

9.2.2

Unit Overview

“a husband from a husband, children from a child”

Text(s)	<i>Oedipus the King</i> by Sophocles, translated by Ian Johnston
Number of Lessons in Unit	20

Introduction

In this unit, students will continue to develop skills, practices, and routines that will be used on a regular basis in the English Language Arts classroom throughout the year: close reading, annotating text, collaborative conversation, and evidence-based writing. Students will continue to practice an approach to close reading that develops their ability to critically analyze texts for deep meaning and collect and analyze evidence for use in writing and discussion.

Students will further develop close reading skills as they examine Sophocles’s classic Greek tragedy *Oedipus the King*. The tragic downfall of Oedipus through the slow and deliberate unraveling of the mystery of King Laius’s murder raises enduring questions about the role of fate versus free will. Students will explore how the central idea of the role of fate in Oedipus’s guilt emerges, and is shaped and refined through the slow revelation of key details. As students read, discuss, and write about the text, they will also examine how Sophocles structures the order of events in the drama to create the effects of mystery and tension.

There are two formal assessments in this unit. During the Mid-Unit Assessment, students will write a multi-paragraph response that explores the relationship Sophocles establishes between prophecy and Oedipus’s actions. For the End-of-Unit Assessment, students will write a more formal evidence-based essay, exploring how Sophocles develops the conflict between Oedipus’s guilt and his innocence.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based conversations about text
- Collect evidence from texts to support analysis
- Organize evidence to plan around writing
- Create connections between key details to form a claim

Standards for This Unit

CCS Standards: Reading—Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
CCS Standards: Writing	
W.9-10.2. a, b, d, f	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics

	<p>(e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10.)
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>
CCS Standards: Speaking & Listening	
SL.9-10.1.a, b, c, d	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the</p>

	<p>discussion; and clarify, verify, or challenge ideas and conclusions.</p> <p>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p>
CCS Standards: Language	
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
L.9-10.4.a, b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</p>
L.9-10.5.a, b	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g. euphemism, oxymoron) in context and analyze their role in the text.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p>

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.9-10.2, RL.9-10.5, SL.9-10.1

Description of Assessment	Varies by lesson but may include responses to text-dependent questions focused on central idea development and authorial structural choices through discussion and informal writing prompts
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Mid-Unit Assessment	
Standards Assessed	RL.9-10.2; W.9-10.2.a, b, d, f; W.9-10.9.a
Description of Assessment	The Mid-Unit Assessment will evaluate students' understanding about the development of the central idea of the role of fate in Oedipus's guilt through the lens of Oedipus's relationship to prophecy. Using a tool to organize and scaffold their thinking, students will develop their claim, participate in an evidence-based discussion, and write a response to the following prompt: <i>What relationship does Sophocles establish between prophecy and Oedipus's actions?</i>

End-of-Unit Assessment	
Standards Assessed	RL.9-10.2; W.9-10.2.a, b, d, f; L.9-10.1; L.9-10.2
Description of Assessment	The End-of-Unit Assessment uses the same assessment structure as the Mid-Unit Assessment and will evaluate students' understanding about the development of the central idea of the role of fate in Oedipus's guilt throughout the entire drama. Using a tool to organize and scaffold their thinking, students will develop their claim, participate in an evidence-based discussion, and write a response to the following prompt: <i>How does Sophocles develop the conflict between Oedipus's guilt and his innocence?</i>

A Note on Translations and Text

This unit relies upon the Ian Johnston translation of *Oedipus Rex*. The use of this open source document is intended to accommodate schools without access to classroom sets of the play. Some schools, however, may currently use an alternate translation of *Oedipus Rex*. You are encouraged to use the

version that works best for you and your students. If you choose to use a version other than the Johnston translation, some lessons may require alterations, including:

1. The text addressed in each lesson is identified by line numbers and quoted lines, e.g. “My children, latest generation born from Cadmus,” through “it’s better to be king in a land of men than in a desert” (lines 1–66).
 - **You would need to compare your translation to the one used in the unit to ensure the same portions of text are being read in each lesson.**
2. Some of the vocabulary identified in the unit may not appear in your translation.
 - **You would need to read through your translation to identify potential vocabulary words for the unit.**
3. The text in some text-based questions and their responses may be different. For example:

How does Oedipus refer to himself and how is he referred to by others?

☞ Student annotations may include:

- Oedipus refers to himself as:
 - “I, Oedipus, whose fame all men acknowledge” (lines 7–8)
 - “I would be a hard-hearted man indeed” (line 14)
- Priest refers to Oedipus as:
 - “Oedipus, ruler of my native land” (line 16)
 - “not because we think you’re equal to the gods. No.” (p. 2) “We judge you / the first of men” (lines 36–37)
- **You would need to listen for text-based responses that come from your translation of the play.**

Masterful Reads

For support, variety, or as an alternative, teachers can use the free audio text to supplement the masterful reads in each lesson: <http://www.chatterboxtheater.org/node/1654>

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	<i>Oedipus the King</i> (lines 1–	In the first lesson of this unit, students will build their close

	66)	reading skills as they work carefully through the first two monologues of <i>Oedipus the King</i> . This lesson serves as the initial exposure to Sophoclean dramatic structures and the entry point to comprehension of the text. Students will expand on existing knowledge and build shared knowledge of the elements of ancient Greek tragedy and mythology.
2	<i>Oedipus the King</i> (lines 67–130)	Students will engage critically with the key details established thus far in the crime of Laius’s murder as described by Creon, and consider how these details develop the central idea of the role of fate in Oedipus’s guilt.
3	<i>Oedipus the King</i> (lines 131–177)	In this lesson students will consider Sophocles’s unique plot structure, with a focus on how Sophocles manipulates time through flashbacks and the slow revelation of key details in the crime of Laius’s murder. This exploration will focus on the effect of mystery created by the structural decision to unfold the plot of the play in a non-linear trajectory, and how the process of piecing together these fragments of evidence results in a steadily increasing tension surrounding the question of Oedipus’s guilt.
4	<i>Oedipus the King</i> (lines 182–185 and 249–355)	In this lesson students will consider how key details in the Chorus’s speech and Oedipus’s response develop their understanding of the relationship between human and divine power. This analysis continues to build foundational understandings necessary for the unit-wide engagement with how Sophocles develops the role of fate in Oedipus’s guilt. *Note that the Chorus’s intercession is excerpted for time.
5	<i>Oedipus the King</i> (lines 355–453)	Students will analyze textual details relating to both literal and figurative blindness through the figure of the blind prophet Teiresias and his conversation with Oedipus, as they shape and refine their understanding of the multifaceted relationship between human and divine knowledge. This analytical lens is integral to the unit long engagement with the central idea of the role of fate in Oedipus’s guilt. Students will continue to build speaking and listening skills.
6	<i>Oedipus the King</i> (lines	In this lesson students will make meaning of the figurative

	454–535)	language of Teiresias’s riddle, as they continue to explore how the steady revelation of key details develops the central idea of the role of fate in Oedipus’s guilt. Students will engage in a collaborative discussion with their peers in response to a prompt that asks them to explore how the details of Teiresias’s riddle further shape the central idea of the text. Students will reflectively self-assess mastery of speaking and listening skills.
7	<i>Oedipus the King</i> (lines 536–561 and 598–657)	Students will explore the effects created by Sophocles’s decisions to reveal key details that shed light on the identity of Laius’s murderer through riddles. Students will continue to consider the development of theme, as they engage with how the musings of the Chorus and Creon refine their understanding of the central idea of the role of fate in the crime of Laius’s murder. <i>Note that the Chorus’s part is excerpted for time, and the excerpt begins in the fourth stanza.</i>
8	<i>Oedipus the King</i> (lines 658–766)	Students will explore the development of the central idea of the role of fate in Laius’s murder through an analysis of key details in the argument between Oedipus and Creon. Students will continue to develop their understanding of Oedipus’s opinion of prophecy.
9	<i>Oedipus the King</i> (lines 767–873)	In this lesson students will consider how Jocasta’s story develops the central idea of the role of fate in the crime of Laius’s murder. Analysis will focus on the influence Jocasta has over Oedipus, and her opinion of prophecy. This analysis will prepare students to consider the relationship between prophecy and Oedipus’s actions in their Mid-Unit Assessment.
10	<i>Oedipus the King</i> (lines 874–922)	Students will examine Oedipus’s reaction to Jocasta’s description of Laius’s murder, and consider his opinion of who might be responsible for this crime. Collaborative discussions scaffold students towards analyzing Oedipus’s shifting understanding of the central idea of the role of fate in the crime Laius’s murder.
11	<i>Oedipus the King</i> (lines 922–998)	Students will examine Oedipus’s account of a violent event in his past, and will then use the Mid-Unit Evidence Collection Tool

		to explore the development of central idea in preparation for their Mid-Unit Assessment in Lesson 12. Students will develop a claim for homework to the Mid-Unit Assessment prompt: What relationship does Sophocles establish between prophecy and Oedipus's actions?
12	(Mid-Unit) <i>Oedipus the King</i> (lines 1–998)	This lesson comprises the Mid-Unit Assessment in which students develop a three-point claim in response to the following question: What relationship does Sophocles establish between prophecy and Oedipus's actions? *Note that the portion covered begins with the opening of the play to the previous lesson's reading.
13	<i>Oedipus the King</i> (lines 999–1031 and 1079–1126)	Students will consider how Sophocles orders the events of the drama to create the effects of mystery and tension, as well as consider how the news of the death of Polybus, King of Corinth, develops the central idea of the role of fate in Oedipus's guilt. <i>Note that the Chorus is omitted for time.</i>
14	<i>Oedipus the King</i> (lines 1126–1214)	Student analysis will focus on how the Messenger's steady revelation of key details in the text develops the central idea of the role of fate in Oedipus's guilt. This process will continue to lay the groundwork for student work in the End-of-Unit Assessment.
15	<i>Oedipus the King</i> (lines 1215–1305)	Students will continue to collect evidence on how the steady revelation of key details in the text shapes their understanding of the central idea of the role of fate in Oedipus's guilt. Students will track the details of Oedipus's birth revealed in this passage on the Details of Oedipus's Birth Evidence Collection Tool.
16	<i>Oedipus the King</i> (lines 1330–1422)	Students will explore how the revelation of Oedipus's true identity develops the complex relationship between Oedipus's choices and the role of fate in the crime of Laius's murder.
17	<i>Oedipus the King</i> (lines 1423–1431 and 1462–1547)	Students will use a tool to explore and collect the key details of Oedipus's final act of self-mutilation, and consider how these details develop the central idea of the role of fate in Oedipus's guilt.

		<i>Note that the Chorus's part is excerpted for time and includes only the first stanza.</i>
18	<i>Oedipus the King</i> (lines 1548–1672)	Students will work collaboratively as they explore Oedipus's account of his tragic situation and consider how the punishment he chooses for himself develops the central idea of the role of fate in Oedipus's guilt.
19	<i>Oedipus the King</i> (lines 1673–1814) and the entire text	In the first of two lessons that comprise the End-of-Unit Assessment, students work with the Guilt and Innocence Evidence Collection Tool in preparation for developing an evidence-based claim about how the central idea of Oedipus's guilt emerges and is developed by key details.
20	Full text	In the second of two lessons that comprise the End-of-Unit Assessment, students will craft a multi-paragraph response exploring how Sophocles develops the central idea Oedipus's guilt throughout the play.

