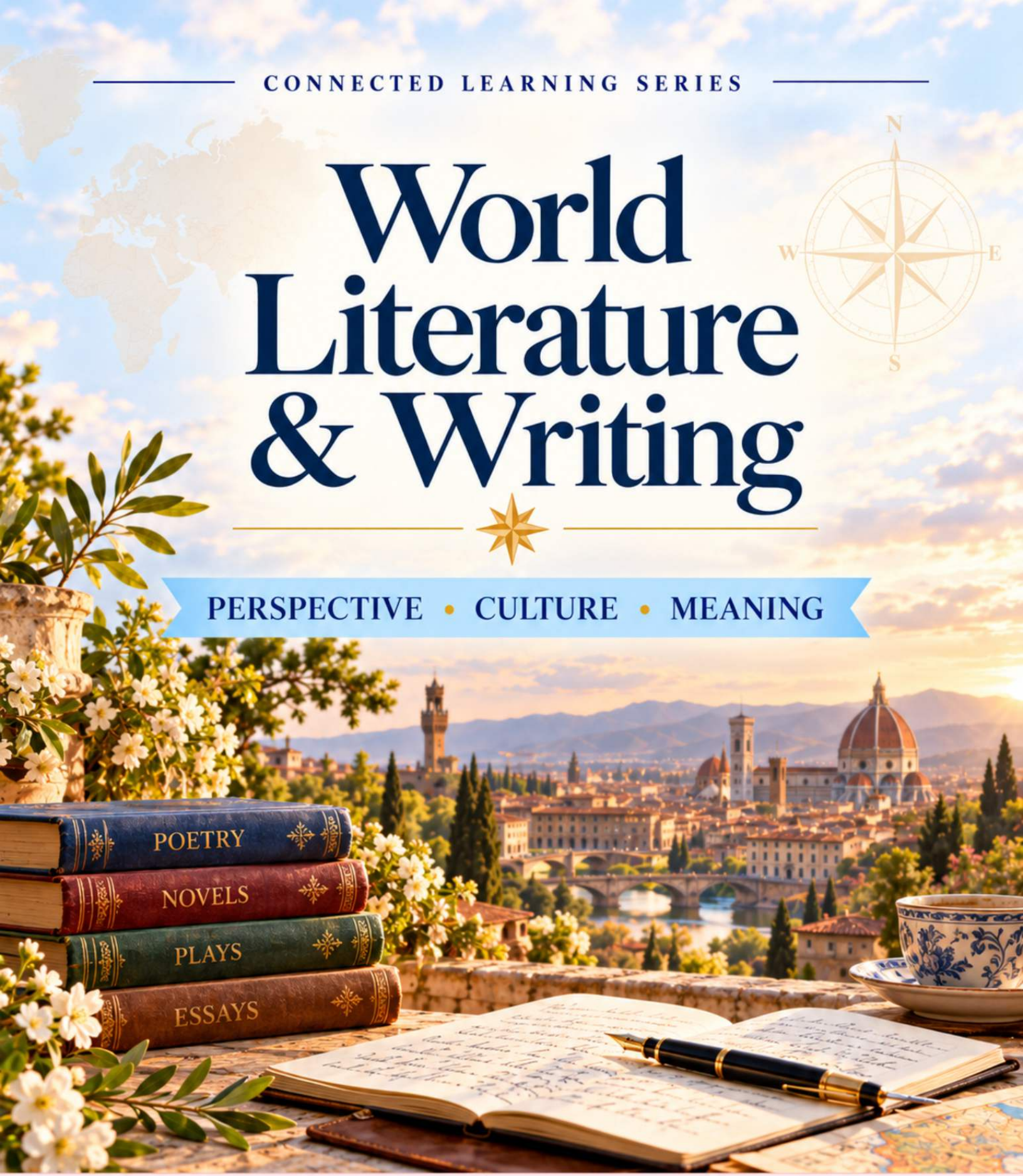
CONNECTED LEARNING SERIES

World Literature & Writing

PERSPECTIVE • CULTURE • MEANING



UPLIFTING EDUCATION
CONNECTED LEARNING SERIES

Student Guide

A 36-Week High School Course

WORLD LITERATURE & WRITING STUDENT GUIDE

Copyright © 2026 Kathleen Sabo
UpliftingEducation.com
First Edition, 2026

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means without prior written permission from the publisher, except for permitted household use described below, brief quotations used in reviews, or other uses permitted by copyright law.

