing guidance as necessary. The teacher should circulate and speak to every student at least once during the prewriting and drafting stage. This circulation also holds true during the peer review stage. The more a teacher addresses students during these steps, the better the essays will become.

The essays will also be formally assessed using a rubric with the point values listed on the essay handout given on the first day of the assignment. Through this formal rubric students will receive 50 points for the work leading up to the essay and 50 points for the product of the final essay. This will encourage and reward students who stay on task and complete all steps of assignment.
CHAPTER VIII
CONCLUSION

This thesis began with the Elie Wiesel quote in which he told teachers to, “Teach the classics! Teach Sophocles. Teach Plato. Teach Shakespeare. Everything needed is already there.” The heart of this unit rests in the classical questions of morality and justice. The novelty of the unit can be found in the presentation of film clips to reveal universal themes to students. The goal is that Wiesel’s lesson has not been diminished; it has been enhanced for the benefit of all.

Throughout this unit, no specific focus has been given to the student; other than mentioning the “average high school sophomore.” This is not an oversight. In reality all students of all backgrounds of all learning styles have been considered in its construction. Anchoring this unit is the practice of David Kolb’s Experiential Learning Theory and studies on learning styles this unit attempts to appeal to four specific stages of learning: concrete experience, reflective observation, abstract conceptualization, and active experimentation. As Kolb wrote of his theory, “The theory is called experiential learning to emphasize the central role that experience plays in the learning process, an emphasis that distinguishes ELT from other learning theories” (227). Between the four stages, Kolb explains four types of learning styles which include diverging, assimilating,
converging, and accommodating (Kolb 230). By providing differentiation throughout the unit where students can experiment with ethical situations and decisions in a safe setting they will better understand their thinking processes and their subsequent decisions. In this aspect, Kolb’s Theory of Experiential Learning will provide the current and the tide to guide the unit throughout its entirety.

At the conclusion of this unit, students should have a better understanding of themselves and the world around them. In addition to this, students will have practiced multiple modes of writing and communication. An additional outcome is that students will develop stronger interpersonal skills as they discuss controversial issues with peers. This, so often, is a skill and a practice that is often ignored as teachers educate about the right answer or the right viewpoint in a world where, in reality, there may not be one singular right answer or right viewpoint. Underlying all of these goals and objectives are the voices of the classical educational theorists urging this classic into a new, modern era for a new, modern student without losing the original, universal message of the piece. Ultimately, at the culmination, students may just realize that the classics are not so bad after all.
APPENDIX A

Dissonance in the Family: Antigone

**Scenes to Review:** Prologue (693-695) and Second Episode (707-712)

**Prologue:**

1. Summarize the scene in two sentences.

2. What do you think is the major family issue in this scene?

3. Whose side are you on in this scene and why?

4. With which character do you relate the most to and why?

5. How do you think the problem should be solved? Why?

**Second Episode:**

6. Summarize the scene in two sentences.

7. What do you think is the major family issue in this scene?

8. Whose side are you on in this scene and why?

9. With which character do you relate the most to and why?

10. How do you think the problem should be solved? Why?
APPENDIX B

Previewing Questionnaire

Dissonance in the Family:

Answer in complete sentences.

1. What is a parent’s responsibility to a child?

2. What is a child’s responsibility to a parent?

3. What is a sibling’s responsibility to another sibling?

4. What is a perfect family? Be specific and provide details.

5. What do you think is the main thing that keeps a family together and why?

6. What do you think is the main thing that breaks a family apart and why?

7. Who do you go to for help and advice most in your family? Under what situations? Why did you pick this specific person?

8. What do you think is the toughest part about being a member of a family? How do you deal with it?
## Dissonance in the Family: Return of the Jedi

### Viewing Time: 1:23:10-1:26:08

**Premise of Film:** This film is the final film in the original Star Wars series. Before this clip, Luke learns that he truly is Darth Vader’s son, and Princess Leia is his identical twin sister separated at birth. After sharing the news with Leia, he goes to meet Darth Vader alone to attempt to turn him away from the dark side. This is his one last attempt to end the feud with Darth Vader and his partner, the evil Emperor, and to protect his friends from Darth Vader’s wrath. Luke believes this is his destiny.

