Companion Website

Chapter 12

Correctness Can Be Creative

JABBERWOCKY

'Twas brillig, and the slithy toves
  Did gyre and gimble in the wabe:
All mimsy were the borogoves,
  And the mome raths outgrabe.

"Beware the Jabberwock, my son!
  The jaws that bite, the claws that catch!
Beware the Jubjab bird, and shun
  The frumious Bandersnatch!"

He took his vorpal sword in hand:
  Long time the manxome foe he sought--
So rested he by the Tumtum tree,
  And stood awhile in thought.

And, as in uffish thought he stood,
  The Jabberwock, with eyes of flame,
Came whiffing through the tulgey wood,
  And burbled as it came!

One, two! One, two! And through and through
  The vorpal blade went snicker-snack!
He left it dead, and with its head
  He went galumphing back.

"And hast thou slain the Jabberwock?
  Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
  He chortled in his joy.

'Twas brillig, and the slithy toves
  Did gyre and gimble in the wabe:
All mimsy were the borogoves,
  And the mome raths outgrabe.

By Lewis Carroll

From M. Gardner (Ed.). (1960). *The annotated Alice.* New York: Bramhall House.
The Grammar Income Test

UNIVERSITY OF MOTTSBURGH OCCUPATIONAL
INVENTORY OF GRAMMATICAL KNOWLEDGE

As demonstrated in the research of Dr. Edward McCormick, an individual's habits of grammar correlate with her or his income. Test results indicate that one can predict with 80 percent accuracy the income of an individual based on his answers to the questions below. Use this quiz to see what income level your grammatical patterns place you.

Instructions: Mark each sentence as C if it is grammatically correct, *I* if it is incorrect, or *?* if you are uncertain. Wrong answers count as a minus two. A question mark, indicating you are uncertain, only counts as a minus one. Keep in mind that errors may be of any variety: spelling, punctuation, capitalization, or usage.

_____1.   Her choice will strongly effect the outcome.

_____2.   We have alot of work to do.

_____3.   Mottsburgh is a busy industrial city, thousands of cars and trucks move through it every day.

_____4.   "I suppose", she remarked "that success comes only with time."

_____5.   The company should receive the package tomorrow.

_____6.   Its impressive to hear what she has done.

_____7.   She was late, however, she did make the presentation.

_____8.   Give the book to whom?

_____9.   When the ship arrives we can begin the journey.

_____10.   We rafted down the grand mountain river.

_____11.   The name of the book was "Outbreak."

_____12.   There were four in the group: Ann, Jim, Theo, and Amanda.

_____13.   He sings good.

    14.   You shouldn't lie on the wet grass.

    15.   He paid all the interest on the principle.

    16.   I wish to go irregardless of his decision.

    17.   He doesn't know history very well. As you can see from his answers in class.

    18.   He imagined that Hawking would have all the answers but he just posed more questions.

    19.   Spiraling in the Andromeda Galaxy, Dr. Vilhelm insists that there is alien life on the Andromeda planet called Lanulos.

    20.   We packed all of our luggage, then we were on our way to the airport.

From Noden, H. (1999). *Image grammar: Using grammatical structures to teach writing* (pp. 195-196). Portsmouth, N.H: Heinemann. Reprinted with permission.

SCORING
Answer Key: 1. I, 2. I, 3. I, 4. I, 5. C, 6. I, 7. I, 8. C, 9. I, 10. I, 11. I, 12. C, 13. I, 14. C, 15. C, 16. I, 17. I, 18. I, 19. I, 20. I.

NUMBER WRONG	PROJECTED SALARY	OCCUPATIONAL LEVEL
0 to –4	$150,000 and above	top executive
-5 or –6	$90,000 to $150,000	upper management
-7 or –8	$60,000 to $90,000	key personnel
-9 or –12	$25,000 to $60,000	semi-skilled
-13 or –18	$10,000 to $25,000	unskilled
-20 or more	$0 to $10,000	unemployable

After students have taken and scored this test, explain that over the next few days you are going to increase their incomes by at least $30,000 each. Later, after you have worked with some of the grammatical concepts in this test, reveal that the test was fabricated. However, explain that the concept of the test is very real.

Every day individuals who make grammatical errors are victims of a pervasive but seldom discussed prejudice. People assume that those who make frequent grammatical errors are unintelligent, not very knowledgeable, and incompetent. None of this may be true. Language habits are more indicative of social background than education and ability. However, any business executive will support the notion that grammatical skill directly affects promotion. So, the idea behind the Grammar Income Test is valid, although the scored income level may not be.