Purchaser Use: This curriculum may be used and printed by one purchasing household. Please contact Uplifting Education for permission to use it with a co-op, classroom, school, tutoring group, or other multi-family setting.

Literary Texts & Third-Party Materials: Literary excerpts, translations, quotations, illustrations, and other third-party materials are used from public-domain sources or under applicable licenses and are credited where appropriate.

AI-Assisted Development: AI-assisted tools were used during portions of the development, drafting, editing, research support, and visual design process. The author retained full educational and editorial control, including decisions about course structure, instructional approach, literary selections, writing assignments, activities, assessments, revisions, and final content. All material was reviewed, selected, revised, and approved by the author, combining modern educational technology with experienced human judgment.

Corrections & Feedback: This curriculum has been carefully reviewed for accuracy and clarity. If you notice an error or have a correction to suggest, please contact Uplifting Education through the contact form at UpliftingEducation.com. Your feedback is appreciated.

Written by: Kathleen Sabo
Published by: Uplifting Education

YOUR JOURNEY THROUGH WORLD LITERATURE

Throughout the year, you'll develop four connected abilities:

OBSERVE
Notice important details, recognize literary techniques, and ask meaningful questions.

DISCERN
Consider different perspectives, examine evidence, and recognize which interpretations are well supported.

DECIDE
Develop thoughtful conclusions, support your ideas with evidence, and recognize that some questions have no simple answers.

CONTRIBUTE
Share what you've learned through clear writing and thoughtful discussion, helping others understand an idea or perspective more deeply.

You'll develop these abilities through your reading, writing, and discussions. Four Level Challenges throughout the course will give you opportunities to bring these skills together and see how much you've grown.

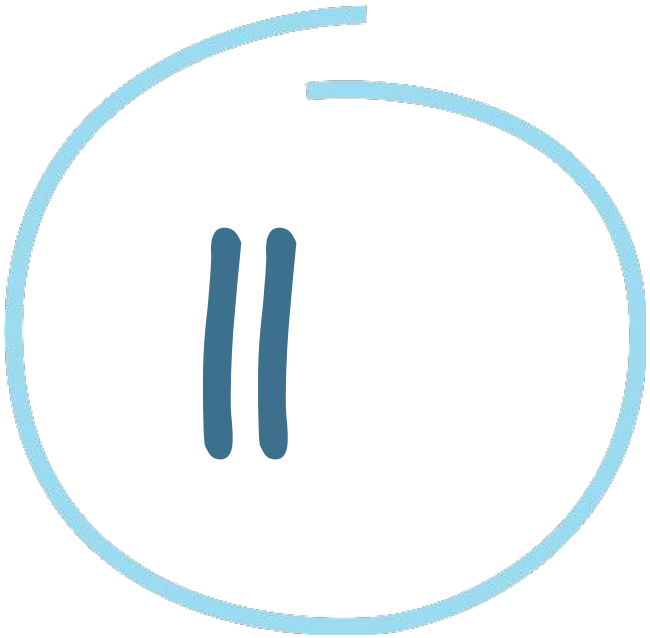
HOW THIS COURSE WORKS

This is a 36-week high school course designed for independent learning, with meaningful parent involvement every two weeks. Each week, you'll follow the Student Guide, complete assigned readings, practice writing skills, and explore ideas through carefully chosen activities.

Your assignments may include:

- Reading and analyzing literary works.
- Exploring characters, perspectives, themes, and literary techniques.
- Completing lessons and selected exercises from *The Lively Art of Writing*.
- Practicing grammar through Khan Academy.
- Writing personal narratives, literary responses, comparisons, and essays.
- Preparing for Literature & Ideas discussions.
- Completing four Level Challenges as your skills develop.