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### After Viewing:

1. Summarize the scene in two sentences.

2. What do you think is the major family issue in this scene?

3. Whose side are you on in this scene and why?

4. How does the setting play an important role in this clip? What does it tell us about the family?

5. With which character do you relate the most to and why?

6. How do you think the problem should be solved? Why?
APPENDIX D

Dissonance in the Family: The Other Sister

**Viewing Time:** 29:24-34:17

**Premise of Film:** This film follows the story of a wealthy family in California as they deal with their youngest daughter, mentally handicapped Carla, come of age and gain her independence. In this scene we will be witnessing a fight that takes place during Carla’s birthday party after she returns home from a private boarding school which she had attended for the majority of her schooling.

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**After Viewing:**

1. Summarize the scene in two sentences.

2. What do you think is the major family issue in this scene?

3. Whose side are you on in this scene and why?

4. How does the setting play an important role in this clip? What does it tell us about the family?

5. With which character do you relate the most to and why?

6. How do you think the problem should be solved? Why?
APPENDIX E

Dissonance in the Family: What’s Eating Gilbert Grape

**Viewing Time:** 2:49-6:10

**Premise of Film:** This film follows a family who live in the small town of Eldora. Here, the most exciting thing is a parade of campers that come through town once a year. In this beginning scene to the movie we meet the family members and learn of their current situation. While viewing this scene, imagine and predict what conflicts will come to light and be a focus of the film.

**While Viewing:**

Vivid Images Seen During Clip:

Vivid Sounds and Music Heard During Clip:

**After Viewing:**

1. Summarize the scene in two sentences.

2. What do you think is the major family issue in this scene?

3. Whose side are you on in this scene and why?

4. How does the setting play an important role in this clip? What does it tell us about the family?

5. With which character do you relate the most to and why?

6. How do you think the problem should be solved? Why?
Dissonance in the Family: Narrative Essay

Definition: As stated in our textbook, a narrative is often a personal reflection. As the book states, “Personal reflection helps you know yourself better by making you think about who you are and how you got to be the way you are” (Hobbs 17). In a narrative, you are trying to capture a specific moment in your life to explain to an audience for a number of purposes.

Question: Write a five paragraph narrative essay explaining an instance when you had to deal with dissonance among family members. Your purpose of this paper is to accurately relate the incident to the audience and then evaluate the moral implications of the actions taken by those involved in the conflict. This will relate directly to how you believe Antigone is dealing with issues within her own family.

Format of Essay:

Paragraph One: Introduce the conflict and the setting of the conflict.

Paragraph Two: Explain the personalities and dynamics involved in the conflict.

Paragraph Three: Explain the decisions made and the consequences of the decisions made.

Paragraph Four: Defend how right or wrong actions taken by those involved seem to you now, in hindsight.

Paragraph Five: Explain how the argument and the morals involved touch upon universal themes by referring to Antigone and to the film clips viewed in class.

Writing Suggestions:

- Make purpose explicit in paragraph one.
- Keep purpose in mind while writing following paragraphs.
- Appeal to sensory details as you write to help paint the picture of your experience.
- Touch upon motives of individuals while telling your story, it will make it more real.
- Proofread! At the end of a narrative, the audience should not be left with questions regarding what happened.

Ideas to Get You Started:

- Argument with parents
- Reoccurring fight with siblings
- Generational disputes with elders in the family (grandparents, aunts, uncles)
- Issues you face with family rules and expectations
APPENDIX G

Disagreement with the State: Antigone

Scenes to Review: Second Episode (707-712), Third Episode (716-720)

Second Episode:

1. Summarize the scene in two sentences.

2. What rules are being broken in this scene?

3. Does the punishment in this scene match the crime?

4. Whose side are you on during this argument? Why?

5. How do you think the problem should be solved? Why?

Third Episode:

6. Summarize the scene in two sentences.

7. What rules are being broken in this scene?

8. Does the punishment in this scene match the crime?

9. Whose side are you on during this argument? Why?

10. How do you think the problem should be solved? Why?
APPENDIX H

Previewing Questionnaire

Disagreement with the State:

Answer in complete sentences.