Excerpt from **Cloudy With a Chance of Meatballs**

The menu varied.

By the time they woke up in the morning, breakfast was coming down.

After a brief shower of orange juice, low clouds of sunny-side up eggs moved in followed by pieces of toast. Butter and jelly sprinkled down for the toast. And most of the time it rained milk afterwards.

For lunch one day, frankfurters, already in their rolls, blew in from the northwest at about five miles an hour.

There were mustard clouds nearby. Then the wind shifted to the east and brought in baked beans.

A drizzle of soda finished off the meal.

Dinner one night consisted of lamb chops, becoming heavy at times, with occasional ketchup. Periods of peas and baked potatoes were followed by gradual clearing, with a wonderful Jell-O setting in the west.

From J. Barrett. (1978). *Cloudy with a chance of meatballs*. New York: Aladdin.

Cloudy With a Chance of Meatballs: Weather Report

Prompt

In *Cloudy With a Chance of Meatballs* by Judi Barrett, Grandpa tells the best tall-tale bedtime story he's ever told. The tall-tale is about the town of Chewandswallow where it "never rained rain. It never snowed snow. And it never blew just wind. It rained things like soup and juice. It snowed mash potatoes and green peas. And sometimes wind blew in storms of hamburgers." Although the citizens of Chewandswallow enjoy being surprised with the menu at breakfast, lunch and dinner, the weather eventually begins to wreak havoc on the town.

You are now going to imagine that you are a newspaper reporter in your own fictional town which must have a name related to food (for example,

Munchtown). As a group, you will report what happens during one day in your town when the weather gets out of control. Make sure that your article tells the reader what kind of weather your town is experiencing, describe the weather at breakfast, lunch and dinner, and tell your readers what the weather is doing, how it's doing it, and how the citizens are reacting. Remember that this article will be on the front page of the <u>name of your town</u> Digest so you will need an enticing headline that draws the reader's attention to your article. Your article should also:

- Answer the questions: Who? What? Where ? When? Why? How?
- Include describing words (adjectives), naming words (nouns), doing words (action verbs), ly words telling how (adverbs) and position words (prepositions) that are followed by a noun or pronoun.
- Include weather vocabulary and weather phrases (like "partly cloudy with").
- Include a direct quote from at least one citizen of your town in proper form.
- Use correct paragraph form and follow the conventions of written English.

Your article should be accompanied by a diorama of a weather-scene constructed out of food items that can be glued such as red hots, macaroni, Hershey kisses, etc. The diorama should be accompanied by a caption written in a complete sentence. Each part of speech in the caption should be underlined according to the following color-coding scheme:

    Nouns - dark blue
    Verbs - green
    Adverbs - brown
    Adjectives - red
    Prepositions - orange
    Conjunctions - black

Note that articles -- a, an, and the -- are determining adjectives and should be coded red.