WEEK 11: When Pride Prevents Understanding

What does it take to reconsider a judgment?



FIRST LOOK

Sometimes a person's greatest difficulty is not knowing what is right, but recognizing when a decision needs to be reconsidered.

In Antigone, the conflict has already placed several characters in danger. Now others begin to challenge Creon's judgment. Their warnings raise an important question: What does it take for someone in authority to listen?

This week, we'll examine how Sophocles develops a character's strengths and weaknesses through dialogue, choices, and the responses of others.



READ & NOTICE

Antigone: Warnings and Consequences

Read the Antigone selection below, "When Pride Prevents Understanding." This week's reading follows Haemon's appeal to his father, Antigone's farewell, and the Chorus's reflections on pride and judgment.

As you read, **notice:**

- How Haemon approaches his father.
- The reasons Haemon gives for reconsidering the decision.
- How Creon responds to disagreement.
- Antigone's reflections on her fate.
- The role of the Chorus in shaping the audience's understanding.

ANTIGONE

When Pride Prevents Understanding

SCENE 6: Father and Son

[Later, HAEMON enters the palace courtyard. CREON comes to meet him. HAEMON is Creon's son and the man Antigone was to marry.]

CREON My son, you have heard what happened. I hope you will not allow affection for Antigone to turn you against your father.

HAEMON I came to speak with you, not to quarrel. You have guided me all my life, and I still wish to honor you. But respect does not mean that I must remain silent when I fear you are making a mistake.

CREON A ruler must uphold his decisions. If he permits disorder within his own family, how will he keep order in the city? Citizens must obey their leaders, or the laws will mean nothing.

HAEMON Laws matter. So does the ability to hear what people are saying about them. You are king; people fear your anger. They will not tell you openly when they disagree. But I have heard what they say when you are absent.

CREON And what do they say?

HAEMON Many pity Antigone. They see a sister who refused to leave her brother without burial. They ask whether such an action deserves death. I am not asking you to obey every rumor. I am asking you to consider whether the people may have seen something you have overlooked.

CREON Should I learn how to govern from the crowd? Shall a young man correct the king?

HAEMON A young person can be wrong. So can an older person. The wise do not lose dignity by learning from others.

CREON You speak as though you know more about rule than I do.

HAEMON No one knows everything. When a river floods, the trees that bend with the current often survive; the rigid trees can be torn out by their roots. Sailors loosen their sails in a storm, or the whole ship may overturn. Yielding to good counsel is not the same as surrendering your duty.

CREON You would have me let Antigone challenge a public order before everyone.

HAEMON You have power to change an order when you discover a better course. That can strengthen trust rather than destroy it.

CREON Are you defending the city, or only the woman you love?

HAEMON I am defending her, but I am also speaking for you. I do not wish you to commit a wrong that you cannot undo.

CREON A city belongs to its ruler. His command must stand.

HAEMON Does a city belong to one person? A ruler needs the people he governs. A place with only one voice is hardly a city at all.

CREON You dare lecture your father about authority?

HAEMON I am begging you to listen. Reason is not an insult simply because it comes from someone younger.

CREON You have chosen Antigone over me.

HAEMON I wish you would not force love for one person to appear as hatred for another. I want to honor you both, but you are making that almost impossible.

CREON She will die, and you will learn that a ruler cannot be threatened.

HAEMON If she dies, another death may follow. I cannot promise you that this will end with her.

CREON Is that a threat against your father?

HAEMON It is a warning about what despair can do. I have tried to speak with you honestly. I cannot stay and watch this happen.

[HAEMON leaves abruptly.]

CHORUS Anger has wounded both of them. A son has offered counsel, and a father has heard rebellion. Their words have passed each other like travelers on different roads.