1. Who are authority figures you obey? Why do you obey?

2. What rules do you follow during the day?

3. Are there any rules that you purposely break? Why?

4. Which of these rules do you believe are fair and just? Why?

5. Are any of the rules unfair? Why?

6. Are there any people in your life who obey your rules? Who and why?

7. Has disobeying a rule ever gotten you in trouble? Did the punishment match the crime?

8. Who do you think is the most just authority figure you know? Why?
Disagreement with the State: My Cousin Vinny

**Viewing Time:** 3:00-9:17

**Premise of Film:** This clip is from the beginning of the film, *My Cousin Vinny*. We will see two friends, New York natives Bill and Stan, being wrongfully accused of a crime in the Deep South of the United States. Pay attention to the misconceptions and the different perspectives of characters in the scene. Strive to be objective as you answer the following questions.

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**After Viewing:**

1. Summarize the scene in two sentences.

2. What about the punishment in this scene is just?

3. What about the punishment in this scene is unjust?

4. Do you believe the authority figure in this scene is responsible and worthy of the power he wields?

5. Do you agree or disagree with the actions of the main character?

6. How would you react in this situation if you were the main character?
APPENDIX J

Disagreement with the State: *The Breakfast Club*

**Viewing Time:** 1:45-8:02

**Premise of Film:** During this clip, we see the beginning sequence of the film. In this segment, five students arrive for their Saturday school detention. Pay attention to their personalities and the personality of the teacher supervising detention. Who would you be? How would you react? Is the treatment fair?

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**After Viewing:**

1. Summarize the scene in two sentences.

2. What about the punishment in this scene is just?

3. What about the punishment in this scene is unjust?

4. Do you believe the authority figure in this scene is responsible and worthy of the power he wields?

5. Do you agree or disagree with the actions of the main character?

6. How would you react in this situation if you were the main character?
APPENDIX K

Disagreement with the State: Cool Hand Luke

Viewing Time: 1:06:48-1:13:55

Premise of Film: This film follows Luke Jackson, an ex-war hero, after he breaks the heads off of parking meters and is sent to a Southern prison to work on a highway chain gang. Upon first arriving at the prison, Luke is not embraced by fellow prisoners. After slowly earning respect and friends, Luke receives the heartbreaking news that his mother has passed away. This scene explains the punishment that Luke must undergo after hearing news of his mother’s death.

While Viewing:

Vivid Images Seen During Clip:

Vivid Sounds and Music Heard During Clip:

After Viewing:

1. Summarize the scene in two sentences.

2. What about the punishment in this scene is just?

3. What about the punishment in this scene is unjust?

4. Do you believe the authority figure in this scene is responsible and worthy of the power he wields?

5. Do you agree or disagree with the actions of the main character?

6. How would you react in this situation if you were the main character?
Disagreement with the State: Expository Essay

Definition: An expository text exists for the purpose of informing or explaining something to the audience. Our text defines expository by categorizing it into different functions including comparing and contrasting, exploring causes and effects, analyzing problems, analyzing short stories, and sharing research results. Your essay for this assignment will focus on analyzing a problem which as our text states of writing about a problem that, “By analyzing (looking at all the parts that contribute to the whole) you can better understand what causes a problem and maybe how to solve it” (Hobbs 127).

Question: Select a rule from the student handbook that you believe is problematic; one which you think should be changed. In a five paragraph expository essay you will be explaining the rule, explaining why you believe it is unnecessary, and presenting a way to go about getting the rule changed.

Format of Essay:

**Paragraph One:** Tell an anecdote about an example when the rule is unjustly enforced.

**Paragraph Two:** Cite the rule and explain why it is probably included in the handbook. Even though you disagree with it, the rule was probably placed there for a reason.

**Paragraph Three:** Explain why the rule is unjust giving several examples.

**Paragraph Four:** Present a plan to go about changing the rule to something that is more just.

**Paragraph Five:** In a conclusion, defend your rule one last time by summarizing the main points of the argument and asserting that your proposed change is best for all involved.

Writing Suggestions:

- Do not try to confuse your audience. Use simple, direct language to make your point.

- Stay consistent. Do not waver in opinion.

- Use concrete, specific details in examples. The more true to life it seems, the more convincing it will be to your audience.