Have fun reporting on the weather in your town. Make your article so vivid that the reader can see, hear, taste, and feel the wacky weather.
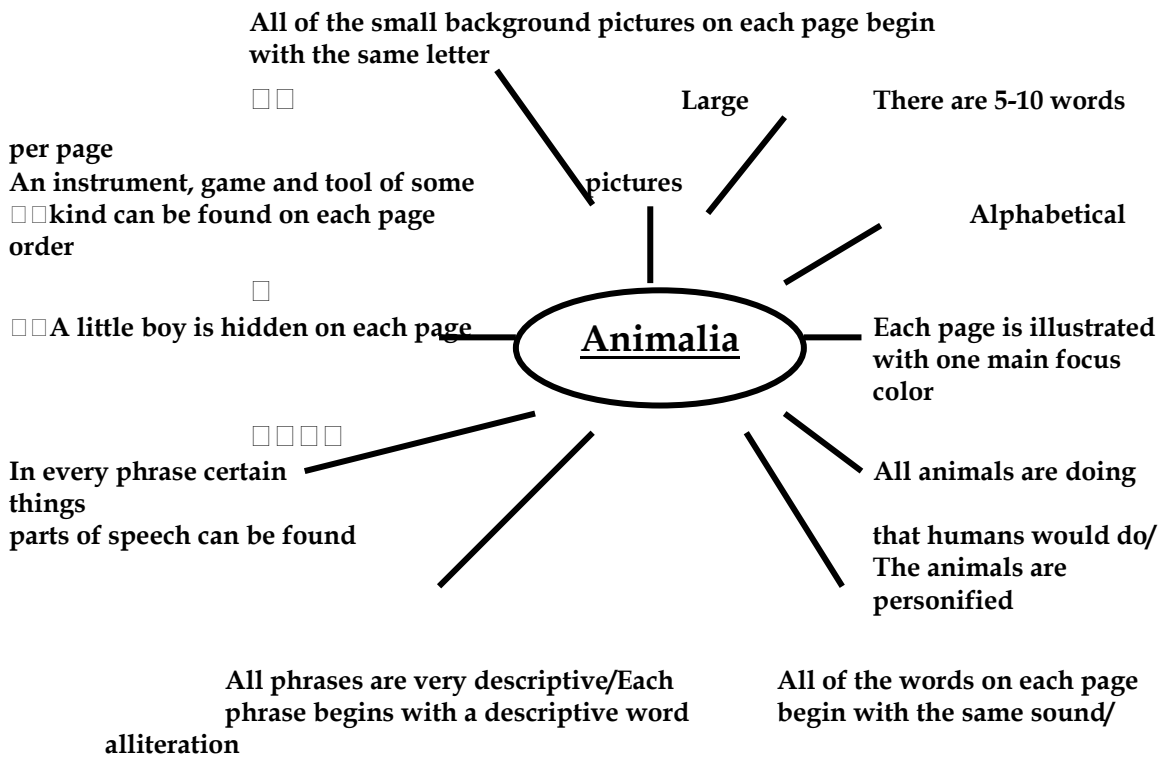
Teaching the Parts of Speech and Alliteration through *Animalia*:

Joanne Palmer, a teacher in Beverly Hills Unified School District in Beverly Hills, California, designed this lesson to reinforce her students' recognition of the parts of speech and foster their use of alliteration when she was a UCI Teaching Credential Candidate. It has been widely and successfully used by other UCI Writing Project teachers across the grade levels. This activity works best if the teacher has both a large, hard-bound copy of the book to read and show to the class but enough small, paperback copies so that each group has one to work with.

Palmer begins by telling students to pay close attention to what the pages of text have in common as she reads *Animalia* by Graeme Base aloud to the class. *Animalia* is a collection of witty, whimsical, and clever alliterative phrases about animals such as: "Diabolical dragons daintily devouring delicious delicacies"

which are arranged in alphabetical order. Students may come up with the following:

All of the small background pictures on each page begin with the same letter

Large

There are 5-10 words

per page
An instrument, game and tool of some
    kind can be found on each page
order

pictures

Alphabetical

A little boy is hidden on each page

Animalia

Each page is illustrated with one main focus color

In every phrase certain things
parts of speech can be found

All animals are doing
that humans would do/
The animals are personified

All phrases are very descriptive/Each phrase begins with a descriptive word
alliteration

All of the words on each page begin with the same sound/

If students are already familiar with the parts of speech, the teacher can write the following alliterative phrases on the board and ask students to identify the parts of speech that each phrase follows:

- Crafty crimson cats carefully catching crusty crayfish
- Diabolical dragons dantily devouring delicious delicacies
- Youthful yaks yodeling in yellow yachts

They will immediately note that the pattern is not identical in every phrase but that it goes something like this:

adjective adjective noun adverb verb adjective noun

(optional)

or

adjective adjective noun verb preposition adjective noun

(optional)

If students need practice revisiting the parts of speech, they can work in groups to hunt through the book to fill in the following chart using the designated color-code.

	red		blue	green	brown	orange
Adjective **DESCRIBING WORDS**			Noun **PERSON, PLACE, ANIMAL or THING**	Verb **ACTION WORDS (-ing endings)**	Adverb **HOW WORDS (how an action word does something)**	Preposition **WHERE PHRASES (where the action word is happening)**
COLORS *crimson* *green*	**OTHERS** *crafty* *lazy*		*lion* *Norway*	*catching* *lounging*	*carefully* *quietly*	*in* *near*

The teacher may also need to review the concept of personification as well as what alliteration is.