CREON Let him rage. Antigone will not be spared. But I will not put Ismene to death; she did not perform the burial. As for Antigone, take her beyond the city to a stone chamber. Leave enough food that the people cannot say we killed her by our own hands. Seal the entrance. She has appealed to the powers of the dead. Let her appeal to them there.

CHORUS You mean to leave her living in a tomb?

CREON My sentence stands.

SCENE 7: The chorus sings of love and loss

CHORUS Love can soften the proud and unsettle the wise. It binds families, calls forth loyalty, and can turn joy into grief. No city decree can tell a heart when to care. Yet love alone does not answer every hard question. When it meets anger and authority, human lives can be caught between them.

[ANTIGONE is led from the palace toward the road outside the city. She stops when she sees the elders.]

ANTIGONE People of Thebes, look at me. I am walking toward my death while the sun is still shining. I had imagined another life: a home, a marriage, years in which the future would open before me. Now I leave all of that behind.

CHORUS You chose to honor your brother. There is courage in that. But you have also fought fiercely against the ruler's decree. Perhaps that same fierce spirit has brought you here.

ANTIGONE Do you think I do not wonder? I have asked myself what else I could have done. If honoring a brother is wrong, then I no longer understand the duties I was taught from childhood.

CHORUS Even those who act from conviction may suffer. Our world offers no promise that a worthy motive will prevent grief.

ANTIGONE I did not seek death. I sought a burial for Polyneices. Yet people speak of me as though I wished to break the city itself. My brother's mistakes were his own, but he was still my brother. I could not leave him without the smallest act of care.

CHORUS You stand before us with sorrow, and with the pride that has made you difficult to turn aside.

ANTIGONE Perhaps I am proud. But I was not alone in having a choice. Creon could have heard me. The elders could have spoken. Ismene could have helped. We each stand somewhere in this sorrow.

CHORUS There have been others, even of noble birth, shut away from the light. Fate can reach a palace as surely as a poor house.

ANTIGONE Then remember that I was once a living young woman, not only a name in a story about law. I loved my family. I was afraid. And I believed the dead should not be forgotten.

[CREON appears and sees that the procession has stopped.]

CREON Why are you delaying? She has already been judged. Take her away.

ANTIGONE Creon, you have power over my life. You cannot force me to say the decree was right. I go to the stone chamber with that conviction and with my grief.

CREON I will hear no more. The city cannot wait forever while you defend your defiance.

ANTIGONE The city will remain after I am gone. I hope it will ask what kind of justice its laws have served.

[The guards lead ANTIGONE away. The CHORUS watches her disappear along the road.]

SCENE 8: The chorus remembers those shut away

CHORUS Long ago, stories told of people held behind bronze doors and stone walls, people whose royal names offered no protection from suffering. We remember them because power did not make them safe. The future is hidden from everyone, even those who believe they control it. The wise must be ready to hear a warning before a closing door becomes impossible to open.

Text and credit note: Original modern-English dramatic adaptation of Sophocles' Antigone for Uplifting Education, with reference to Francis Storr's public-domain English translation (1912), Project Gutenberg eBook 31. Dialogue and wording adapted for this course.

RECORD IN YOUR COURSE NOTEBOOK:

In Reading & Evidence: Choose two important warnings or challenges directed toward a character. For each, record:

1. Who gives the warning or challenge.
2. What concern or argument is expressed.
3. How the character receiving it responds.
4. What the exchange reveals about judgment, pride, or responsibility.

Identify each example by speaker and scene in this week's reading. Line numbers are not needed.



Remember to Practice Your Grammar



LITERARY ANALYSIS TOOLKIT

Characterization Through Response

Writers reveal character not only through what someone says, but also through how that person responds to others.

A character's response to criticism may reveal humility, fear, courage, defensiveness, or pride.

In drama, these qualities often emerge through dialogue.

Consider the difference:

Summary: Haemon advises Creon to reconsider his decision.

Analysis: Haemon's appeal reveals that Creon has an opportunity to reconsider his judgment, while Creon's response helps Sophocles develop the danger of treating disagreement as disloyalty.