Preparation, Materials, and Resources

Preparation

- Read closely and annotate *Oedipus the King* by Sophocles (trans. Ian Johnston).
- Review the Text Analysis Rubric.
- Review all unit standards and post in classroom.
- Consider creating a word wall of the vocabulary provided in all lessons.

Materials/Resources

- Chart paper
- Copies of the text *Oedipus the King*
- Self-stick notes for students
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Text Analysis Rubric

- Copies of the Short Response Checklist and Rubric
- Copies of the Speaking and Listening Checklist and Rubric
- Audio Resource: <http://www.chatterboxtheater.org/node/1654>

9.2.2

Lesson 1

Introduction

In the first lesson of this unit, students will build their close reading skills as they work carefully through the first monologues of *Oedipus the King*, from “My children, latest generation born from Cadmus,” through “if no men share your life together there” (lines 1–66). In this passage, Oedipus is introduced as ruler of Thebes, and the plague that devastates the land is established.

This lesson serves as the initial exposure to Sophoclean dramatic structures and the entry point to comprehension of the text. Students will build shared knowledge of the elements of Ancient Greek tragedy and mythology. They will work in small groups as they engage with a series of questions that prompt them to explore the figurative language of the passage, and the effects of Sophocles’s structural choices. At the end of this lesson, students will complete an open ended Quick Write as they analyze the dramatic effect produced by Sophocles’s manipulation of time.

Students will build upon annotation skills developed in previous units to support their comprehension and analysis of the text. Students will continue to develop strategies that enable them to determine the meaning of unknown vocabulary. For homework, students will continue their Accountable Independent Reading (AIR).

Standards

Assessed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
SL.9-10.1.a, b, d	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p> <p>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p>
L.9-10.4.a, b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</p>

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson:</p> <ul style="list-style-type: none"> How does Sophocles’s choice to open the tragedy with dialogue about the past create mystery or

confusion in the present?

High Performance Response(s)

Student responses should consider the effect produced by the retrospective actions that they collected on their Past and Present tool. Students observations may include some or all of the following:

- Sophocles's choice to open the tragedy with conversations about past actions creates a sense of mystery because it makes it seem like there is more to the story than what is being said in this dialogue. Statements such as "freed us from the tribute" (line 41) don't have enough detail for the audience to be clear about exactly what happened, and make it seem like the mysterious details of the past will continue to be revealed slowly.
- Sophocles's choice to open the tragedy with conversations about past actions creates the effect of confusion, because they leave many unanswered questions about the events of Oedipus's past. For example, who was the "cruel singer" (line 42)? And what did Oedipus do to free the people from "that cruel singer" (line 42)? Where did Oedipus live before he "came" to Thebes (line 40)?

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- Thebes (n.) – an ancient Egyptian city on the Nile River
- altar (n.) – a raised platform on which sacrifices or gifts are offered in some religions
- citizens (n.) – inhabitants of a city or town
- laurel (n.) – evergreen branch used as a decoration in recognition of achievement
- garlands (n.) – wreaths or circles of plants used as decoration
- Cadmus (n.) – the ancient founder of the city of Thebes according to Greek mythology
- wreathed (v.) – encircled or decorated
- incense (n.) – a substance often used in religious ceremonies to produce a strong and pleasant smell when it is burned
- Hades (n.) – the home of the dead in Greek mythology and the Greek god of the underworld
- surging (adj.) – rolling as in waves
- labour (v.) – childbirth
- tribute (n.) – forced payment (often made by one ruler to another as a sign of dependence in times of war)

Vocabulary to teach (may include direct word work and/or questions)

- *Dramatis Personae* (n.) – the list of characters in a play

- supplication (n.) – a humble petition or prayer
- pity (v.) – to have compassion for the suffering of others
- suppliants (n.) – people who *supplicate* (petition or pray humbly)
- pestilence (n.) – a contagious disease that kills many people

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> • Standards: RL.9-10.5, RL.9-10.2, RL.9-10.4, SL.9-10.1.a, b, d, L.9-10.4.a, b • Text: <i>Oedipus the King</i>, lines 1–66 	
Learning Sequence <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Lines 1–66 Reading and Discussion 5. Past and Present Activity 6. Quick Write 7. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 15% 4. 35% 5. 20% 6. 10% 7. 5%

Materials

- Copies of the Past and Present Tool for each student
- Copies of the *Oedipus the King* Handout for each student
- Student copies of the Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.9-10.5. Remind students of their work with this standard in 9.2.1.

In this lesson, students will build their close reading skills as they work carefully through the first two monologues of *Oedipus the King*. Working in small groups, students will begin to explore how Sophocles's structural choices create the effects of mystery and tension in the opening scene of this drama, while building close reading skills through annotation and determining the meaning of unknown vocabulary.

- ▶ Students look at the agenda.

Instruct students to take out the 9.2 Common Core Learning Standards Tool. Tell students they will begin working with a new standard in this lesson: L.9-10.4. Tell students that they will focus specifically on L.9-10.4.a and b. Ask students to individually read this standard on the 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of L.9-10.4.a, b.

- ▶ Students listen and read standard L.9-10.4.a, b on their 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

Instruct students to discuss with a partner what the big ideas of L.9-10.4.a and b are.

💬 Student responses may include:

- Figure out the meaning of vocabulary using context clues
- Remember word families and make sure to use the correct form of a word

Lead a brief full class discussion of student responses. Tell students that they will practice applying L.9-10.4 throughout the remainder of this module and the year.

- ① Students may notice the common thread of determining word meanings across standards L.9-10.4, RL.9-10.4, and L.9-10.5 (to which students were introduced in 9.2.1 Lesson 9). Consider engaging students in a brief discussion about the distinctions among these standards.

Activity 2: Homework Accountability

10%

Lead a full class discussion of student findings on the Ancient Greek Web Exploration Tool. (This homework activity was assigned on the final day of 9.2.1).

- ① If students do not have access to Internet resources for homework completion, consider completing this activity in class. Alternately, this task could be facilitated through printed resources (see resources listed on the model Ancient Greek Web Exploration Tool).
- ① The goal of this activity is for students to have an opportunity to encounter and explore elements of Ancient Greek culture and drama in order to build foundational knowledge that will enrich their exploration of *Oedipus the King*. This investigation will lay the groundwork for students to be able to consider the connections between the cathartic aspects of Greek tragedy and the other texts in this module, which will be essential to student work during the Module Performance Assessment.

☞ See model Ancient Greek Web Exploration Tool.

Activity 3: Masterful Reading

15%

Introduce the Quick Write assessment (How does Sophocles's choice to open the tragedy with dialogue about the past create mystery or confusion in the present?) Explain to students that this is the lesson assessment and the focus for today's reading.

- ① If students are unfamiliar with the word dialogue, provide the following definition: conversations between characters.
 - ▶ Students read the assessment and listen.
- ① Display the Quick Write assessment for students to see.

Have students listen to a masterful reading of the text from "My children, latest generation born from Cadmus," through "if no men share your life together there" (lines 1–66). Instruct students to read along in their text. Provide the following question to focus student reading.

① There is a free audio version of Johnston's full translation,
<http://www.chatterboxtheater.org/node/1654>

How does Oedipus refer to himself and how is he referred to by others?

- ▶ Students listen to a masterful reading as they follow along in their texts, focusing on the question.

Distribute copies of the *Oedipus the King* handout. Instruct students to re-read “My children, latest generation born from Cadmus,” through “if no men share your life together there” (lines 1–66) and annotate according to the protocols established in 9.1.1. Focus student annotation with the same prompt:

How does Oedipus refer to himself and how is he referred to by others?

- ▶ Students read silently, and annotate to the focusing prompt.
- 🗨 Student annotations may include:
 - Oedipus refers to himself as:
 - “I, Oedipus, whose fame all men acknowledge” (lines 7–8)
 - “I would be a hard-hearted man indeed” (line 14)
 - Priest refers to Oedipus as:
 - “Oedipus, ruler of my native land” (line 16)
 - “not because we think you’re equal to the gods. No.” (lines 36–37)
 - “We judge you the first of men” (lines 37–38)
 - “you came here, to our Cadmeian city, and freed us from the tribute we were paying” (lines 40–41)
 - “you knew no more than we did and had not been taught” (lines 42–43)
 - “Oedipus, our king, most powerful in all men’s eyes” (lines 46–47)
 - “If you’re to rule as you are doing now” (lines 62–63)

① This handout focuses student reading on a small portion of the text for their first encounter with the drama and allows for accountability for student annotations if collected at the end of the lesson.

Ask students to volunteer their annotations. Record and display the collaborative list of references.

Pose the following question for full class discussion:

What cumulative effect do these references have on the tone of this dialogue? How do they evoke a sense of time and place?

- Student responses should indicate that the repeated focus on Oedipus as *king, ruler, first of men, most powerful, fame* make this dialogue seem formal in tone. Student observations about time and place should indicate an understanding that this play is not contemporary, the formality of the language evokes a sense of age and history.

Activity 4: Lines 1–66 Reading and Discussion

35%

Group students into pre-established small, heterogeneous groups for the purpose of discussing the text in more depth and recording insights. During discussions allow time for each group to share their collaborative work with the class. This group work will enable students to build the skills necessary to navigate and derive meaning from Sophocles’s language.

- ① Create student groups ahead of time, to ensure they are diverse and the transition to group work is brief. Assign, or have students assume, a role within the group, such as Facilitator, Reader, and Recorder (though all students should be taking notes and recording observations independently).

Explain to students that in this lesson, they will continue the work of collaborative discussion outlined in SL.9-10.1.a, to which students were introduced in 9.2.1, as well as SL.9-10.1.b and d, to which students were introduced in Module 9.1. Remind students that these three sub-standards deal specifically with preparation for, collaboration in, and demonstrating understanding through discussion. Also explain to students that these discussion skills scaffold toward a series of discussions in Unit 2, as well as the discussion-based End-of-Unit assessment in Unit 3.

Read aloud the text preceding line 1 (from the title “Oedipus the King” through “[enters through the palace doors]”).

- ▶ Students follow along in their texts.

Pose the following questions for students to discuss in their groups:

What function does the *Dramatis Personae* serve in this text? How can this structural element inform your understanding of what type of text this is?

- Student responses should indicate an understanding that the *Dramatis Personae* is a list of the characters in this drama, and that *Oedipus the King* is a play. Students may point to the words themselves as evidence, as *Dramatis* contains the familiar stem *drama* and *personae* contains the familiar stem *person*. Students may also use the list of character names and brief descriptions as evidence of the function of this dramatic structural element.

- ① Focusing on the initial elements of dramatic structure (*Dramatis Personae* and setting the stage) encourages students to begin to consider Sophocles’s structural choices in the context of the genre. As students are familiar with similar structural elements from earlier units (9.1.3), this brief introductory question is an accessible way for students to begin their unit-wide engagement with RL.9-10.5.

Lead a brief full class discussion of student observations.

Read aloud from “My children, latest generation born from Cadmus” through “if I did not pity suppliants like these” (lines 1–15).

- ▶ Students follow along in their texts.

Ask students to volunteer a definition for *pity* (line 15).

- ① If students are unable to generate a definition for *pity*, offer the following definition: “to have compassion for the suffering of others.”

Pose the following question for students to discuss in their groups:

How can this definition of the word *pity* (line 15) and the understanding established in your focused annotation help you to determine the meaning of *suppliants* (line 15) in this passage?

- 💬 Student responses should include an understanding that Oedipus is the king, in a position of power over the *citizens*, who are coming to him for help with their suffering as is evidenced by their “cries of pain” (line 4). *Suppliants* must mean people who go to a powerful person for help in times of trouble.