Then the fun begins. Either the teacher can provide a specific pattern for the students to imitate or, working in groups, students can select a page from the book upon which to model their own, original alliterative phrase based upon a topic of their choice: plants, cars, different animals, etc. They can collaborate on a topic and create a group poster or each design their own 8 1/2 x 11 page to form a mini-book as in the Daffodils poster by Joanne Palmer's 8th grade student, Shereen Hassen on the next page.

Animalia Poster

By Shereen Hansen. Reprinted with permission.

Adjective Picture

We borrowed this simple yet powerful idea from Scott Peterson (1996) and tried it out in Thelma Anselmi's 8th grade classroom at St. Columban School in Garden Grove, California. Students identify a subject they want to write about and instead of linguistically clustering all the words that come to mind in association with that subject, they draw a picture of an object, item, person, or other noun they wish to write about and then map around the outside of the picture all of the adjectives they can think of that describe their subject as in the example in below by Nancy Le from St. Columban.

Since the problem with adjectives is that students often use too many and don't know which adjectives "to prune and which to nurture" (Noden, p. 31) students, can share their drawings and confer with partners regarding which of their adjectives are the richest and most evocative. They can be urged to use fewer adjectives but to select those with more impact.

Adjective Picture

Nancy Le

From Peterson, S. (1998). Teaching writing and grammar in context. In C. Weaver (Ed.), *Lessons to share: On teaching grammar in context* (pp. 67-94). Portsmouth, NH: Heinemann.

MADDOG: Choosing Nouns to Create a Dominant Impression

Author Robert Newton Peck (1980) observes, "Writing is not a butterfly collection of adverbs and adjectives. Good fiction is a head on crash of nouns and verbs" (p. 10). In the Cloudy With a Chance of Meatballs lesson, we looked at how important strong verbs are to the lead in a newspaper article. This lesson, developed by Scott Edwards (1997) at La Habra High School in Fullerton, California, is designed to show students how important their choice of nouns is to creating a dominant impression in their writing.

Edwards begins by reading the class a rough draft of a paragraph he wrote recalling an adventure he had with a dog when he was a paperboy:
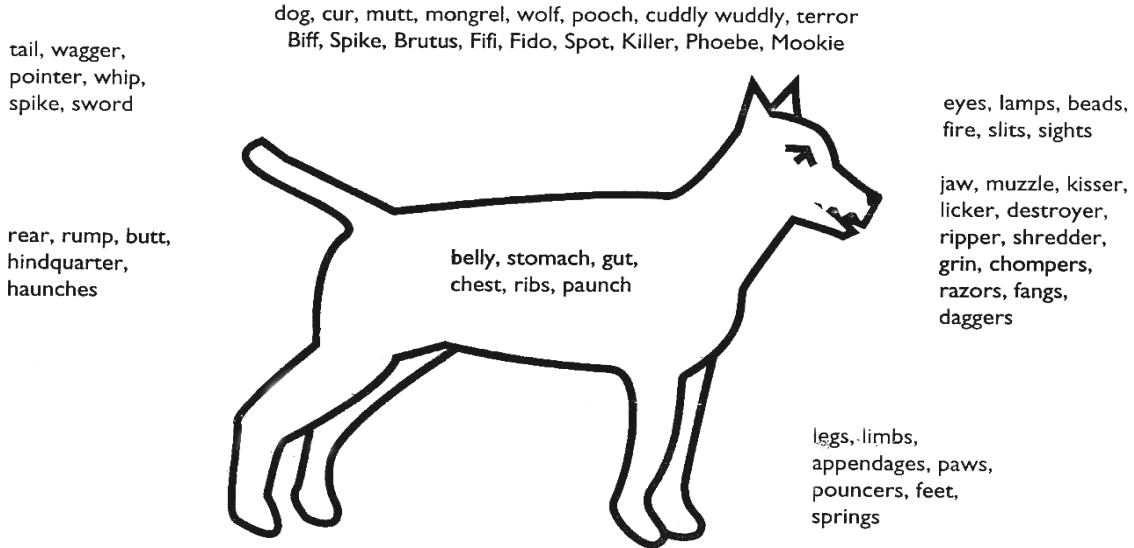
> Even though I knew where the dogs were, I could occasionally get caught off guard. At one house, the dogs would usually be in the front yard, waiting for me. Having learned the hard way that the dogs would chase me if I rode past them on my bike, I parked my bike and walked the newspaper to the door. One day I only saw two of the dogs in the yard. I walked cautiously past them, watching their lips curl and hearing the growls which came from deep in their throats. Then, just as I was about to set the paper down, I saw the third dog. He walked toward me and everything about him filled me with terror. We both stopped and stared, waiting for each other to make the next move. He waited for me to turn and flee; I waited for him to pounce. (p. 280)