Ideas to Get You Started:

- Dress Code
- Computer Access
- Absence Policy
- Saturday Schools
- Use of Technology in Class
APPENDIX M

Decisions for Love: Antigone

Scenes to Review: Third Episode (716-720), Exodus (733-737)

Third Episode:
1. Summarize the scene in two sentences.
2. Who in this scene is making a decision for love? Is it a worthy or selfish decision?
3. Who in this scene is denying the decision for love? How do you know?
4. Whose side are you on during this argument? Why?
5. How do you think the problem should be solved? Why?

Epilogue:
6. Summarize the scene in two sentences.
7. Who in this scene is making a decision for love? Is it a worthy or selfish decision?
8. Who in this scene is denying the decision for love? How do you know?
9. Whose side are you on during this argument? Why?
10. How do you think the problem should be solved? Why?
Decisions for Love:

Circle the degree you believe with the statements below to be true. Below your selection write an answer in a complete sentence defending your answer.

1. Making decisions for love always ends well.
   - Strongly Disagree
   - Disagree
   - Neutral
   - Agree
   - Strongly Agree

2. Making decisions for loves usually involves sacrifice.
   - Strongly Disagree
   - Disagree
   - Neutral
   - Agree
   - Strongly Agree

3. Love is putting someone else’s needs in front of your own.
   - Strongly Disagree
   - Disagree
   - Neutral
   - Agree
   - Strongly Agree

4. Teenagers can be in love.
   - Strongly Disagree
   - Disagree
   - Neutral
   - Agree
   - Strongly Agree

5. The definition of love will change as you get older.
   - Strongly Disagree
   - Disagree
   - Neutral
   - Agree
   - Strongly Agree

6. You can fall in love at first sight.
   - Strongly Disagree
   - Disagree
   - Neutral
   - Agree
   - Strongly Agree

7. True love never ends, regardless of circumstances.
   - Strongly Disagree
   - Disagree
   - Neutral
   - Agree
   - Strongly Agree
APPENDIX O

Decisions for Love: Dirty Dancing

**Viewing Time:** 53:48-56:55

**Premise of Film:** Spending the summer at a family resort, teenager Frances “Baby” Houseman secretly goes against her parent’s wishes and has an affair with the resort’s dance instructor, Johnny. Johnny, from an entirely different background struggles with the social and economic differences between the two as they fall in love and hide their affair.

**While Viewing:**

Vivid Images Seen During Clip:

Vivid Sounds and Music Heard During Clip:

**After Viewing:**

1. Summarize the scene in two sentences.

2. What is the main character’s priority in this scene?

3. Is this main character truly acting in the name of love? Why or why not?

4. What do you believe is the underlying issue for the main character in this scene?

5. What are the consequences of the main character’s actions in this scene?

6. What would you do in this scene if you were the main character?
Decisions for Love: *Twilight*

**Viewing Time:** 49:32-56:04

**Premise of Film:** In the first Twilight film this is the moment of truth when Edward will reveal his true nature to lab partner, Bella, that he is a vampire who thirsts for her blood. Bella has had her suspicions up to this point in the film. You may select which point of view you would like to answer questions from (Edward or Bella) but be sure you clarify your choice in your answers.

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**After Viewing:**

1. Summarize the scene in two sentences.

2. What is the main character’s priority in this scene?

3. Is this main character truly acting in the name of love? Why or why not?

4. What do you believe is the underlying issue for the main character in this scene?

5. What are the consequences of the main character’s actions in this scene?

6. What would you do in this scene if you were the main character?
Decisions for Love: My Best Friend’s Wedding

**Viewing Time:** 6:54-12:03

**Premise of Film:** During this clip we see the main character, Julianne, realize that she has feelings for her best friend Michael as he breaks the news to her that he is marrying a younger woman. To top it all off, he asks her to pack her bags, show up at his wedding, and take part in the bridal party. During this clip, Julianne’s story unfolds at the start of the film.