Lead a brief full class discussion of student observations.

- ① Consider drawing students’ attention to their application of standard L.9-10.4.a through the process of determining word meaning through the use of context clues.

How can this understanding of *suppliants* help you to make meaning of *supplication*? What is the cumulative effect on meaning and tone created by this repetition?

- 💬 Students responses should call upon their understanding of what a *suppliant* is (“a person who goes to someone in power for help in times of trouble”) in order to understand that *supplication* means the act of going to someone in power for help. The repetition of *suppliants* emphasizes the seriousness of the situation, and the intensity of the people’s suffering or trouble.

- ① If students struggle to make this connection, offer the more familiar examples of similar derivations between the same word, such as participant/participation or applicant/application. If necessary, consider a mini lesson on these derivations as well in order to build towards the understanding of *suppliants/supplication*.
- ① Consider drawing students' attention to their application of standard L.9-10.b as they identify patterns of word changes to respond to this question.

Lead a brief full class discussion of student observations.

Read aloud the rest of the excerpt, from “Oedipus, ruler of my native land,” through “if no men share your life together there” (lines 16–66).

- ▶ Students follow along in their texts.
- ① This initial reading of the Priest’s speech will be followed by multiple re-readings of smaller, chunked sections of this passage, allowing students to draw upon evidence from the entire speech while focusing their analysis on specific key details.

Instruct students to re-read from “Oedipus, ruler of my native land,” through “with groans and howls” (lines 16–35).

- ▶ Students re-read the passage in the text.

Pose the following question for students to discuss in their groups:

What imagery in this section can help you to make meaning of the word *pestilence*?

- 💡 Student responses should draw on the images of livestock, plants, and children falling to *death*, *disease*, and *infection* (lines 29–31) in order to infer that *pestilence* means a deadly disease.
- ① Consider the following question as an extension:

How does the Priest personify this “deadly pestilence” (line 32)? What might this suggest about the Priest’s understanding of the force behind this plague?

- 💡 Student should identify the Priest’s reference to the “deadly pestilence” as “that fiery god” (line 32) to indicate that the Priest is suggesting that the plague that has “badly shaken” (line 27) Thebes has something to do with a higher power. Students may also support this inference with the Priest’s reference to the Greek underworld “Hades” (line 34).

- ① At this point, students should not be expected to draw an explicit connection between Thebean suffering and the will of the gods. The goal is to plant the seeds of this relationship to prepare students for direct engagement with this thematic concern in Lessons 2 and 3.
-

Instruct students to reread from “These children and myself” through “or learning from some other human being” (lines 35–50).

Why have the *suppliant* citizens and the Priest come to Oedipus’s palace?

- ☞ Student responses should draw upon an understanding of *suppliants/supplicant* and their understanding of *pestilence* to indicate an understanding that the citizens have come to Oedipus for help with the problem of the disease that is killing people in the city.

Instruct students to reread from “These children and myself” through “no more than we did and had not been taught” (lines 35–43).

- ▶ Students re-read the passage in the text.

What reason do the citizens have for believing Oedipus can help them? Why do the citizens of Thebes “judge” Oedipus to be the “first of men” (lines 37–38)?

- ☞ Student responses should indicate that the reason the citizens trust Oedipus is because he did something in the past that “freed” them. There was a problem that Oedipus helped solve. Students may point to Oedipus’s status as King of Thebes as the evidence for his position as “first man.”

- ① Consider the following question as an extension:

What hierarchy does this title establish amongst Oedipus, the citizens, and the gods?

- ☞ The Priest’s judgment of Oedipus is that he is not “equal to the gods” but he is the “first of men” when it comes to engaging in “interactions with the gods” (lines 37–39). The Priest is establishing a hierarchy that places gods at the top, Oedipus in the middle, and ordinary citizens on the bottom.

Lead a brief full class discussion of student observations.

Read aloud from “So now, Oedipus,” through “if no men share your life together there” (lines 46–66).

- ▶ Students follow along in their texts.

Instruct students that for the next part of their close reading they will work together as a class, slowing down the pace and focusing on individual word choice to unpack the meaning of the passage.

- ① As this is students' first engagement with this text, this switch to direct instruction is an opportunity to model how it is often illuminating to slow down and work carefully through small passages in order to reveal larger ideas. Often in close reading students can make meaning of a text by looking at the way the author structures the words and phrases on the page.

Instruct students to find and circle the *either...or* statement in their text.

Pose the following question for students to discuss in their groups:

Where does the Priest suggest that Oedipus “find some help”?

- 💬 Student responses should point to “either by listening to a heavenly voice, or learning from some other human being” (lines 49–50). The Priest is suggesting Oedipus talk to gods or talk to some other people to find some help for the problem of the plague.

What choice is Sophocles establishing for Oedipus through the Priest’s *either...or* statement?

- 💬 Student responses should indicate an understanding that Oedipus has a choice between “either listening to a heavenly voice, or listening to some other human being” (lines 49–50). *Either...or* and the fact that this is a choice implies that Oedipus can only choose one option; he cannot do both.
- ① This question prompts students toward an initial analysis of the emerging tension between divine and human knowledge. This exploration prepares students to engage with how the complex power structures in *Oedipus the King* play into the central idea of the role of fate in Oedipus’s guilt later in the unit—do men have control, or do the gods? Do men have the solutions, or do the gods hold all the answers? And what implications do the answers to these questions have in the determination of Oedipus’s guilt? While this is the first instance in the text where this central idea emerges, students will have multiple opportunities and support to develop this understanding throughout the unit.
- ① **Differentiation Consideration:** Consider the following question for differentiation:

How would your understanding of this suggestion change if *either...or* was replaced with *by...and*?

- 💬 If *either...or* were replaced with *by...and*, this would leave both options open. Oedipus would not have to choose just one.

- ① If students struggle to identify the tension in this passage, this differentiation consideration may help students to recognize the presence of a tension between these two forces in the drama. The complex relationship between human actions and knowledge and the role of the gods and the divine knowledge they hold is a sophisticated understanding that will develop over the course of this unit.

- ① Consider the following question for extension:

Reread from “Oedipus, ruler of my native land” through “with groans and howls” (lines 16–35). How does the Priest’s description of the “deadly pestilence” as “that fiery god” refine your understanding of the tension between gods and men?

- 💬 Students may connect the Priest’s personification of the “pestilence” as a “fiery god” that has brought the citizens of Thebes so much suffering, to the development of a central tension in the text between gods and men, and their roles and responsibilities in the problems and the solutions of Thebes.

- ① If students are ready to extend their analysis, this question prompts them to collect additional key details that develop and refine the theme of the tension between divine and human knowledge in the text. Analysis of this idea is essential to a complex and nuanced understanding of this unit’s central idea—the role of fate in Oedipus’s guilt.

Lead a brief full class discussion of student observations.

Activity 5: Past and Present Activity

20%

Distribute the Past and Present Tool. Reread the Priest’s speech from “Oedipus, ruler of my native land” through “if no men share your life together there” (lines 16–66) and instruct students to work with the tool according to the following directions: Working in your groups, identify and record the actions that happen in this passage, distinguishing between those that occur on stage, and those that are related through dialogue. For each action, provide a summary of the action in your own words, and support your understanding with evidence from the text. Students will finish this tool for homework if they do not complete their work in class.

- 💬 See the model Past and Present Tool for High Performance Response.

- ① **Differentiation Consideration:** Consider filling in the first row of the Past and Present Tool as a class, modeling through direct instruction and question and answer support from students.
- ① This activity is intended to guide students to an understanding of the difference between the present problem in Thebes and the events of the past, and how Sophocles is establishing this

structure through the revelation of key details and the manipulation of time. Now the citizens and the Priest are seeking help from Oedipus outside his palace; however, the Priest also talks about things Oedipus did in the past, such as coming to the “Cadmeian city, and free[ing] [the citizens] from the ... cruel singer” (lines 40–42).

- ① **Differentiation Consideration:** Consider the following question for differentiation:

Consider the Priest’s appeal that Oedipus “be that same man today” (line 62). How does Sophocles structure the opening passages of his drama to reveal the Priest’s meaning?

- 💬 Sophocles structures the opening passages to slowly reveal details of Oedipus’s past through flashbacks in the Priest’s speech. The reference to “today” implies that Oedipus was a certain kind of man (“powerful,” “first of men”) during the mysterious events that happened in the past when Oedipus first “came here, to our Cadmeian city” (line 40). The Priest is requesting that Oedipus be that kind of man again, in the present, to solve the current problem, through his recollection of Oedipus’s past success in saving the city of Thebes.

Lead a brief full class discussion of student observations.

Activity 6: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How does Sophocles’s choice to open the tragedy with dialogue about the past create mystery or confusion in the present?

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.
- ① This prompt encourages students to begin to consider the effect of Sophocles’s structural use of flashbacks and the revelation of past events in creating mystery or confusion in this drama.
- ① **Differentiation Consideration:** It may be helpful to inform students that authors reveal background information in a variety of ways. Sometimes authors reveal actions through descriptions they narrate; sometimes authors simply state the background that will help readers understand what is going on. Sophocles reveals past actions through dialogue (conversation) between characters. What effect is created by this decision? Why might he do this? This information may be a helpful support before students respond in writing to the Quick Write prompt.
- ▶ Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

5%

Introduce standard CCRA.R.6 as a focus standard to guide students' Accountable Independent Reading (AIR), and model what applying a focus standard looks like. Tell students they should prepare for a brief 3–5 minute discussion that will ask them to apply the language of the standards to their reading.

For example, CCRA.R.6 asks students to “assess how point of view or purpose shapes the content and style of a text.” Students who read today's selection from *Oedipus the King* might write the following about the point of view of the High Priest of Thebes: “*Oedipus the King* reveals many points of view, including the High Priest who tells his story through the lens of a poor, hungry, and suffering spiritual leader who needs Oedipus's help.”

- ① The grade-specific standard (RL.9-10.6) applies only to texts from outside the United States. The broader anchor standard is introduced here so that more students can apply the standard to their AIR texts. Consider explaining to students that if they are reading AIR texts from outside the United States, they may analyze a particular cultural experience reflected in their text.

Homework

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (CCRA.R.6) and prepare for a 3–5 minute discussion of your text based on that standard.

Also, if necessary, complete the Past and Present Tool from Activity 5 of this lesson.

Past and Present Tool

Name:		Class:		Date:	
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Directions: What actions in this passage are occurring on stage “now”? (line 36) What actions are relayed by Sophocles’s characters? Summarize and provide evidence from this lesson’s reading. After completing the tool, respond in writing to the prompt below.

Action Happening “Now” (Onstage)	Evidence	Action (Revealed through Dialogue)	Evidence

<p>What words or phrases in the evidence you selected reveal when the action relayed by characters takes place?</p>

Model Past and Present Tool

Name:		Class:		Date:	
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Action Happening "Now" (Onstage)	Evidence	Action (Revealed through Dialogue)	Evidence
Actions happening now are happening at the palace of the king.	The action takes place in Thebes in front of the royal palace.	Oedipus didn't always live in Thebes.	"for you came here"
Oedipus comes out of his palace.	"I have come in person"	Oedipus did something to "free" the city.	"freed us from the tribute"
People and the Priest are asking Oedipus for help.	"we're here as suppliants" "all begging you" "These children and myself now sit here by your home"	There was somebody called the "cruel singer" from whom Oedipus freed the city.	"the tribute we were paying to that cruel singer"
The city is in distress.	"our city...is badly shaken" "disease infects"	n/a	n/a

What words or phrases in the evidence you selected reveal when the action relayed by characters takes place?