He asks his students to help him identify the dominant impression -- the central feeling or mood of the piece. Students recognize that he is trying to create a feeling of terror but that he doesn't show a clear portrait of the dog, the cause of his fear. He then models one strategy for how he might go about generating more specific details with which to paint his portrait of terror. He draws a rough sketch of a dog on the board and then asks the class to help him come up with as many nouns (rather than adjectives) as they can think of to describe the dog, starting with more specific names to call the dog: *cur*, *mutt*, *mongrel*, *Spot*, *Killer*, *Spike*, etc. As students volunteer, he writes these words above the dog. He then focuses on different parts of his drawing and asks for suggestions:

Mouth -- *jaw*, *muzzle*, *chomps*, *kisser*, *fangs*, etc.

Paws -- *claws, shredders, dukes, daggers*, etc.

MADDOG

dog, cur, mutt, mongrel, wolf, pooch, cuddly wuddly, terror
Biff, Spike, Brutus, Fifi, Fido, Spot, Killer, Phoebe, Mookie

tail, wagger, pointer, whip, spike, sword

eyes, lamps, beads, fire, slits, sights

jaw, muzzle, kisser, licker, destroyer, ripper, shredder, grin, chompers, razors, fangs, daggers

rear, rump, butt, hindquarter, haunches

belly, stomach, gut, chest, ribs, paunch

legs, limbs, appendages, paws, pouncers, feet, springs

Drawing from the students' suggestions, Edwards proceeds to redraft one section of his narrative:

> Killer narrowed his eyes and lifted his gums to reveal chiseled, saliva-covered fangs. His ears went back as his hairs stood up along his spine like soldiers answering a bugle call. His tail went stiff, a sword waiting for the attack. As I watched his muscles clenched around his haunches, I knew who would emerge victorious from this contest. (pp. 280-281)

At this point, students are ready to experiment with this process and describe a situation they have experienced, focusing on nouns to create a dominant impression. Before they write, Edwards asks them to do a quicksketch of their subject and to generate a range of synonyms for the same word, consulting with a partner or using a thesaurus if they need to. Edwards notes, "Careful word choice -- of all parts of speech, not nouns -- is characteristic of all effective writing. MADDOG helps students consider impressions conveyed by precise language" (p. 281).
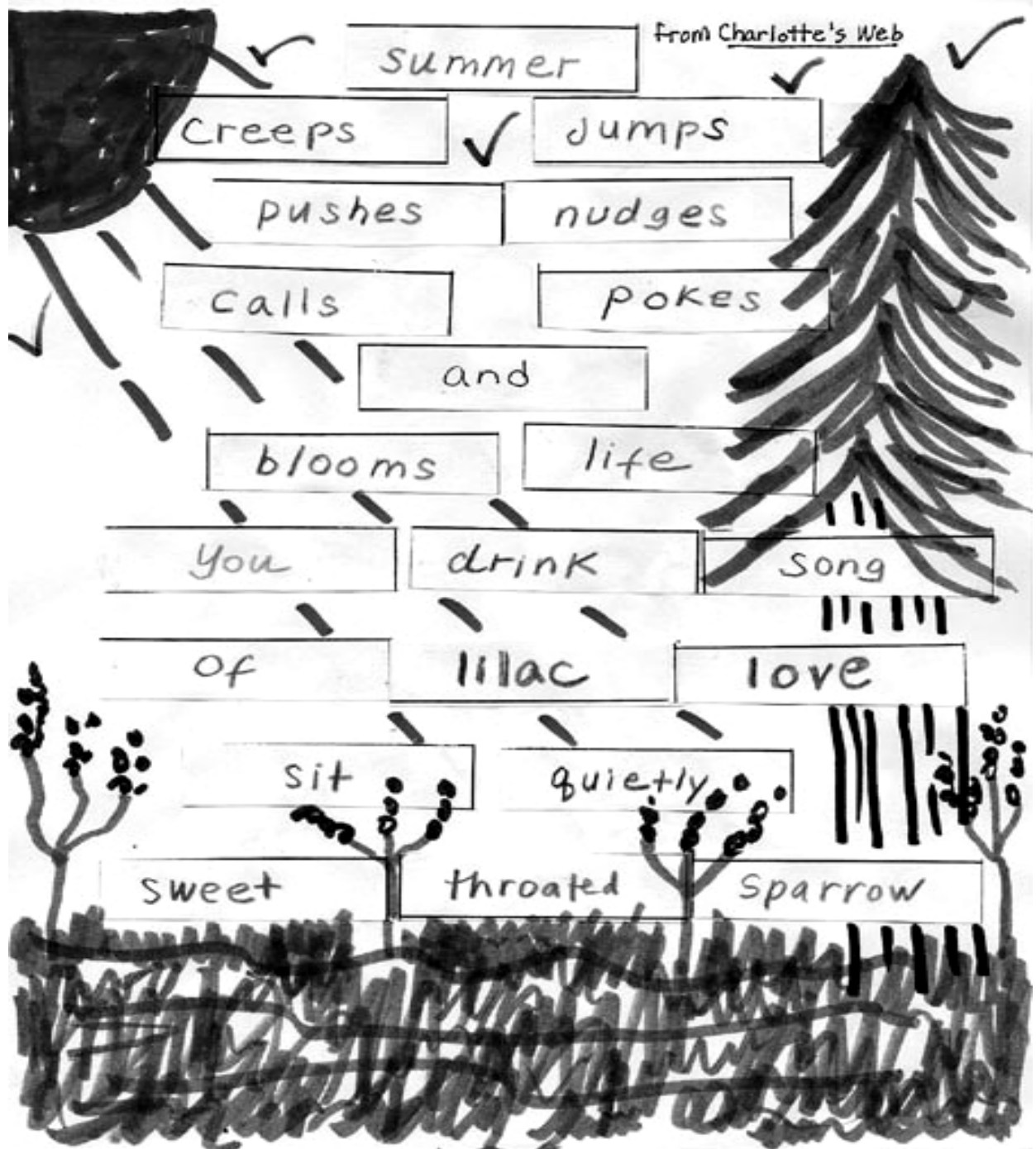
Musical and Kinesthetic Approaches to Prepositions