The second statement explains how the exchange contributes to the play's meaning.



PEOPLE & PERSPECTIVES

Advice, Authority & Humility

Haemon is Creon's son, but he also speaks about the concerns of the community.

Consider how his relationship with Creon affects their conversation.

Does Creon evaluate the reasoning itself, or does he focus on the person challenging him?



CHECK THE LENS

When interpreting a disagreement, avoid assuming that one character is entirely wise and the other entirely foolish.

Identify what each character actually argues, what evidence is offered, and whether either overlooks an important concern.

This approach helps you develop a more careful literary interpretation.



THE LIVELY ART OF WRITING

Chapter 7: Connections Between Paragraphs

Read Chapter 7 in The Lively Art of Writing, beginning at the 'Connections Between Paragraphs' heading on page 80. Continue through the discussion of standard transitional devices on page 85, stopping before 'A Note on However.

Notice how transitional words, repeated key terms, and connected ideas help readers follow an argument.

You will answer the selected textbook questions after finishing the chapter in Week 12.

As you prepare your Level 1 essay, consider how one paragraph will lead naturally to the next. In Week 12, use the chapter's techniques when revising your completed draft.



AI Writing Coach (Optional)



Your first Level Challenge will be completed next week. Begin preparing by choosing one of these questions:

Option A: Conviction and Responsibility
How does Sophocles show that strong convictions can be both admirable and dangerous?

Option B: Authority and Judgment
How does Creon's response to disagreement develop the play's ideas about leadership?

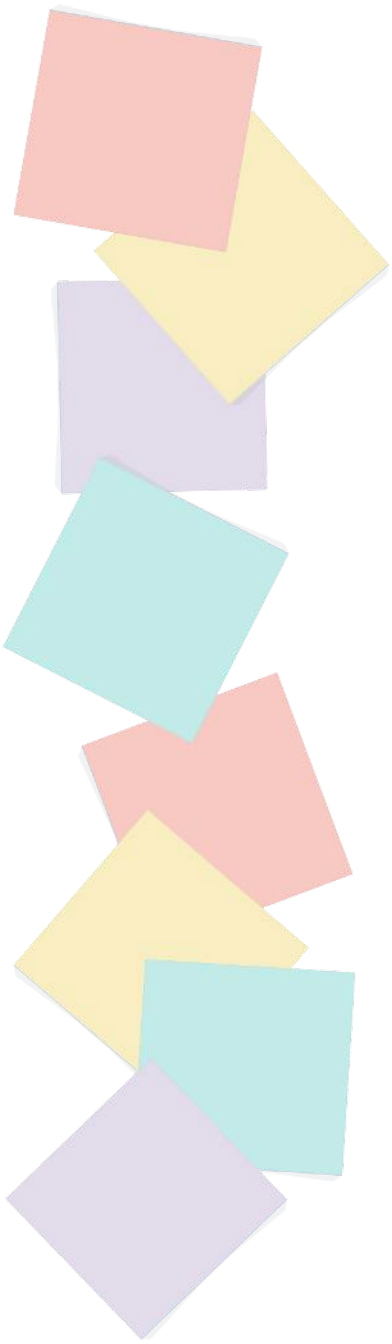
Option C: Character and Consequences
How does Sophocles use the choices of two characters to explore the consequences of conflicting responsibilities?



RECORD IN YOUR COURSE NOTEBOOK - In Writing Workshop, prepare:

1. A working thesis.
2. Two or three supporting points.
3. At least three specific references from the play.
4. A brief outline showing how the evidence supports your argument.

Use evidence from the Antigone readings you've completed so far. You can add or change evidence after reading the conclusion in Week 12.Keep this preparation concise. Its purpose is to help you write a stronger essay next week.



PREPARE FOR LITERATURE & IDEAS 6

Principle, Circumstances & Responsibility

Prepare for your parent-student discussion:

How can a person remain guided by principle while also recognizing when a decision or approach needs to change?

Consider one character who remains firm in a conviction and another who struggles to reconsider a decision.