"Came" is in the past tense, "freed" is in the past tense, "we were paying" is in the past tense (lines 40-41).

Oedipus the King Handout

Name:		Class:		Date:	
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Oedipus the King Dramatis Personae

OEDIPUS: king of Thebes
 PRIEST: the high priest of Thebes
 CREON: Oedipus' brother-in-law
 CHORUS of Theban elders
 TEIRESIAS: an old blind prophet
 BOY: attendant on Teiresias
 JOCASTA: wife of Oedipus, sister of Creon
 MESSENGER: an old man
 SERVANT: an old shepherd
 SECOND MESSENGER: a servant of Oedipus
 ANTIGONE: daughter of Oedipus and Jocasta, a child
 ISMENE: daughter of Oedipus and Jocasta, a child
 SERVANTS and ATTENDANTS on Oedipus and Jocasta

[The action takes place in Thebes in front of the royal palace.

The main doors are directly facing the audience.

There are altars beside the doors.

A crowd of citizens carrying branches decorated with laurel garlands and wool and led by the PRIEST has gathered in front of the altars, with some people sitting on the altar steps.

OEDIPUS enters through the palace doors]

OEDIPUS

My children, latest generation born from Cadmus,
 why are you sitting here with wreathed sticks
 in supplication to me, while the city
 fills with incense, chants, and cries of pain?*

Vocabulary

- Thebes (n.) – an ancient Egyptian city on the Nile River
- altar (n.) – a raised platform on which sacrifices or gifts are offered in some religions
- citizens (n.) – inhabitants of a city or town
- laurel (n.) – evergreen branch used as a decoration in recognition of achievement
- garlands (n.) – wreaths or circles of plants used as decoration
- Cadmus (n.) – the ancient founder of the city of Thebes according to Greek mythology
- wreathed (v.) – encircled or decorated
- incense (n.) – a substance often used in religious ceremonies to produce a strong and pleasant smell when it is burned
- Hades (n.) – the home of the dead in Greek mythology and the Greek god of the underworld
- surging (adj.) – rolling as in waves
- labour (v.) – childbirth
- tribute (n.) – forced payment (often made by one ruler to another as a sign of dependence in times of war)

1 [1]

Children, it would not be appropriate for me
to learn of this from any other source,
so I have come in person—I, Oedipus,
whose fame all men acknowledge. But you there,
old man, tell me—you seem to be the one
who ought to speak for those assembled here.
What feeling brings you to me—fear or desire?
You can be confident that I will help.
I shall assist you willingly in every way.
I would be a hard-hearted man indeed,
if I did not pity suppliants like these.

10 [10]

PRIEST

Oedipus, ruler of my native land,
you see how people here of every age
are crouching down around your altars,
some fledglings barely strong enough to fly
and others bent by age, with priests as well—
for I'm priest of Zeus—and these ones here,
the pick of all our youth. The other groups
sit in the market place with suppliant sticks
or else in front of Pallas' two shrines,
or where Ismenus prophesies with fire.*
For our city, as you yourself can see,
is badly shaken—she cannot raise her head
above the depths of so much surging death.
Disease infects fruit blossoms in our land,
disease infects our herds of grazing cattle,
makes women in labour lose their children.
And deadly pestilence, that fiery god,
swoops down to blast the city, emptying
the House of Cadmus, and fills black Hades
with groans and howls. These children and myself
now sit here by your home, not because we think
you're equal to the gods. No. We judge you
the first of men in what happens in this life
and in our interactions with the gods.
For you came here, to our Cadmeian city,

20

[20]

30

[30]

40

and freed us from the tribute we were paying
 to that cruel singer—and yet you knew
 no more than we did and had not been taught.*
 In their stories, the people testify
 how, with gods' help, you gave us back our lives.
 So now, Oedipus, our king, most powerful [40]
 in all men's eyes, we're here as suppliants,
 all begging you to find some help for us,
 either by listening to a heavenly voice,
 or learning from some other human being. 50
 For, in my view, men of experience
 provide advice which gives the best results.
 So now, you best of men, raise up our state.
 Act to consolidate your fame, for now,
 thanks to your eagerness in earlier days,
 the city celebrates you as its saviour.
 Don't let our memory of your ruling here [50]
 declare that we were first set right again,
 and later fell. No. Restore our city,
 so that it stands secure. In those times past 60
 you brought us joy—and with good omens, too.
 Be that same man today. If you're to rule
 as you are doing now, it's better to be king
 in a land of men than in a desert.
 An empty ship or city wall is nothing
 if no men share your life together there.

Model Ancient Greek Web Exploration

Directions: Explore the resources below to answer the following questions. Record your answers and be prepared to share your findings.

<http://artsedge.kennedy-center.org/interactives/greece/theater/>

http://www.ancientgreece.co.uk/gods/home_set.html

<http://www.merriam-webster.com>

1. Who was Sophocles? What did he do?

- ☞ He was an Ancient Greek who wrote plays called tragedies.

Source: (<http://artsedge.kennedy-center.org/interactives/greece/theater/playwrightsAncient.html>)

<http://www.merriam-webster.com>

2. What are the three rules that Greek tragedy must follow?

- ☞ place – the tragedy must happen in one place
- ☞ time – the tragedy must happen in one day
- ☞ action – everything that happens in the play moves the plot forward

Source: (<http://artsedge.kennedy-center.org/interactives/greece/theater/playsTragicStructure.html>)

3. What is *catharsis*? Provide a definition and paraphrase the function of *catharsis* in Greek drama.

- ☞ Catharsis is “the act or process of releasing a strong emotion (such as pity or fear) especially by expressing it in an art form.”

Source: (<http://www.merriam-webster.com/dictionary/catharsis>)

In Greek tragedy catharsis happens for the audience when the hero of the play goes through a tragic downfall.

Source: (<http://artsedge.kennedy-center.org/interactives/greece/theater/playsTragicStructure.html>)

4. Who is Apollo? What role does he play in everyday Greek life?

- ☞ Apollo was a god. The Greeks believed he had control over their everyday life.

Source: (http://www.ancientgreece.co.uk/gods/explore/exp_set.html)

5. Summarize one aspect of the relationship between Ancient Greeks and their gods. You might consider:

- Who did the Ancient Greeks believe controlled aspects of their life on earth?

- Many gods and goddesses.
- **Who was the most powerful of the gods?**
 - Zeus was the most powerful of the gods, and he controlled the weather.
- **What kind of personalities did the gods and goddesses have?**
 - The gods and goddesses were like people, they got in fights and fell in love.
- **Where did the gods live?**
 - The gods lived on a mountain top called Olympus.
- **How did the Ancient Greeks pay respect to their gods and goddesses?**
 - They held festivals and built buildings in the honor of the gods.

Source: (http://www.ancientgreece.co.uk/gods/home_set.html)

9.2.2

Lesson 2

Introduction

In this lesson, students will continue to develop their close reading skills as they work carefully through the short passage of *Oedipus the King* from “My poor children, I know why you have come” through “but what is overlooked escapes” (lines 67–130), in which Creon relays the advice of the god Apollo to Oedipus. Students will engage critically with the key details established thus far in the crime of Laius’s murder as described by Creon, and consider how these details develop the central idea of the role of fate in Oedipus’s guilt.

Students will work in groups to respond to a series of questions that guide their exploration of word choice, figurative language, and the development of theme through key details. At the end of this lesson, students will complete an open ended Quick Write that prompts them to analyze a central idea that emerges from Oedipus’s and Creon’s dialogue.

For homework, students will expand and revise their notes. Additionally, students will continue reading their Accountable Independent Reading (AIR) text through the lens of their focus standard: RL.9-10.6.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare

	treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
SL.9-10.1.a, b	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p>
L.9-10.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g. euphemism, oxymoron) in context and analyze their role in the text.</p>

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson:</p> <ul style="list-style-type: none"> What is a central idea that emerges from Oedipus and Creon's dialogue? <p>This question encourages students to explore the complicated relationship of the men to the gods in <i>Oedipus the King</i>. This relationship relates directly to the development of the central idea of fate in the text. Students will have opportunity and support to build on this exploration throughout the unit.</p>
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> Student responses should expand upon the analysis of what Oedipus and Creon’s conversation reveals about the relationship between humans and gods that they have conducted throughout this lesson. Students may suggest that the dialogue between Oedipus and Creon develops the central idea of the complex relationship between the power of the gods and the power of men.

The gods know how to cure Thebes's illness, and so humans must ask for their advice: "So I have sent away my brother-in-law, son of Menoeceus, Creon, to Pythian Apollo's shrine, to learn from him what I might do or say to save our city" (lines 81–85). Students may call upon Creon's statement when Laius was killed: "And now the god is clear: those murderers, he tells us, must be punished, whoever they may be" (lines 124–126) to indicate that the gods appear to possess knowledge that men do not have concerning the source and solution of the plague.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> yearn (v.) – to have an earnest or strong desire Menoeceus (n.) – the father of Jocasta and Creon Creon (n.) – the brother of Jocasta Pythian (n.) – of or pertaining to Apollo Apollo (n.) – the ancient Greek and Roman god of light, healing, music, poetry, prophecy, and manly beauty shrine (n.) – a place of worship made holy by association with a sacred person or object Phoebus (n.) – Apollo as the sun god, the sun personified Delphi (n.) – an ancient city in central Greece, in Phocis: site of an oracle of Apollo sought (v.) – went in search or quest of kinsman (n.) – a blood relative, especially a male
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> harboured (v.) – gave shelter to

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> Standards: RL.9-10.2, W.9-10.9.a, SL.9-10.1.a, b, L.9-10.5.a Text: <i>Oedipus the King</i>, lines 67–130 	

Learning Sequence	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Lesson 1 Summary	3. 10%
4. Masterful Reading	4. 15%
5. Lines 67–130 Reading and Discussion	5. 40%
6. Quick Write	6. 15%
7. Closing	7. 5%

Materials

- Student copies of the Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.9-10.2. Remind students of their work with this standard in 9.2.1. In this lesson, students will read closely and consider the development of central ideas in the unfolding story of *Oedipus the King*.

Although W.9-10.a is not an assessed standard in this lesson, students should be aware that their annotations and evidence-based responses to questions builds toward writing that they will be asked to do in Mid- and End-of-Unit Assessments.

- ▶ Students look at agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard (CCRA.R.6) to their text. Lead a brief discussion of students' texts. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (CCRA.R.6) to their AIR text from the previous lesson's homework.

Activity 3: Lesson 1 Summary

10%

Instruct students to talk in groups and solidify the understanding they have built in Lesson 1 by rereading from the Priest's "These children and myself" through "or learning from some other human being" (lines 35–50) and revisiting the following question:

Why have the suppliant citizens and the Priest come to Oedipus' palace?

- ▶ Students discuss in groups.
- 💬 Student responses should draw upon an understanding of *suppliants/supplicant* and their understanding of *pestilence* to indicate an understanding that the citizens have come to Oedipus for help with the problem of the disease that is killing people in the city.

Lead student groups in a share out of observations.

- ① The goal of this recap is to ensure that all students share a solid understanding of the events of the play thus far before continuing their analysis.

Activity 4: Masterful Reading

15%

Introduce the Quick Write assessment (What is a central idea that emerges from Oedipus and Creon's dialogue?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Have students listen to a masterful reading of the text from “My poor children, I know why you have come” through “but what is overlooked escapes” (lines 67–130).