The Animalia, Adjective Picture and MADDOG lessons take a spatial approach to helping students grasp the parts of speech. Other approaches to teaching the parts of speech are worth mentioning. Clearly, television shows like "Sesame Street" have recognized the efficacy of taking a musical approach to literacy. Many readers can probably sing a few bars of "Conjunction Junction," from Disney's "School House Rock," which is now commercially available at bookstores on videotape and CD. UCI, Writing Project Teacher/Consultant, Meredith Ritner has had great success helping her students internalize prepositions by teaching them "The Preposition Song." Many students are expected to memorize prepositions so that they can identify prepositional phrases and differentiate them from the base clause of a sentence. In three, five-minute sing-along rehearsals, Ritner's students have their prepositions down pat. The song, which Ritner learned from her fifth grade teacher, Mrs. Sizer, goes like this:

The Preposition Song
(Sung to "Pop Goes the Weasel")

about	except	on
above	for	over
across	from	through
after	in	to
against	into	toward
among	near	under
around	of	with
at	off	within
before		without
beside		
between		
by		
down		
during		

Sample Dada Poem

from Charlotte's Web

Summer

Creeps   Jumps

pushes   nudges

Calls   Pokes

and

blooms   life

You   drink   Song

of   lilac   love

sit   quietly

Sweet   throated   Sparrow

By Carol Booth Olson

Prompt for the Dada Poem

"Find" a twenty-one word poem in the excerpt from Bebe Moore Campbell's *Sweet Summer* by color-coding the parts of speech in the text and fashioning those words into a verbal collage much like one does with magnetic poetry. Your product will be a Dada poem. Like the Dadaists, you will manipulate your collection of words until they form a pattern or theme. You must use *all* of the words that you write into the grid that is provided for you and compose your poem. Each word used must be color-coded and used appropriately for that part of speech.

Be creative and have fun. You can say a lot in a few words. If you wish to, you can illustrate your poem before pasting down the words from your grid; or you can illustrate the perimeter of your paper after your poem is completed.

Adapted from Kathleen McDaniel, English Teacher, MacArthur Fundamental, Santa Ana, California.

Grid for the Dada Poem

- Select the following number of words to transfer to the grid below. You may adjust these numbers slightly or omit a part of speech -- but only if you cannot find words representing this part of speech in your selection.