Bring at least two specific examples from the play.

NEXT →

Next week, we'll finish Antigone and complete Level 1: OBSERVE, bringing together your first twelve weeks of literary analysis and writing practice.





WEEK 12: Antigone: The Cost of Pride & the Search for Wisdom

What happens when wisdom comes too late?



FIRST LOOK

A tragedy often reveals the full consequences of choices only after opportunities to change have passed.

As Antigone reaches its conclusion, Sophocles brings questions about authority, conscience, loyalty, and judgment into sharper focus.

This week, you'll finish the play and complete your first Level Challenge.

You have spent eleven weeks learning how to observe literary details, develop claims, select evidence, and explain interpretations. Now you'll use those skills to produce a complete, carefully revised essay.



READ & NOTICE

Antigone: The Conclusion

Read the conclusion of the tragedy, *Antigone.*

Notice:

- The warning Tiresias gives Creon.
- How Creon responds to the warning.
- What finally leads him to reconsider.
- The consequences of his earlier decisions.
- The Chorus's final reflections on wisdom and pride.

ANTIGONE

The Cost of Pride & the Search for Wisdom

SCENE 9: Tiresias brings a warning

[The blind prophet TIRESIAS enters, guided by a young attendant. CREON receives him with visible impatience.]

CREON Tiresias, your counsel has helped this city before. Why have you come?

TIRESIAS I come because our sacred rites have gone wrong. I was listening for signs in the birds, but their cries were confused and violent. When I placed offerings on the altar, the flame would not rise as it should. The signs tell me the city has been made unclean.

CREON What has caused this?

TIRESIAS The body of Polyneices lies exposed, and the birds carry its remains to places of worship. You have left someone who belongs among the dead above the earth, while you have shut a living woman inside a tomb. You have crossed a boundary that no ruler may safely ignore.

CREON So now even the gods are said to oppose me. Are you another man who expects money in exchange for telling me what I must do?

TIRESIAS You are accusing me because you dislike the warning. A ruler may make an error. The wiser ruler admits it and repairs the harm. Stubbornness is not courage when it prevents a person from facing the truth.

CREON You expect me to bury a man who attacked his own city? You expect me to reward the woman who broke the decree?

TIRESIAS I ask you to respect the place of the dead and the place of the living. The gods have not given you authority to keep a corpse from burial or to imprison a living person among the dead. Your choices have consequences beyond what you intended.

CREON I do not trust this sudden demand.

TIRESIAS Then listen to the consequence, not to me. Before many days have passed, grief will enter your own house. You will give a life from your family because you would not yield when counsel was offered. The city will mourn. I have nothing to gain by saying this.

[TIRESIAS turns to leave with his attendant.]

TIRESIAS I hope you change your course before the warning becomes a memory of what might have been prevented.

[They depart. CREON stands silent.]

CHORUS My lord, Tiresias has often warned Thebes, and his warnings have not been empty. Do not dismiss his words because they trouble you.

CREON I am afraid that changing my order will make me appear weak. Yet I am more afraid now of keeping it. Tell me plainly what you believe I should do.

CHORUS Release Antigone. Give Polyneices the burial he has been denied. Act quickly.

CREON Then I will do it. I will go myself, with the men who serve me. The order was mine; I must be the one to change it. I believed I could force my will upon everything. Now I must listen before another loss follows.

[CREON leaves with attendants. The CHORUS remains near the palace.]

SCENE 10: A hope that comes too late

CHORUS O Thebes, city of old songs and sorrow, may the powers that watch over us turn grief aside. May those who have been divided find a path toward wisdom. Let the king's changed mind come in time. Let the doors that have closed be opened before the last light fades.

[A MESSENGER enters quickly. His face shows that the hope has not been answered.]

MESSENGER Citizens, I have news of the royal house. No one should call a life fortunate merely because it stands high today. Our fortunes can turn with terrible speed.

CHORUS What has happened?

MESSENGER Haemon is dead.

CHORUS How?