- ▶ Students listen to a masterful reading, and follow along in their texts.

Instruct students to reread the passage and annotate according to the protocols established in 9.1.1. To refine their annotations, instruct students to write CI in the margin to indicate where they see a central idea emerging. Focus student annotation with the following prompt:

Annotate your text for any commands or advice given to Oedipus by the god Apollo.

① It may be helpful to briefly offer students the necessary context to understand that Apollo is a Greek god, the god of the sun, as well as light, healing, music, poetry, prophecy, and manly beauty. Consider clarifying for students that Apollo’s messages are being delivered by Creon.

- ▶ Students reread the passage and annotate to the focusing prompt.

🗨 Student annotations may include:

- “Lord Phoebus clearly orders us to drive away the polluting stain this land has harboured” (lines 113–114)
- “Laius was killed. And now the god is clear: those murderers, he tells us, must be punished, whoever they may be” (lines 124–126)
- “Here in Thebes, so said the god. What is sought is found, but what is overlooked escapes” (lines 129–130)

Instruct students to briefly share their observations in pairs. Circulate the room to informally assess understanding.

Remind students that as they annotate for central idea, they are beginning to identify textual evidence to be used in the lesson assessment as well as the Mid- and End-of-Unit assessments, which address the development of central ideas in the text. This focused annotation supports students’ engagement with W.9-10.9.a, as they draw evidence from the text to use in their writing.

Activity 5: Lines 67–130 Reading and Discussion

40%

Group students into pre-established small, heterogeneous groups for the purpose of discussing the text in more depth and recording insights. During discussions allow time for each group to share their collaborative work with the class. This group work will enable students to build the skills necessary to navigate and derive meaning from Sophocles’s language.

Instruct students to note their responses to group discussions in preparation for a full class share out.

- ① Create student groups ahead of time, to ensure they are diverse and the transition to group work is brief. Assign, or have students assume, a role within the group, such as Facilitator, Reader, and Recorder. However, remind students that they should individually record their responses to all questions in their class notes in preparation for sharing out with the class.

Explain to students that in this lesson, they will continue the work of collaborative discussion outlined in SL.9-10.1.a and b, to which students were previously introduced. Remind students that these sub-standards deal specifically with preparing for and collaborating in discussions. Also explain to students that these discussion skills scaffold toward a series of discussions in Unit 2, as well as the discussion-based End-of-Unit Assessment in Unit 3.

Read aloud from “My poor children, I know why you have come” through “and for the city, and for you—all together” (lines 67–75). Pose the following questions for students to discuss in their groups:

How does Oedipus refer to the citizens of Thebes? What might this suggest about how he understands his responsibilities as a king?

- 💬 Oedipus refers to the citizens of Thebes as “my poor children” (line 67). Student responses should infer that this suggests that he feels a fatherly duty to care for his sick people, just as parents feel responsible for the well-being of their children.

Why are the citizens of Thebes “sick”? How do you know? Hint: Review your reading from Lesson 1.

- 💬 Student responses should recall the “deadly pestilence” (line 32) that plagues Thebes as the source of the illness.

What is the source of Oedipus’s own “illness” (line 71)? How is this related to the “illness” that plagues Thebes?

- Students should identify that Oedipus is not literally sick with the “pestilence” like his “poor children” (lines 32 and 67). Oedipus’s “illness” is from bearing the suffering of all the people who are literally sick; his sickness is in his “soul” not his body (line 74).

① Consider drawing students’ attention to the use of “illness” as figurative language, and remind students of their work with L.9-10.5.a in Unit 1.

What role does Oedipus take on in healing the suffering of Thebes?

- Students should demonstrate an understanding that Oedipus feels that it is his unique responsibility as king to heal the suffering of all of his people, just like a father would for his children. Oedipus feels that he must carry the burden of the suffering of all of the people of Thebes. As King of Thebes, Oedipus claims that “there is not one of you [citizens] whose illness equals mine,” because Oedipus must carry the burden of all of the city’s sorrow, rather than the average Thebean whose “agony...is a special pain for him and no one else” (lines 70–73).
- While the nuances of this question are not yet available to students, this idea will be a rich point to return to later in the unit, after students have engaged with more details of Oedipus’s past and his role in the plague has been revealed. At this point the answer has more to do with Oedipus’s responsibility to his subjects, but later it will be revealed that he had a role to play in causing the plague.

Lead a brief full class discussion of student observations.

Read aloud from Oedipus’s “So I have sent away” through the Priest’s “Creon is approaching” (lines 81–93).

- Students follow along in their texts.

Pose the following questions for students to discuss in their groups:

Who is “him” in the line “to learn from him what I might do or say” (line 84)? How do you know?

- Student responses should indicate an understanding that “him” is the god Apollo. Creon has been sent to “Pythian Apollo’s shrine” to learn from the god what Oedipus “might do or say.”
- The syntax of this critical sentence is convoluted. If students struggle to reach this understanding, reread the passage and replace *him* with *Apollo* to ensure that students comprehend that Oedipus is turning to the god (not Creon) for advice.

Where has Oedipus chosen to look for answers in his search for a solution to Thebes's problem?

- Student responses should indicate that Oedipus chose to send his brother-in-law (Creon) to "Pythian Apollo's shrine" to find out from the god what should be done to "save [the] city" from the plague (lines 81–85). Therefore, it appears that Oedipus has chosen to "listen[]" to a heavenly voice," rather than "learn[]" from some other human being" (lines 49–50). Some students may recall the Priest's suggestion from their Lesson 1 reading: "find some help for us, either by listening to a heavenly voice, or learning from some other human being" (lines 49–50).

Lead a brief full class discussion of student observations.

Point out that the analysis students just did is a good example of the complicated relationship of the men to the gods in *Oedipus the King*. This relationship relates directly to the development of the central idea of fate in the text. Instruct students to underline references to the relationship between the men and the gods, and make a note in the margin using the code CI.

Read aloud from "[Enter Creon. Oedipus calls to him as he approaches]" through "... but what is overlooked escapes" (lines 100–130).

- Students follow along in their texts.

Inform students that they will be slowing down and taking the time to carefully deconstruct the four lines that make up Apollo's message. Instruct students to reread Creon's statement from "Then let me report what I heard from the god" through "which will not be healed if we keep nursing it" (lines 112–115).

- The four lines that compose Apollo's message are the catalyst for Oedipus's investigation into the crime of Laius's murder. As such, this is a crucial comprehension point for students.

- Students reread the god's report.

According to Apollo, what action(s) should be taken to cure Thebes?

- Student responses should call upon the evidence of "Lord Phoebus clearly orders us to drive away" (line 113) and "punish[]" the "murderers" (line 125) to infer that Apollo is ordering the citizens of Thebes to punish those who are guilty of the crime of murdering Laius: "Laius was killed. And now the god is clear: those murderers, he tells us, must be punished" (lines 124–125).

What words or phrases can help you to make meaning of the word *harboured* in this context (line 114)? How can this help you to understand the source of Thebes’s illness?

- Students responses should point to Creon’s assertion that “Lord Phoebus clearly orders us to drive away” to come to the understanding that to *harbour* something means “to shelter something or keep it safe”—the opposite of driving something away. Students may also point to “if we keep nursing it” to connect that *harboured* has a similar meaning to *nursing*, to take care of something. Some students may begin to make tentative connections between the plague and the unpunished “murderers” that Creon speaks of (lines 125).

Based on your understanding of *harboured*, what role is Apollo suggesting the people of Thebes have played in their own suffering?

- Students should indicate that the people are being punished because they have safeguarded Laius’s murderer. This unsolved murder is the “polluting stain” that is the cause of the sickness that plagues the people and the land, and it must be “drive[n] away” if the people are to be “healed” (lines 113–115).
- ① **Differentiation Consideration:** You can direct students back to the passage “Oedipus, ruler of my native land” through with “groans and howls” (lines 16–35). Ask: **How does the Priest’s personification of the plague complicate your understanding of the role of the gods in human suffering?**
- Student responses should indicate an understanding that the role of the gods in human suffering is twofold; they can cause the suffering—“and deadly pestilence, that fiery god swoops down to blast the city” (lines 32–33)—and they can take it away—“I have sent away my brother-in-law, son of Menoeceus, Creon, to Pythian Apollo’s shrine to learn from him what I might do or say to save our city” (lines 81–85).

Activity 6: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

What is a central idea that emerges from Oedipus and Creon’s dialogue?

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently answer the prompt using evidence from the text.
- 🗨 See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

5%

Instruct students that for homework they will revise and expand their notes.

- ① Students can use a different colored writing utensil to differentiate their homework annotation from the annotation written during class. This can be useful for accountability purposes.

Additionally, instruct students to begin or continue to read their Accountable Independent Reading through the lens of their focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

Homework

Expand and revise notes collected in *Oedipus the King* reading in Lessons 1 and 2.

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9–10.6) and prepare for a 3–5 minute discussion of the text based on that standard.

9.2.2

Lesson 3

Introduction

In this lesson students will engage in an analysis of the continuing conversation between Oedipus and Creon concerning the death of Laius as they explore the excerpt from “When Laius fell in bloody death, where was he” through “[*OEDIPUS and CREON go into the palace*]” (lines 131–177) from *Oedipus the King*.

Through a series of scaffolded questions and the related Mystery Revealed Jigsaw Tool, students will engage with Sophocles’s unique plot structure, as they begin to distinguish between the *story* of Oedipus (the totality of actions and events both as they are related and as they occur) and the *plot* (the actions that occur in the play). Student analysis will focus on how Sophocles manipulates and conflates time through the slow revelation of key details in the crime of Laius’s murder. This exploration will focus on the effect of mystery created by the structural decision to unfold the plot of the play in a non-linear trajectory, and how the process of piecing together these fragments of evidence results in a steadily increasing tension surrounding the question of Oedipus’s guilt.

For homework students will reread the excerpt from this lesson and use evidence from the text to respond to a writing prompt that asks students to reflect on the analysis completed in this lesson and continue their Accountable Independent Reading.

Standards

Assessed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over

	the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
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Assessment

Assessment(s)
<p>The learning in this lesson will be captured through the Mystery Revealed Jigsaw Tool, including a written response to a focus prompt:</p> <ul style="list-style-type: none"> Sophocles chose to <i>recall</i> events of Laius's death rather than <i>portray</i> them. What is the effect of this structural decision?
High Performance Response(s)
<p>See model Mystery Revealed Jigsaw Tool.</p> <p>① This tool assesses student comprehension of Sophocles's structural manipulation of time in the revelation of the key details of Laius's murder and prompts students to identify and analyze these key details in the text as they are revealed and build upon one another.</p>

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> confidence (n.) – certainty Sphinx (n.) – a monster with the body of a lion, wings, and the head and torso of a woman. After the death of King Laius, the Sphinx tyrannized Thebes by not letting anyone into or out of the city, unless the person could answer the following riddle: "What walks on four legs in the morning, on two legs at noon, and three legs in the evening?" Those who could not answer were killed and eaten. Oedipus provided the answer (a human being) and thus saved the city. The Sphinx then committed suicide. obscure (adj.) – not well known or difficult to understand afresh (adv.) – from a fresh beginning avenging (v.) – harming or punishing someone who has harmed you or someone or something that you care about vengeance (n.) – the act of doing something to hurt someone because that person did something that hurt you or someone else

- common ruin (n.) – the complete loss of health, means, position, hope, or the like belonging equally to an entire community, nation, or culture

Vocabulary to teach (may include direct word work and/or questions)

- enigmatic (adj.) – full of mystery and difficult to understand

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.5, RL.9-10.2 • Text: <i>Oedipus The King</i>, lines 131–177 	
Learning Sequence	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Mystery Revealed Jigsaw	4. 30%
5. Lines 131–177 Reading and Discussion	5. 40%
6. Closing	6. 5%

Materials

- Copies of the Mystery Revealed Jigsaw Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.