    8 verbs (green)

    1 adverb (brown)

    5 nouns (blue)

    1 pronoun (light blue)

    4 adjectives (red)

    1 preposition (orange)

    1 conjunction (black)

 (Note: The articles <u>a</u>, <u>an</u> and <u>the</u> can be coded in red.)

- Cut the words into individual squares. You must use all your words in your poem. However, you may take a word you coded in one color, recolor it, and move it to make it a different part of speech, if that change is technically correct.

Adapted from Kathleen McDaniel, English Teacher, MacArthur Fundamental, Santa Ana, California.

Dada Poem Scoring Guide

	Poor		OK		Very Good

- Poem uses all 21 words.   1   2   3   4   5

- Words are used correctly in terms of their part of speech and are color-coded accordingly.   1   2   3   4   5

- Poem has a theme, impression or message the reader can grasp.   1   2   3   4   5

- Learning Log reflection was responded to seriously and demonstrates a careful analysis of the students' own writing.   1   2   3   4   5

- Illustration is consistent with the poem's theme. (Optional)   1   2   3   4   5

Sentence Sort

FROM THE MIXED UP FILES OF MRS. BASIL E. FRANKWEILER

They found the book with the mark on the cover.   p. 97

All we have to do is take a bath whenever we need money.   p. 97

Jamie heard the door close before he melted.   P. 81

When he got into the pool, he found bumps on the bottom.   p. 83

They waited for miles and miles of time before they came out of hiding.   p. 82

As soon as they reached the sidewalk, Jamie made his first decision as treasurer.
                                                                            p. 3

Claudia didn't give him a chance to finish.   p. 28

We are going to the Metropolitan Museum of Art.   p. 28

You must show the plan to no one.   p. 22

Once after she had started saving, the drug store had a special.   p. 14

Disappointed beyond words, Claudia would have felt better if the letter had not been so polite.   p. 87

Sort designed by Catherine D'Aoust, Co-Director, UCI Writing Project, Coordinator of K-12 Instruction, Saddleback Valley Unified School District, Mission Viejo, California.

Answer Key for Sentence Sort
From **The Mixed Up Files of Mrs. Basil E. Frankweiler**

p. 97 Simple

p. 97 Complex

p. 81 Complex

p. 83 Complex

p. 82 Complex

p. 3   Complex

p. 28 Simple

p. 28 Simple

p. 22 Simple

p. 14 Complex

p. 87 Complex

Punctuation Mythology

In the Beginning…all was in chaos.

And the great god of Language, Verbos, saw that language needed some help. It needed organization. It needed a sign. Since Verbos, being a god, was good at signs, he created the first punctuation mark:

(Roll of drums, flourish of horns)…The Period •

Now the period added strength and control to language and Verbos was pleased… for awhile. Soon Verbos could see that the Period was lonely and needed something to help him bring language together, not just always separating it. So Verbos thought and thought and reached down and took a part of the Period and made another mark:

(Flourish of horns)…The Comma ,

And they were happy and busy and felt they dwelt in a privileged position. Indeed, Verbos was especially fond of them and sent his Angels of Punctuation to stand guard over his creations. As time passed Period and Comma spent many fine hours in debate over the nature of the Angels. Period was sure they were formed in his image, while Comma was just as positive they were in her image. This finally led to some heated exchanges until Verbos worried that some calamity might befall all of language. In order to settle the debate, he wisely chose to use the form of Comma for the Angels. (He remembered how she would run on and on when she got excited.) Then he reminded Period how Comma was a part of him and promised Period that for generations of punctuation to come, they would use his image. And so Period and Comma dwelt with the Angels of Punctuation (or Quotation Marks as we now call them) watching over them.

" •, "

And to this day, the rule is:

Periods and Commas always go inside the Quotation Marks.

Of course our story doesn't end there. After awhile, Period and Comma became parents. Not only were they blessed twice, but twice twice. They had two sets of twins. The first twins were spitting images of their father, and

(Drum roll)… The Colon **:**

When the next twins came along, they were not identical but one was like Period and one was like Comma. They were just as inseparable as Colon, however, and they too were called by one name:

(Another drum roll)… The Semicolon **;**

Period and Comma were quite proud of them and admired how Colon was fond of lists and full of surprises, while Semicolon was really very independent. Verbos was pleased with them and was going to send Angels to watch over them too. Period and Comma, however, wanted their offspring to grow up on their own and although they allowed the Angels to be near, they wanted their children to have to make their own way in the world.