MESSENGER By his own hand. His father tried to reach him, but the loss he feared had already occurred.

[EURYDICE, Creon's wife and Haemon's mother, enters from the palace.]

EURYDICE I heard my son's name. Tell me what happened. Do not hide the truth because you fear to hurt me.

MESSENGER I will speak plainly. Creon first went to the place where Polyneices lay. He and his men performed the rites of burial. Then they hurried to the stone chamber where Antigone had been shut away. From inside they heard sounds of grief.

MESSENGER When they opened the chamber, they found that Antigone had taken her own life. Haemon had reached her before them. He was beside her, overwhelmed. When he saw his father enter, he turned away from him in despair. Creon called to him and begged him to come out, but Haemon would not listen. Soon afterward, Haemon died by his own hand.

EURYDICE So the king came to reverse his sentence, and they were already lost.

MESSENGER Yes, my lady.

[EURYDICE enters the palace without another word.]

CHORUS Her silence is frightening. Let someone go after her. Grief sometimes speaks most loudly when it says nothing.

SCENE 11: The house of Creon

[CREON returns, supported by attendants. They carry the body of HAEMON, covered. CREON looks far older than he did at the beginning of the play.]

CREON My son. I thought I was defending the strength of my rule. I would not listen when you pleaded with me. I saw your love as a threat, your advice as disobedience. Now I cannot call you back. I have learned what I refused to learn while there was still time.

CHORUS You see the cost of your choices. But there may still be people who need you to act with care.

[A SECOND MESSENGER appears at the palace entrance.]

SECOND MESSENGER Creon, another sorrow has struck your household. Eurydice heard the account of Haemon's death. She went inside, mourned the sons she had lost, and took her own life. In her final grief she held you responsible for what had happened.

CREON Eurydice too? I have lost my son and my wife. I wanted to command the city, but I could not command my own anger. My fear of seeming weak has brought ruin upon the people closest to me.

CHORUS Great authority does not free a person from the duty to listen. Neither does pain make the past vanish. What remains is the truth of what has happened and the responsibility of those who live.

CREON Take me away. I thought certainty would make me strong. I know now how much I failed to see.

[The attendants guide CREON into the palace. The CHORUS stands before the gates where the story began.]

CHORUS Wisdom is more than the power to win an argument or command obedience. A good life requires reverence, humility, and care in the use of power. Proud words can bring great suffering. Those who refuse all counsel may learn through grief what they would not hear in peace. May we learn to listen while there is still time to choose differently.

[End of the play.]

Text and credit note: Original modern-English dramatic adaptation of Sophocles' Antigone for Uplifting Education, with reference to Francis Storr's public-domain English translation (1912), Project Gutenberg eBook 31. Dialogue and wording adapted for this course.

RECORD IN YOUR COURSE NOTEBOOK:

In Reading & Evidence: Choose two moments from the conclusion that significantly develop your understanding of the play.

For each, record the speaker or event, a specific textual reference, and a brief explanation of its importance.

At least one observation should consider how the ending changes or deepens an idea introduced earlier in the play.



LITERARY ANALYSIS TOOLKIT

Tragedy, Consequences & Recognition

A tragedy often develops through serious conflicts, consequential choices, and discoveries that arrive too late to prevent suffering. A tragic character may possess admirable qualities while also having weaknesses that contribute to the outcome.

As you consider Antigone, distinguish among:

Conviction: What a character believes is right.

Judgment: How the character decides what to do.

Consequence: What follows from those decisions.

Recognition: What the character eventually comes to understand.

These distinctions can help you avoid reducing the play to a simple lesson about one good character and one bad character.



PEOPLE & PERSPECTIVES

Understanding the Whole Tragedy

By the end of the play, you have encountered several perspectives on the conflict.

Think about Antigone, Ismene, Creon, Haemon, Tiresias, and the Chorus.

Each contributes something to the audience's understanding, but not every character has equal knowledge or influence.



CHECK THE LENS

A fair literary judgment considers the whole play.