	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.9-10.5. In this lesson, students will continue to read closely and consider Sophocles's structural choices in the revelation of key details through the continuing conversation between Creon and Oedipus. Students will work in groups to complete a structural analysis facilitated by the Mystery Revealed Jigsaw Tool.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they revised and expanded their notes from the previous lesson. Select several students (or student pairs) to explain how they selected new evidence and expanded their notes from the previous lesson.

- ▶ Student pairs discuss examples of evidence they selected to expand and revise their notes.

Instruct students to talk in pairs about how they can apply their focus standard, CCRA.R.6 to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (CCRA.R.6) to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

10%

Introduce the lesson assessment prompt from the Mystery Revealed Jigsaw Tool (Sophocles chose to *recall* events of Laius's death rather than *portray* them. What is the effect of this structural decision?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.

① Display the lesson assessment prompt for students to see.

Instruct students to listen to a masterful reading of the text from (previous lesson's) "Before you came, my lord," through "or else it will prove our common ruin" (lines 121–177).

- ▶ Students listen, reading silently and following along in their text.

Instruct students to reread this portion and annotate according to the protocols established in 9.1.1. To refine their annotations, instruct students to write SC in the margin to indicate where they see evidence of Sophocles's structural choices, particularly related to the order of events. Focus student annotation with the following prompt:

What does Creon say to let us know when the events he is talking about happen?

- ▶ Students annotate according to the prompt.
- 💬 Student annotations should isolate portions of the text that indicate that the events Creon relays in this passage happened in the past. Annotations may include:
 - "before you came"
 - "I never saw the man"
 - "this ancient crime"
 - the repeated use of the word "was" and the use of the past tense in Creon's descriptions (e.g., "was killed")

Lead a full class share out of student annotations, then pose the following question for class discussion:

Visualize what is happening on the stage in this excerpt. What is the relationship between the actions that Creon describes and the actions that take place on stage?

- 💬 Creon tells the past events of Laius's murder to Oedipus, but the only action happening on the stage in this passage is the conversation between Oedipus and Creon. Past events are being revealed on stage through this conversation, but the telling of these events is also part of the story.

① The goal of this activity is to continue to build the analytical foundation for the differentiation between the *story* of Oedipus (the totality of actions and events both as they are related and as they occur) and the *plot* (actions that occur in the play). The strategic gaps between plot and story crafted by Sophocles are some of the play's most powerful moments, and identifying these

structural gaps is critical to an analysis of the overarching structural design of Sophocles's drama. In a reading of Oedipus, *how* the tragic sequence of events unfolds is as important as the events themselves.

Activity 4: Mystery Revealed Jigsaw

30%

Group students into pre-established heterogeneous groups of four. Begin by distributing and introducing the Mystery Revealed Jigsaw Tool. Explain that students will be using this tool in order to track the details of Laius's murder, as well as explore how Sophocles structures the revelation of these details. The process of how these details are revealed is as important in understanding the text as the details themselves.

Instruct students that they will be generating observations through a jigsaw activity. Each student group will be responsible for completing an analysis for their assigned section. Students will regroup as a class to share what they found and record the details and observations generated by other groups. After the full class discussion, students will respond independently to a writing prompt located at the bottom of their tool that asks them to synthesize their cumulative understanding of the effect of Sophocles's structural choices in this passage.

Assign student groups to the following excerpts:

- Jigsaw Group 1: from "I have heard that, but I never saw the man" through "but what is overlooked escapes" (lines 123–130)
- Jigsaw Group 2: from "When Laius fell in bloody death" through "about the things he saw" (lines 131–142)
- Jigsaw Group 3: from "What was that?" through "to look into the urgent problem we now faced" (lines 142–158)

① Multiple student groups may be assigned to the same small section of the excerpt. Establish the expectation that in full class discussion groups should not repeat observations that have already been offered.

Model for students how to fill in the first two columns of the first row on the Mystery Revealed Jigsaw Tool: for "and the one whose fate the god revealed" through "Laius ruled this land" (lines 120–122). Prompt students to offer evidence to complete the rest of the first row collaboratively as a full class, and model how to fill in these observations on the tool (see the model Mystery Revealed Jigsaw Tool).

- ▶ Student groups complete analysis of their jigsaw excerpt, recording their observations in their Mystery Revealed Jigsaw Tool.

🗣️ See the model Mystery Revealed Jigsaw Tool.

Lead full class share out of student observations. Instruct students to record the observations generated by other jigsaw groups in their own Mystery Revealed Jigsaw Tool.

Instruct students to respond briefly in writing to the prompt in the Mystery Revealed Jigsaw Tool:

Sophocles chose to recall events of Laius’s death rather than portray them. What is the effect of this structural decision?

- ▶ Students independently answer the prompt using evidence from the text.

🗣️ See the model Mystery Revealed Jigsaw Tool at the end of this lesson.

Activity 5: Lines 131–177 Reading and Discussion

40%

Pose the questions below for students to discuss in their groups. Remind students that they should be recording their responses in their class notes.

- ① Depending on the amount of time needed to complete the jigsaw activity, it may be helpful to complete this evidence-based discussion as a full class, rather than have students working in groups.

Ask students to volunteer an explanation of who “the Sphinx” is.

🗣️ The Sphinx is a monster with the body of a lion, wings, and the head and torso of a woman.

- ① If students struggle with this reference display the following footnote for students: The Sphinx is a monster with the body of a lion, wings, and the head and torso of a woman. After the death of King Laius, the Sphinx terrorized Thebes by not letting anyone into or out of the city, unless the person could answer the following riddle: "What walks on four legs in the morning, on two legs at noon, and three legs in the evening?" Those who could not answer were killed and eaten. Oedipus was the first and only person to provide the answer (a human being), and thus saved the city. The Sphinx then committed suicide.
- ① The answer to the riddle refers to a human being crawling, walking unassisted, and walking with a cane.

- ① It may be helpful to display a picture of the Sphinx during this activity: <http://1.bp.blogspot.com/-ePb0scpRiAg/TZ5rHlspOel/AAAAAAAAAfY/TinRT3nD40M/s400/Greek%252Bfemale%252BSphinx-Boston.jpg>

What might Oedipus's victory against the Sphinx suggest about his strengths and skills as a leader?

- ☞ At this point, students should be expected to make only broad inferences about what Oedipus's success with the Sphinx reveals about his strengths and skills. Students may point to his success in solving the riddle as an indication that Oedipus is smart or clever, or that he is good at solving mysteries or answering difficult questions that others cannot. Other students might suggest that Oedipus is brave to face the monstrous Sphinx.
- ① This question prompts students to draw upon details revealed in a footnote to Ian Johnson's translation in order to deepen their analysis of Oedipus's investigation into Laius's murder. The story of the riddle of the Sphinx is one that Sophocles's audience would have been intimately familiar with, and therefore would have informed their understanding of the action unfolding in the drama. This footnote evens the playing field for contemporary readers. If students are unfamiliar with the function of footnotes, consider providing a brief explanation.

What incident from his past is Oedipus referring to when he declares "Then I will start afresh and once again shed light on darkness" (lines 159–160)?

- ☞ Oedipus is referring to his success with the Sphinx, and that he will "once again" solve the problem facing the city of Thebes. Some students may recall the Priest's reference to the "cruel singer" (line 42) and his request for Oedipus to "be that same man today" (line 62) to support their understanding of Oedipus's declaration that he will repeat his success of the past.

What do Sophocles's repeated references to Oedipus's success in solving the Sphinx's riddle suggest about how Oedipus will respond to the crisis in Thebes?

- ☞ Student responses should demonstrate an understanding that the repeated references (both direct "It was the sphinx" and indirect "once again shed light on darkness") to the Sphinx illuminate Oedipus's determination to solve the mystery of Laius's murder, as well as hints at the skills and abilities he possesses to be able to do so. Sophocles's repetition indicates that this event from Oedipus's past is both important and relevant to the task at hand. Oedipus views the crime of Laius's murder as an unsolved riddle, "I will...once again shed light on darkness" (lines 159–160), and Oedipus is good at solving riddles, "for you came here...and freed us from...that

cruel singer” (lines 40–42). Oedipus approaches the crisis of plague like he previously approached the crisis of the Sphinx—to uncover information.

- ① Some students may further this observation to connect the conflation of Oedipus’s past success with the current problem as yet another example of Sophocles’s structural manipulation of time through flashbacks. If students identify this structural choice, remind them to annotate their texts using the code SC to indicate evidence of Sophocles’s manipulation of time.

Because the lesson assessment occurs prior to this question sequence, lead a brief full class discussion to check for understanding.

Activity 6: Closing

5%

Display and distribute the homework assignment. Instruct students that for homework they will reread the section of the text from this lesson, then define the course of action Oedipus has vowed to take in *avenging* Laius. Remind students to use evidence from the text to support their response and to use the Short Response Checklist and Rubric to guide their written responses.

Homework

Reread the section of the text from this lesson, from “When Laius fell in bloody death” through “will prove our common ruin” (lines 131–177). Define the course of action Oedipus has vowed to take in *avenging* Laius. Use evidence from the text to support your response.

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (CCRA.R.6) and prepare for a 3–5 minute discussion of their text based on that standard.

Mystery Revealed Jigsaw Tool

Name:		Class:		Date:	
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Instructions: Complete the tool for your assigned passage from the text. During full class discussion, record observations made by other student groups. After full class discussion respond briefly to the writing prompt below.

What question is asked?	What detail is revealed?	When does this occur in the <i>story</i> ? (All of the actions and events of the play, both on and off stage)	When does this occur in the <i>plot</i> ? (The actions that occur on stage)

What question is asked?	What detail is revealed?	When does this occur in the <i>story</i> ? (All of the actions and events of the play, both on and off stage)	When does this occur in the <i>plot</i> ? (The actions that occur on stage)

Respond briefly in writing to the following question: Sophocles chose to *recall* events of Laius's death rather than *portray* them. What is the effect of this structural decision?

Model Mystery Revealed Jigsaw Tool

Instructions: Complete the tool for your assigned passage from the text. During full class discussion, record observations made by other student groups. After a full class discussion respond briefly to the writing prompt below.