**While Viewing:**

**Vivid Images Seen During Clip:**

**Vivid Sounds and Music Heard During Clip:**

**After Viewing:**

1. Summarize the scene in two sentences.

2. What is the main character’s priority in this scene?

3. Is this main character truly acting in the name of love? Why or why not?

4. What do you believe is the underlying issue for the main character in this scene?

5. What are the consequences of the main character’s actions in this scene?

6. What would you do in this scene if you were the main character?
**APPENDIX R**

**Decisions for Love: *Love Actually***

**Viewing Time:** 1:36:37-1:38:47

**Premise of Film:** This film features multiple story lines that will all eventually converge together on Christmas Eve. This particular scene is between a newlywed woman, Juliet, as the best man from her wedding reveals his true feelings toward her. She already had suspicions after her wedding video, recorded by the best man, only featured footage of her.

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**After Viewing:**

1. Summarize the scene in two sentences.

2. What is the main character’s priority in this scene?

3. Is this main character truly acting in the name of love? Why or why not?

4. What do you believe is the underlying issue for the main character in this scene?

5. What are the consequences of the main character’s actions in this scene?

6. What would you do in this scene if you were the main character?
APPENDIX S

Decisions for Love: Persuasive Essay

Definition: As reported in our text, “When people try to convince you to agree with their opinions, they are trying to persuade you. Advertisers, politicians, teachers, parents, and friends all use persuasion. You also persuade others when you take a stand on something important to you” (Hobbs 251). This is one of the most powerful forms of essays when formatted and written correctly. This essay holds power.

Question: Write a five paragraph persuasive essay arguing for or against one of the statements in our previewing questionnaire. Remember the questions are: making decisions for love always ends well; making decisions for love usually involves sacrifice; love is putting someone else’s needs in front of your own; teenagers can be in love; the definition of love will change as you get older; you can fall in love at first sight; and, true love never ends, regardless of circumstances.

Format of Essay:

Paragraph One: Tell an anecdote proving your side and introduce belief in thesis statement.

Paragraph Two: Give an example proving how the opposite belief is wrong.

Paragraph Three: Explain with specific details and examples why your belief is true. Use the text, films, and own experiences to prove point.

Paragraph Four: Defend how moral your belief is regarding your statement.

Paragraph Five: In a conclusion, review your points and assert one last time through persuasion that your belief is the only way.

Writing Suggestions:

• Spend time with your introduction; this is your first chance to win over the audience.

• Spend time with conclusion; this is your last chance for the audience to remember your side of the argument.

• Appeal to logos, pathos, and ethos as you write.

• Anticipate objections from the other side of the issue and address those in paragraphs two and three.

• Be consistent in your belief. Do not allow yourself to waver when presenting the other side of the story.

Ideas to Get You Started:

• Think of stories you have seen in the news.

• Think of other stories you have read or seen.

• Think of your own experiences.
APPENDIX T

Accounting for Fate: Antigone

Scenes to Review: Fourth Choral Ode (726), Fifth Episode (728-731)

Fourth Choral Ode:

1. Summarize the scene in two sentences.

2. How is fate important in this scene?

3. Is the fate of the main characters decided? Why or why not?

4. How important is free will in this scene?

5. How do you think the problem should be solved? Why?

Fifth Episode:

6. Summarize the scene in two sentences.

7. How is fate important in this scene?

8. Is the fate of the main characters decided? Why or why not?

9. How important is free will in this scene?

10. How do you think the problem should be solved? Why?
Accounting for Fate:

Circle the degree you believe with the statements below to be true. Below your selection write an answer in a complete sentence defending your answer.

Remember: Fate is that which is inevitably predetermined, it is destined.

1. Fate is real.
   Strongly Disagree  Disagree  Neutral  Agree  Strongly Agree

2. Fate plays an important role in life.
   Strongly Disagree  Disagree  Neutral  Agree  Strongly Agree

3. Free will is more important than fate.
   Strongly Disagree  Disagree  Neutral  Agree  Strongly Agree

4. Your fate is final.
   Strongly Disagree  Disagree  Neutral  Agree  Strongly Agree

5. Fate is fair.
   Strongly Disagree  Disagree  Neutral  Agree  Strongly Agree

6. One can feel fate.
   Strongly Disagree  Disagree  Neutral  Agree  Strongly Agree
Accounting for Fate: The Bucket List

**Viewing Time:** 30:39-35:44

**Premise of Film:** In this film, two dying men, Edward and Carter, decide to take control of their fate and create a “bucket list” of things to do before they die to take advantage of the time they have left. During this clip, the idea is born as Edward begins to realize all he has to show for his life is a lot of money, a personal assistant he will leave behind, and no real family to stand beside him in his last hours.