And so to this day, the rule is:

**When Colons and Semicolons are used with Quotations,
they always appear outside the Quotations.**

Now this isn't the end of the story, as you know. There was another generation to come. (The grandchildren…and you know how they are spoiled.) And life in Language Land must have been good because these children grew tall and strong.
They were:

(Flourish of drums and roll of horns)… **!?**

(Can you tell which was a he and which was a she?!)

Why don't you finish the story about these two and their relationship with the Angels:

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Spelling/Vocabulary Chant

1. Separate it into many parts—
    That is what they say.
    And then describe those parts—oh yes
    We *analyze* that way.

2. *Evaluate, evaluate,* and
    tell me your opinion.
    Provide evidence to back it up
    your ideas will have dominion.

3. *Critique*—you say—*critique*—aha!
    That's something you review
    and then discuss quite critically—
    for it's all up to you.

4. Well, how do you *compare* two things—
    It's really not that hard.
    Just look at similarities
    b'tween butter—yuck!—and lard.

5. Can you draw a picture? Now,
    that's not so hard to do.
    Draw examples with your words
    to *illustrate* it, too

6. So how do you construct it,
    or bring it into being?
    Generate some questions 'bout
    the thing that you are seeing.

7. To *synthesize* your info—

"Wow! That's hard," you say.
Not really, just combine ideas
in a brand new way.

8. To *articulate* you must
    express yourself they say.
    Say your thoughts coherently,
    and then you're on your way.

9. "What does that mean?" you ask.
    Well, then, *interpret* what you see.
    And then explain the meaning
    To the others and to me

10. You can modify your work two,
    three, four more times, and *revise* the
    structures, thoughts, or forms or
    words or rhymes.

11. Now you have ten handy words
    that you can learn to say.
    Just don't forget to read this chant
    and study every day.

12. Or take five more and add them to
    the words you learned before.
    And with these words you'll find
    that you'll achieve a better score.

13. To *demonstrate* your knowledge of
    the world, what you must do

is clearly show what you have learned:
just show it to be true.

14. To point out that you know something
such as its nomenclature,
identify it based upon its
origin or nature.

15. If you want to make something
a breeze to understand,
just *clarify* it—make it clear—

and you'll be in command.

16. To know from past experience,
you *recognize* the truth;
acknowledge the validity:
it's really not uncouth.

17. *Design,* create, or formulate:
it really can be fun.
Now that we've covered fifteen words,
it's time to say we're done.

From Bob Bolander, ELD Teacher, Century High School, Santa Ana, Ca. Reprinted with permission.

RUN-ON AND FRAGMENT FIXERS

Your group's challenge is to repair incomplete or incorrectly formed sentences. A RUN-ON sentence is really two or more sentences joined together without a; or a: or a connecting word like and, but, or or.
EX: Creon declares that no one can bury Polynices, he would punish anyone who disobeys the law.
To fix a run-on, exchange the, for a . OR add an "and" after the comma.

A FRAGMENT is not a complete sentence. It either lacks a subject or a verb, or needs more information to be able to make sense by itself.
Ex: When Creon declares that no one could bury Polynices.
We are left wondering WHAT HAPPENED? We need to either add in the missing information (if we know what the author meant) or we need to put a question mark

---

SPELLING CHAMPIONS

Your group's job is to look for spelling errors. Use a dictionary if you are not sure about a word's spelling, or ask another group member. Remember, your classmates are counting on you to catch any words they have mis-spelled!

VERB VICTORS

Your group's job is to make sure the author has used only one verb tense throughout the paper. Remember that essays about literature are written in present tense.

Change any verbs you find in past tense to present tense. Your classmates are counting on you to catch any mistakes they have missed!

QUOTATION INSPECTORS

Your job is to be sure that the author has used quotation marks before and after quotations as well as introduced the quote with appropriate punctuation. Also, make sure that the author has used a slash mark between the play's lines in the quote (if the quote is more than one line long.)

A correct quotation would like this:
The messenger reports, "Creon shows the world that all ills/afflicting men the worst is lack of judgement"
(II. 1372-1373).   Developed by UCI Teaching Credential Candidate, Jenny Hussa for essays written on *Antigone.* Reprinted with permission.