What question is asked?	What detail is revealed?	When does this occur in the <i>story</i> ? (All of the actions and events of the play, both on and off stage)	When does this occur in the <i>plot</i> ? (The actions that occur on stage)
"What sort of man is he?" (line 121)	There used to be a different king named Laius. "Laius ruled this land" (line 122)	Before Oedipus was King "Before you came, my lord" (line 121)	The conversation between Creon and Oedipus
n/a	"Laius was killed" (line 124)	Before Oedipus was King "Before you came, my lord" (line 121) "ancient crime" (line 128)	The conversation between Creon and Oedipus
"And where are they? In what country?" (lines 126–127)	The murderers are still at large. "those murderers, he tells us, must be punished, whoever they may be" (lines 125–126) "what is overlooked escapes"	During this conversation between Creon and Oedipus	The conversation between Creon and Oedipus

What question is asked?	What detail is revealed?	When does this occur in the <i>story</i> ? (All of the actions and events of the play, both on and off stage)	When does this occur in the <i>plot</i> ? (The actions that occur on stage)
	(line 130)		
“Where am I to find a trace of this ancient crime?” (lines 127–128)	The murderers are “here in Thebes” (line 129)	During this conversation between Creon and Oedipus	The conversation between Creon and Oedipus
“When Laius fell...where was he—at home...or in another land?” (lines 131–132)	Laius was traveling to Delphi when he was killed. “When Laius fell in bloody death...he was abroad, on his way to Delphi” (lines 131–133)	Before Oedipus was king	The conversation between Creon and Oedipus
“Was there no...companion who...witnessed what took place?” (lines 135–137)	Only one man escaped. “They all died—except for one who was afraid and ran away” (lines 139–140)	Before Oedipus was king	The conversation between Creon and Oedipus
What was the one fact the man	“it was robbers who attacked them...a gang of them” (lines	Before Oedipus was king	The conversation between Creon

What question is asked?	What detail is revealed?	When does this occur in the <i>story</i> ? (All of the actions and events of the play, both on and off stage)	When does this occur in the <i>plot</i> ? (The actions that occur on stage)
saw? “What was that?” (line 142)	146–147)		and Oedipus
“What ... prevent[ed] you from looking into it?” (lines 154–155)	The Sphinx prevented the people of Thebes from solving Laius’s murder. “The Sphinx—she sang her enigmatic song and thus forced us to put aside something we found obscure” (lines 155–157)	After Laius was killed, before Oedipus was king	The conversation between Creon and Oedipus

Respond briefly in writing to the following question: Sophocles chose to *recall* events of Laius’s death rather than *portray* them. What is the effect of this structural decision?

- ☞ This structural decision builds the effects of mystery and tension because the process of discovery is happening for Oedipus and for the audience simultaneously. The audience has no more or less information than Oedipus does, and so Oedipus’s own confusion and questions about this mysterious crime are reflected in the experience of the audience.

① **Differentiation Consideration:** If students struggle with this structural analysis, consider prompting a comparison between Sophocles’s dramatic structure and the dramatic structure of other more familiar plays. Students may extend their observations on Sophocles’s

structural decisions by comparing *Oedipus the King* and *Romeo and Juliet* (studied in 9.1.3). In *Romeo and Juliet*, the majority of key actions and events that advance the plot occur on the stage. Additionally, there are several instances where the audience receives information before the characters, or the audience is aware of something that the characters do not yet know. This contrasts with Sophocles text, in which the characters appear to possess information the audience does not.

9.2.2

Lesson 4

Introduction

In this lesson students will explore the passage “Oh sweet speaking voice of Zeus,” through “My fearful heart twists on the rack and shakes with fear” (lines 182–185) and “You pray. But if you listen now to me” through “more so than in all other men” (lines 249–355) from *Oedipus the King*. In this excerpt, the Chorus appears for the first time, and the Chorus Leader discusses with Oedipus the mystery of Laius’s murder.

Guided by a series of scaffolded questions, students will consider how the prophet Teiresias develops their understanding of the central idea of this text. This analysis continues to build foundational understandings necessary for the unit-wide engagement with how Sophocles develops the role of fate in Oedipus’s guilt. At the end of this lesson, students will capture their learning with a Quick Write about the development of a central idea.

For homework students will call upon the understanding of the relationship between gods and men that they developed in this lesson to answer the following question: If “no man has power to force the gods to speak against their will” (lines 328–329), how do men receive messages from the gods? Use evidence from the text to support your response.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word

	choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> What role does Teiresias play in this excerpt? How does this role shape a central idea?
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> Students should identify that Teiresias is a “prophet,” which means he is closer to the gods than even Oedipus is as the “first of men” (line 38). The introduction of Teiresias builds upon the central idea of the tension established between the power held by gods and the power held by men, since Teiresias seems to fall somewhere in an in-between space—he is not a god but seems to possess the authority of the gods. He is the “next best” thing. <p>This assessment encourages students to build foundational understandings necessary for engagement with this unit’s central idea of the role of fate in Oedipus’s guilt. Exploration of the complex relationship between the power of the gods and the power of men encourages a multifaceted analysis of the role of the gods (fate) and the role of humans in the crime of Laius’s murder later in the unit.</p>

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> Zeus (n.) – the supreme deity of the ancient Greeks, the god of the heavens Pytho (n.) – another name for the city of Delphi, where the shrine of Apollo is located Cadmeians (n.) – another name for citizens of Thebes rack (n.) – an implement of torture intent (n.) – the thing that you plan to do or achieve Labdacus (n) – Laius’s father mute (adj.) – not able or willing to speak ally (n.) – a person or group that gives help to another person or group wretched (adj) – very unhappy or very bad or unpleasant dispatched (v.) – to have sent (someone or something) quickly to a particular place for a particular purpose
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> oath (n) – a formal and serious promise to tell the truth or to do something prophet (n) – a person who speaks for God or a deity, or by divine inspiration

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.4, RL.9-10.5, WR.9-10.9.a Text: <i>Oedipus the King</i>, lines 182–185 and 249–355 	
Learning Sequence <ol style="list-style-type: none"> Introduction to Lesson Agenda Homework Accountability Masterful Reading Lines 182–185 and 249–355 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 15% 55% 10% 5%

Materials

- Student copies of the Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
①	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.9-10.2. In this lesson students will find key details, and analyze how these details develop their understandings of the complex relationship between human and divine knowledge.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they defined the course of action Oedipus has vowed to take in *avenging* Laius and the evidence they used to support their definition.

- ▶ Students talk in pairs about their response and offer examples of the evidence they chose to support their definition.
- 💬 Student responses may include:
 - “This polluting stain I will remove” (lines 165–166)
 - “must be punished” (line 125)

- “we could find many things, if we possessed some slender hope to get us going” (lines 144–145)
- “seeking vengeance for this land” (line 164)

Instruct students to talk in pairs about how they can apply their focus standard CCRA.R.6 to their text. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (CCRA.R.6) to their AIR text from the previous lesson’s homework.

Activity 3: Masterful Reading

15%

Introduce the Quick Write assessment (What role does Teiresias play in this excerpt? How does this role shape a central idea?) Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Have students listen to a masterful reading of the text from “Oh sweet speaking voice of Zeus,” through “My fearful heart twists on the rack and shakes with fear” (lines 182–185) and “You pray. But if you listen now to me” through “more so than in all other men” (lines 249–355). Focus student annotation with the following prompt:

Annotate this passage for any references to the gods.

① Consider reviewing the vocabulary terms Apollo, Zeus, Pytho, Pythian, with students before beginning this activity.

- ▶ Students listen to a masterful reading, reading silently, and annotating to the focusing prompt, according to the protocols established in 9.1.1.

🗨 Student annotations may include:

- “Oh sweet speaking voice of Zeus” (line 182)
- “golden Pytho” (line 183)
- “as the Pythian god has just revealed to me” (lines 281–282)
- “an ally of the god” (line 283)

- “it’s for Apollo...to state who did it” (lines 326–327)
- “no man has power to force the gods to speak” (lines 328–329)
- “Our lord Teiresias, I know, can see into things, like lord Apollo” (lines 333–334)
- “our god-like prophet” (line 354)

Pose the following question for full class discussion:

According to Oedipus and the Chorus, what knowledge do the gods possess?

- Student responses should indicate an understanding that Oedipus and the Chorus believe that the gods hold the knowledge of Laius’s murder, “it’s for Apollo...to state who did it” (lines 326–327) Students may also point to the Chorus’s assertion that “Our lord Teiresias, I know, can see into things, like lord Apollo” (lines 333–334) to indicate that the gods possess the ability to see things that men cannot. Some students may point to the Chorus’s question “Oh sweet speaking Zeus...what is your intent?” to indicate a possible tension between the knowledge possessed by humans, and the knowledge held by the gods (lines 182–184).

- ① Exploration of the complex relationship between the knowledge held by the gods and the knowledge available to men prepares students to engage with complex ideas of predestination in the crime of Laius’s murder later in the unit. This analysis is integral to developing an understanding of the role of fate in Oedipus’s guilt.

Instruct students to annotate their texts using the code CI to mark the evidence used in their responses to the question above. Remind students that as they annotate for central idea, they are beginning to identify textual evidence to be used in the lesson assessment as well as the Mid- and End-of-Unit Assessments, which address the development of central ideas in the text. This focused annotation supports students’ engagement with W.9–10.9.a, as they draw evidence from the text to use in their writing.

Activity 4: Lines 182–185 and 249–355 Reading and Discussion

55%

Group students into pre-established heterogeneous groups of four. Read aloud from “Oh sweet speaking voice of Zeus” through “My fearful heart twists on the rack and shakes with fear” (lines 182–185). Remind students that they should record their observations in their class notes or on their text, thinking about where they identify emerging central ideas, since that is a focus of this lesson. Remind them to use the code CI for their annotations or notes.

- ▶ Students follow along in their text.

Pose the following questions for students to discuss in their groups:

To whom is the Chorus speaking? How does this mode of address compare to the interactions Sophocles has structured thus far in the drama? Hint: Consider the stage directions prior to the Chorus's speech.

① This exploration of the Chorus's brief prayer prompts students to differentiate the power held by Oedipus as the king of Thebes and the power held by the average citizen of Thebes (i.e. the Chorus). As King Oedipus has a different relationship to the gods than most humans, which is developed through an understanding of the position of the citizens of the city in relation to their king.

- 💬 Students should respond that the Chorus is speaking directly to the god Zeus, rather than to another on stage character as in all previous interactions (students may point to Oedipus's comment "you pray" as further evidence). As is evidenced by the stage directions "Oedipus and Creon go into the palace," the god Zeus is not on stage. The Chorus is alone on stage while delivering this speech.

How does the Chorus describe the gods? What is the cumulative effect of these words?

- 💬 Student observations should include that the Chorus uses the words: *sweet*, *golden*, and *fearful* (lines 182–185). This combination of dissimilar adjectives suggests a tension—the Chorus is praising the gods but is also scared of them.
- ① Consider offering students a definition of *rack* as "an implement of torture," to help students make meaning of the image the Chorus creates through the statement "My fearful heart twists on the rack" (line 185), as well as a definition of *intent* as the thing that the god plans to do or achieve.

How does the effect you identified further develop your understanding of the relationship between humans and gods?

- 💬 Student observations should indicate that the effect of tension created by the use of dissimilar adjectives in the same sentence reinforces the understanding that the gods have a complicated and tense relationship with people. They are both "sweet" to humans and "fearful" at the same time. Some students may infer from this inconsistency that the people are confused about the reasons behind the gods' actions.

Lead a brief full class discussion of student observations.

Read aloud from “You pray. But if you listen now to me” through “to have a son had not been disappointed” (lines 249–305). Instruct students to annotate this passage for instances where Oedipus asserts his authority. Hint: Consider both commands that Oedipus gives and the way Oedipus refers to himself.

► Students follow along in their text, annotating according to the protocols established in 9.1.1.

💬 Student annotations should include:

- “if you listen now to me” (line 249)
- “I now proclaim” (line 258)
- “I order him to reveal it all” (line 262)
- “Ban him from your homes” (line 280)
- “as the Pythian god has just revealed to me” (lines 281–282)
- “I’m acting as an ally of the god and of dead Laius, too” (lines 283–284)
- “But now I possess the ruling power” (lines 301–302)

Pose the following question for students to discuss in their groups:

What authority does Oedipus claim for himself?