Do not select one quotation that supports your opinion while ignoring important events or arguments that complicate it. Ask:

- What evidence most strongly supports my interpretation?
- What might a thoughtful reader question?
- Does my explanation account for the consequences shown in the ending?

Use these questions as you revise your essay.



THE LIVELY ART OF WRITING

Chapter 7: Connections Between Paragraphs

Continue Chapter 7 in The Lively Art of Writing, beginning with "A Note on However" on page 85. Read through the Summary on page 91.



RECORD IN YOUR COURSE NOTEBOOK:

Complete Questions 1–3 on page 91.

These questions review why paragraphs need connections, how an essay develops a continuous argument, and the three main types of transitions.

Write brief answers in Writing Workshop. Check your answers using the Answer Key.

Return to your Level Challenge outline from Week 11.

Check whether your thesis is specific, your supporting points are logically connected, and your evidence is explained.

Use the chapter to strengthen your essay rather than completing a separate writing exercise.



Your challenge: Write a focused literary analysis of Antigone that demonstrates your ability to observe meaningful details and explain how they contribute to the play's ideas.

Choose the question you prepared in Week 11, or revise your choice if another question now provides a stronger direction.

Option A: Conviction and Responsibility

How does Sophocles show that strong convictions can be both admirable and dangerous?

Option B: Authority and Judgment

How does Creon's response to disagreement develop the play's ideas about leadership?

Option C: Character and Consequences

How does Sophocles use the choices of two characters to explore the consequences of conflicting responsibilities?

YOUR ESSAY

Write a four- to five-paragraph literary essay, approximately 500–650 words.

Use Microsoft Word, Google Docs, or another word processor.

Your essay should include:

1. **An introduction** identifying the play, presenting the central question, and establishing a clear thesis.
2. **Two or three developed supporting paragraphs** using specific evidence from the play.
3. **A conclusion** explaining what your analysis helps readers understand.

Use at least three meaningful textual references, including one from the play's later developments or conclusion.

When quoting or referring to the play, identify the speaker and scene from the assigned weekly reading. Word counts are approximate guidelines. A clear, well-developed essay matters more than reaching an exact number.

REVISION: MAKE YOUR THINKING VISIBLE

After drafting, reread your essay with these questions in mind:

- ☐ Is my thesis specific and supportable?
- ☐ Does each main paragraph develop part of my argument?
- ☐ Have I explained how the evidence supports my claims?
- ☐ Have I represented the characters and their reasoning fairly?
- ☐ Does my conclusion offer a meaningful insight?

Revise where needed, then save your completed essay with your other substantial writing assignments.

OPTIONAL: AI WRITING COACH

Want to strengthen your essay? Use the AI Writing Coach instructions in your Answer Key to receive personalized feedback, practice a writing skill, and improve your own draft.

HOW YOUR LEVEL CHALLENGE IS EVALUATED

Whether or not you choose to use the AI Writing Coach, your parent or teacher will evaluate your completed essay using the four writing criteria in the Master Schedule & Grade Record: Literary Understanding, Analysis & Reasoning, Evidence & Support, and Writing & Communication.

Each criterion is worth 2 points, for a total of 8 points.

Your Level 1 essay also serves as your Quarter 2 Writing Assessment. No additional essay is required for that checkpoint.

AI Writing Coach: Level 1 (Optional)



Remember to Practice Your Grammar

LITERATURE & IDEAS 6: DISCUSSION

Principle, Circumstances & Responsibility

TALK IT OVER

How can a person remain guided by principle while also recognizing when a decision or approach needs to change?

Discuss the literary examples you prepared, adding something meaningful from this week's reading. Explain what the evidence suggests and consider another reasonable perspective.

Bring your own curiosity: Was there anything in the reading that surprised you, puzzled you, or made you curious? Share any questions or ideas you'd like to explore together.

NEXT →

Next week, we'll explore storytelling traditions of the Middle East. Then we'll encounter poetry from Persia and China, discovering how different literary forms communicate meaningful ideas through imagery, voice, and imagination.