**While Viewing:**

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**After Viewing:**

1. Summarize the scene in two sentences.

2. What about fate in this scene is troubling? What about fate in this scene is comforting?

3. Are the actions or discussions in this scene inevitable? Do the characters have a real choice?

4. Are the events of this scene fair? Why or why not?

5. What do you believe will be fate’s final result?

6. What would you do in this scene if you were the main character?
**Viewing Time:** 32:20-37:48

**Premise of Film:** As newscaster Bruce Nolan’s life falls apart, he gets unexpected help from God, himself. After complaining about the cards he has been dealt, God intervenes and offers Bruce his powers while he goes on vacation. The following scene follows Bruce’s fate as he realizes his new powers.

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**After Viewing:**

1. Summarize the scene in two sentences.

2. What about fate in this scene is troubling? What about fate in this scene is comforting?

3. Are the actions or discussions in this scene inevitable? Do the characters have a real choice?

4. Are the events of this scene fair? Why or why not?

5. What do you believe will be fate’s final result?

6. What would you do in this scene if you were the main character?
**APPENDIX X**

**Accounting for Fate: Meet Joe Black**

**Viewing Time:** 2:17:15-2:21:37

**Premise of Film:** After hearing voices from “above,” Bill Parish receives an unexpected house guest, a young man named Joe Black who embodies death, itself. The two reach an agreement that Bill will get more time with his family (until the night of Bill’s birthday party) as long as he teaches Joe about life on earth. To complicate the matter, Joe falls in love with Bill’s daughter. The following altercation between the two occurs as the clock is ticking on the night of Bill’s birthday.

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**After Viewing:**

1. Summarize the scene in two sentences.

2. What about fate in this scene is troubling? What about fate in this scene is comforting?

3. Are the actions or discussions in this scene inevitable? Do the characters have a real choice?

4. Are the events of this scene fair? Why or why not?

5. What do you believe will be fate’s final result?

6. What would you do in this scene if you were the main character?
APPENDIX Y

Accounting for Fate: *Serendipity*

**Viewing Time:** 11:52-17:12

**Premise of Film:** Two strangers in New York City, Sara and Jonathan, meet and fall in love in one night. The girl, highly superstitious, wanting to leave their relationship to fate after such a chance meeting devises ways for fate to step in and control their destiny. In this clip, Sara tries to explain her belief system to Jonathan.

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**After Viewing:**

1. Summarize the scene in two sentences.

2. What about fate in this scene is troubling? What about fate in this scene is comforting?

3. Are the actions or discussions in this scene inevitable? Do the characters have a real choice?

4. Are the events of this scene fair? Why or why not?

5. What do you believe will be fate’s final result?

6. What would you do in this scene if you were the main character?
Accounting for Fate: Descriptive Essay

Definition: Our text explains that narrative and descriptive writing often go hand in hand. It states that, “When you read personal reflections like these, you not only get to know the thoughts, feelings, and experiences of other people, but you also learn new ways of reexamining your life through the examples set by others” (Hobbs 17) With descriptive writing, it is necessary to develop a sharp focus on the details of the narrative.

Question: Write a five paragraph descriptive essay explaining a specific instance where you believe your fate, or destiny, was already decided. In doing this you need to focus in on the details of the incident, the thoughts you were feeling at the time, and your ability to reflect on the incident today.

Format of Essay:

Paragraph One: Introduce the moment where you believe fate played a role. Your thesis statement should include the moment, your thoughts at the time, and your ability to reflect later.

Paragraph Two: Explain the circumstances surrounding the fateful incident. In this paragraph, you are setting the scene. Be descriptive.

Paragraph Three: Explain the emotions you felt around the fateful incident.

Paragraph Four: Defend how moral or immoral the incident seems to you now that you can reflect upon it.

Paragraph Five: Explain how your fateful incident is or is not universal. Does this sort of thing happen to others? Or just to you?

Writing Suggestions:

• Details! Details! Details!

• Keep in mind throughout writing that you will want to prove point of whether your incident was universal or not.

• Appeal to sensory details as you write to help paint the picture of your experience.

• Proofread! At the end of a narrative, the audience should not be left with questions regarding what happened.

Ideas to Get You Started:

• Moving schools
• Meeting someone
• Changing classes
• Learning a secret
APPENDIX AA

Stages of Moral Development
Lawrence Kohlberg

Read the following scenario and answer the question presented in the scenario thoughtfully and realistically. All information can be found and further researched in the text Moral Development, Moral Education, and Kohlberg, edited by Brenda Munsey.

Scenario 1:

“In Europe, a woman was near death from a very bad disease, a special kind of cancer. There was one drug that the doctors thought might save her. It was a form of radium that a druggist was charging ten times what the drug cost him to make. He paid $200 for the radium and charged $2,000 for a small dose of the drug. The sick woman’s husband, Heinz, went to everyone he knew to borrow the money, but he could only get together about $1,000, which is half of what it cost. He told the druggist that his wife was dying, and asked him to sell it cheaper or let him pay later. But the druggist said, ‘No, I discovered the drug and I’m going to make money from it.’ So Heinz got desperate and broke into the man’s store to steal the drug for his wife. Should the husband have done that? Why?” (Kohlberg 26).

______________________________________________________________________________________

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Kohlberg’s Stages (Kohlberg 91-93):

Preconventional Level (Keyword: Self)

Stage 1: Punishment and Obedience Orientation

The physical consequences of action determine its goodness or badness regardless of the human meaning or value of these consequences. Avoidance of punishment and unquestioning deference to power are valued in their own right...

Stage 2: Instrumental Relativist Orientation

Right action consists of that which instrumentally satisfies one’s own need and occasionally the needs of others... Elements of fairness, of reciprocity, and equal sharing are present, but they are always interpreted in a physical, pragmatic way. Reciprocity is a matter of “you scratch my back and I’ll scratch yours,” not of loyalty, gratitude, or justice.

Conventional Level (Keyword: Group)

Stage 3: Interpersonal Concordance or Good Boy – Nice Girl

Good behavior is that which pleases or helps others and is approved by them. There is much conformity to stereotypical images of what is majority or “natural” behavior. Behavior is frequently judged by intention...

Stage 4: “Law and Order” Orientation

There is orientation toward authority, fixed rules, and the maintenance of social order. Right behavior consists of doing one’s duty, showing respect for authority, and maintaining the social order for its own sake.

77
Kohlberg's Stages (con't)

Postconventional, Autonomous, or Principled Level (Keyword: Universal and Apart)

Stage 5: Social-Contract Legalistic Orientation

Right action tends to be defined in terms of general individual rights and terms of standards that have been critically examined and agreed upon by the whole society. Aside from what is constitutionally and democratically agreed upon, the right is a matter of personal "values" and "opinion." The result is an emphasis upon the "legal point of view," but with an emphasis upon the possibility of changing law in terms of rational considerations of social utility.

Stage 6: Universal Ethical-Principle Orientation

Right is decided by the decision of conscience in accord with self-chosen ethical principles appealing to logical comprehensiveness, universality, and consistency. These principles are abstract (the Golden Rule); they are not concrete moral rules like the Ten Commandments. At heart, these are universal principles of justice, of the reciprocity and equality of human rights, and of respect for the dignity of human beings as individual persons.

After viewing Kohlberg's stages, which stage do you fall under for scenario 1 and why?

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Scenario 2:

Amanda asks her parents three months ahead of time to go to a concert with her friends of her favorite musical group that almost never tours. As a result, the tickets are fairly pricey, nearly $400 for the seats her friends are buying. Her parents say she may only go if she earns and saves her own money. Amanda gets a job at the local mall and diligently saves money for two months. During that two month time, her father loses his job and the family begins to make cut backs on how they spend their money. The night before Amanda buys her ticket, her parents approach her and explain that they will need the money Amanda has saved from her job to help pay the electrical bill this month. Amanda refuses to give them the money, and attends the concert. Should she have done that? Why or why not?

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After viewing Kohlberg’s stages, which stage do you fall under for scenario 2 and why?

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Scenario 3:

Mike is John’s younger brother by two years. John is 17 and Mike is 15. Last weekend, John had a party at their house while his parents were out of town. When approached by his parents about the party after hearing rumors about it from other parents in the neighborhood, John convincingly lies and tells his parents that he wasn’t home. When Mike is approached he freezes and his parents assume that he is the guilty party. Mike is grounded for two months and not allowed to get his driver’s permit until his punishment is over. Mike accepts the punishment without revealing the truth about John. Should he have done this? Why or why not?

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After viewing Kohlberg’s stages, which stage do you fall under for scenario 2 and why?

________________________________________________________________________________________________
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Rate Your Moral Development:

Create a pie graph revealing your level of moral development (Remember: percentages should equal 100%). Use colored pencils and develop a key to explain your graph. Label the chart with your percentages. You do not have to feature all stages if they do not apply to you.
APPENDIX DD

Homework:

Create a Scenario:

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Explain why Scenario has Moral Implications:

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Reflection:

Who is someone you look up to and consider to be moral? After learning about the stages does your belief still make sense? Why or why not?

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APPENDIX EE

Compare-Contrast Essay

As a final writing piece for this unit, you will be writing a five-paragraph expository essay. This expository essay will be written in the comparison contrast method. For this essay you will be comparing Antigone to one of the films viewed during this unit. For this assignment you will want to view or already be familiar with the whole film in its entirety. The three elements of comparison will be the moral dilemmas presented, how the reactions to these dilemmas fall into Kohlberg’s stages of moral development, and the universal themes presented in the two pieces. The purpose of this piece is academic; you will not be arguing that one is better than the other. Your goal here is to thoroughly explore two pieces to shed a new light on its moral implications.

Vocabulary to Know:

Thesis Statement: A sentence or two, presented in the introductory paragraph, which declares the topic of the entire piece.

Main Idea: The messages, opinions, or insights that outline the body paragraphs of the piece.

Supporting Details: Information that develops and explains the main idea.

Format:

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Moral Dilemma</th>
<th>Kohlberg’s Stages</th>
<th>Universal Themes</th>
<th>Conclusion</th>
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<tr>
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<td>Antigone</td>
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Requirements:

- Watch film or be familiar with film in its entirety.
- Complete prewrite.
- Complete rough draft.
- Complete peer review.
- Complete final draft in MLA format.

Grading:

- Prewrite (15 points)
- Rough draft (25 points)
- Peer review (10 points)
- Final draft (50 points)
- TOTAL: 100 POINTS
APPENDIX FF

Comparison Notes: Name: ___________________________ Date: ___________________________
Topic: ___________________________ Period: ___________________________

1. Antigone Film: ___________________________
   MORAL DILEMMA
   Introduction: ___________________________

Main Idea/Summary: ___________________________

2. Antigone Film: ___________________________
   KOHLBERG’S STAGES
   Introduction: ___________________________

Main Idea/Summary: ___________________________

3. Antigone Film: ___________________________
   UNIVERSAL THEMES
   Introduction: ___________________________

Main Idea/Summary: ___________________________

THESIS: ___________________________
APPENDIX GG

Compare-Contrast Peer Review

Author Name: _____________________________
Reviewer Name: _____________________________

Answer the following questions in complete sentences.

1. How does the author introduce the paper? Does it grab your attention? Why or why not?

2. What is the thesis of this paper? Is it easy to find? Why or why not?

3. Are the supporting details presented clearly in the first main idea? Are there any areas of confusion?

4. Are the supporting details presented clearly in the second main idea? Are there any areas of confusion?

5. Are the supporting details presented clearly in the third main idea? Are there any areas of confusion?

6. Does the conclusion touch upon all three main ideas of the paper? Is it clear and easy to comprehend?

7. Do you see any repeated MUGS (mechanics, usage, grammar, spelling) errors?

8. What is one, definite strength you see in this paper?

9. What is one way in which the author can strengthen a weakness you see in this paper?

10. What is one helpful thing that you, the reviewer, learned from reviewing the author’s paper?
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Twilight. Dir. Catherine Hardwicke. Perf. Kristin Stewart, Robert Pattinson, Billy
Burke, and Peter Facinelli. Summit Entertainment, 2009. Film.


VITA

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