💬 Student responses should point to Oedipus’s claim to possess “the ruling power” (line 302) and Oedipus’s assertion that he is “an ally of the god” (line 283) with the commands he gives to the people of Thebes to “listen,” “order,” and “ban” to infer that Oedipus is claiming authority over all the people of Thebes, he is claiming the authority of a king (lines 249, 262, 280).

Lead a brief full class discussion of student observations.

Read aloud from “But now I” through “the man who spilled his blood” (lines 301–312).

► Students follow along in their texts.

Pose the following question for students to discuss in their groups:

According to Oedipus, what does he now have that once belonged to Laius? What might this suggest about how Oedipus understands his “strive to do everything I can to find...the man who spilled his blood” (lines 310–312)? Use evidence from the text to support your response.

💬 Student responses may identify the following textual details:

- “I possess the ruling power which Laius held in earlier days” (lines 301–303)
- “I have his bed and wife” (line 303)
- “now I will fight on his behalf” (lines 308–309)
- “as if this matter concerned my father” (lines 309–310)
- Oedipus is establishing two connections between himself and Laius—one of shared position as king and one of shared family connection (“as if the matter concerned my father”, lines 309–310 and “I have his...wife”, line 303) Oedipus feels a responsibility to solve the crime both because it is his duty as the king with the “ruling power” (line 302), and also because he feels some personal connection to Laius to “fight on his behalf” (line 309) because he has married his widow.
- Some students may connect this to Oedipus’s statement from the last lesson’s excerpt, in which he feared that someday “whoever killed this man [Laius] may soon enough desire to...kill me” (lines 167–169) to infer that Oedipus is also solving the crime to serve his own interests.

① It may be helpful to clarify for students what it means that Oedipus has Laius’s “bed and wife”—that he married the late king’s widow when he came into power.

Lead a full class discussion of student observations.

Read aloud from “My lord, since you extend your oath to me” through “more so than in all other men” (lines 323–355).

- ▶ Students follow along in their texts.

Pose the following question for students to discuss in their groups:

How can your understanding of Oedipus’s declaration help you to make meaning of *oath* in this context (line 323)?

- 💬 Students should connect Oedipus’s declaration “I will strive to do everything I can to find...the man who spilled his blood” (lines 310–312) and “I will fight on his behalf” (lines 308–309) to the

Chorus's statement "you extend your oath to me" (line 323), to determine that oath means a strong promise to do something.

Why might the Chorus consider Teiresias "god-like"? How can this help you to make meaning of the word *prophet* (line 354)?

- The Chorus states that a conversation with Teiresias is "the next best" thing to being able to speak to the gods, and that "Our lord Teiresias...can see into things, like lord Apollo" (lines 333–334). From this direct comparison, students should infer that Teiresias is "god-like" because he knows what the gods know. Therefore, a *prophet* is someone who is closer to the gods than most humans, or someone who knows what the gods know.

Lead a full class discussion of student observations.

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

What role does Teiresias play in this excerpt? How does this role shape a central idea?

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.
- ① This prompt encourages students to connect this new information with their analysis of the complex relationship between gods and humans introduced in Lesson 2.
 - ▶ Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. Instruct students that for homework they should call upon the understanding of the relationship between gods and men that they developed in this lesson to answer the following question: If "no man has the power to force the gods to speak against their will" (lines 328–329) how do men receive messages from the gods? Remind students to use evidence from

the text to support their response, and to use the Short Response Writing Checklist and Rubric to guide their writing.

Also, students should continue their Accountable Independent Reading. Beginning with this lesson, students will no longer receive an assigned focus standard. Instead, students will choose their own focus standard.

Homework

Call upon the understanding of the relationship between gods and men that you developed in this lesson to answer the following question: If “no man has the power to force the gods to speak against their will” (lines 328–329) how do men receive messages from the gods? Use evidence from the text to support your response.

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

9.2.2

Lesson 5

Introduction

In this lesson, students will begin their exploration of Oedipus’s confrontation with the blind prophet Teiresias in *Oedipus the King*. Students will read from “Teiresias, you who understand all things” through “He will be enough” (lines 355–453).

Students will analyze textual details relating to both literal and figurative blindness through the figure of the blind prophet Teiresias and his conversation with Oedipus, as they shape and refine their understanding of the multifaceted relationship between human and divine knowledge. This analytical lens is integral to the unit-long engagement with the central idea of the role of fate in Oedipus’s guilt. After participating in a Round Robin discussion, students will briefly reflect in writing upon how Teiresias’s assertion that Oedipus is blind to the truth refines their emerging understanding of the central idea of the text.

Students will continue to build upon speaking and listening skills introduced in 9.2.1 as they engage with norms and expectations for collaborative discussion, in preparation for the self-assessment of SL.9-10.1 in Lesson 6. For homework students will continue their Accountable Independent Reading (AIR).

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. euphemism, oxymoron) in context and analyze their role in the text.

Assessment

Assessment(s)

The learning in this lesson will be captured through an independent response following a Round Robin discussion activity at the end of the lesson. Students will answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson:

- According to Teiresias, what can Oedipus see? What can’t he see? Use evidence from the text to support your response.

High Performance Response(s)

A High Performance Response may include the following:

- Students should identify Teiresias’s statement “Truth is not in you— for your ears, your mind, your eyes are blind” as an indication that Teiresias believes that Oedipus cannot hear, see, or know the truth (lines 445–446). Since Teiresias (a blind man) claims that he himself can “glimpse daylight” while Oedipus cannot, students should infer that Teiresias is not suggesting that Oedipus literally cannot see, but rather that Oedipus chooses to remain “ignorant” (line 391) of the “troubling things” (line 392) Teiresias speaks of. Some students may extend this observation to Teiresias’s accusation of Oedipus, and assert that Teiresias believes that Oedipus cannot see the truth of his own guilt in the crime of Laius’s murder: “I say that you yourself are the very man you’re looking for” (lines 433–434).

(This question prompts students to continue to refine their analysis of how key details in the text develop the central idea of this unit. Teiresias’s assertion that Oedipus is willfully blind to his role in Laius’s murder is an integral detail in the development of the essential understanding of the role of fate in Oedipus’s guilt.)

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- expel (v.) – to drive out or force away
- customary (adj.) – done according to a long continued practice, but not a law
- fume (v.) – to show fretful irritation or anger
- conspired (v.) – acted or worked together to plan something evil
- ignorant (adj.) – lacking knowledge or awareness

Vocabulary to teach (may include direct word work and/or questions)

- alas (interjection) – exclamation of sorrow, grief or suspicion of evil
- seer (n.) – another name for a prophet, someone who predicts the future
- exiles (n.) – people who have been forced to leave their country of origin

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.2, RL.9-10.5, SL.9-10.1, L.9-10.5.a • Text: <i>Oedipus the King</i>, lines 355–453 Learning Sequence: <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Lines 355–453 Pair Reading and Discussion 5. Full Class Discussion 6. Round Robin Discussion Activity 7. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 5% 4. 20% 5. 25% 6. 30% 7. 5%

Materials

- Student copies of the Speaking and Listening Rubric and Checklist (refer to 9.2.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.2. In this lesson students will analyze textual details in the conversation between the blind prophet Teiresias and Oedipus, as they continue to develop their understanding of the complex relationship between humans and the gods.

Explain to students that in this lesson, they will continue the work of collaborative discussion outlined in SL.9-10.1. Because students have been introduced to all of the sub-standards for SL.9-10.1, future references to the standard will not include sub-standards unless a sub-standard is specifically assessed or referenced in instruction. Also explain to students that these discussion skills scaffold toward a self-assessment in the next lesson, as well as the discussion-based End-of-Unit Assessment in Unit 3.

- ❗ Display the Speaking and Listening Rubric and Checklist. Read through the rubric with students, pausing to allow opportunity for students to pose any questions they may have. Ask students to read through the checklist independently, and allow students to pose clarifying questions.
- ❗ It may be helpful to leave norms and protocols for collaborative discussion displayed for the duration of the class.

Activity 2: Homework Accountability

10%

Lead a class discussion of student responses to the reflective writing prompt: If “no man has the power to force the gods to speak against their will” (lines 328–329), how do men receive messages from the gods? Use evidence from the text to support your response.

- ▶ Students share their written responses with the class.
- Student responses should call upon their understanding of what a prophet is: a "god-like" (line 354) person that communicates with the gods, to infer that men receive messages from the gods through prophets.

Instruct students to talk in pairs about how they can apply their focus standard to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

5%

Introduce the Quick Write assessment prompt (According to Teiresias, what can Oedipus see? What can't he see? Use evidence from the text to support your response.). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write lesson assessment prompt for students to see.

Have students listen to a masterful reading from "Teiresias, you who understand all things" through "He will be enough" (lines 355–453).

- ▶ Students follow along in their text, reading silently.

Activity 4: Lines 355–453 Pair Reading and Discussion

20%

Group students into pairs according to established protocols. Instruct students that for their initial encounter with the text they will be working in pairs to discuss and analyze the text. Remind students to capture their observations in their class notes.

Read aloud from "Teiresias: "you who understand all things" through "with all his power other human beings" (lines 356–373).

- ▶ Students follow along in their texts. Then they discuss the following questions in pairs.

According to Oedipus, what can Teiresias see? What can't he see? How does this shape your understanding of what it means to be a "seer" (line 360)?

- Student responses should infer that according to Oedipus, Teiresias "cannot see how sick" Thebes is, but he "knows" how sick it is. Students should deduce that Teiresias is blind, he cannot literally "see" anything (if students struggle with this insight, direct them to the information presented in the Dramatis Personae). Oedipus also states that Teiresias can "understand all things...what goes on in heaven and here on earth," therefore Teiresias can "see" the movements of both humans and gods (lines 356–358). Through their exploration of what Teiresias can and can't see, students should deduce that to be a "seer" has to do with knowledge rather than physical sight. *Seer* is another word for prophet—someone who possesses extraordinary knowledge (often passed down by the gods) that other humans do not have. Some students may connect this to the Chorus's statement that "Teiresias...can see into things, like lord Apollo" from their close reading in Lesson 4.

Circulate the room and check for understanding.

- ① Consider drawing students' attention to the figurative use of *see* in this passage. Remind students of their work with L.9-10.5 in Unit 1 and in Lesson 2 of this unit.

Reread Oedipus's vow from "but now I possess the ruling power" through "the man who spilled his blood" (lines 301–312). How does Oedipus's tone in this oath compare to his tone when speaking to Teiresias? What might this suggest about how Oedipus understands his relationship to Teiresias? Use evidence from both passages to support your response.

- Students should observe that before Teiresias arrives, Oedipus's oath to avenge Laius's death has a tone of authority: "but now I possess the ruling power" and assuredness: "now I will fight on his behalf ... do everything I can" (lines 301–311). However, when speaking to Teiresias, Oedipus's tone changes to one of desperation and supplication, he showers Teiresias with compliments: "great seer, our shield and saviour" (lines 360–361), and begs Teiresias to help him: "Save this city and yourself. Rescue me" (line 369). Students may infer from this switch in tone that Oedipus believes Teiresias is more powerful or knowledgeable than he is.

- ① Consider drawing students' attention to the phrase "the man who spilled his blood" as a figure of speech. Again, remind students of their work with L.9-10.5.a, which began in Unit 1.

Read aloud from "Alas, alas!" through "I would not have journeyed here" (line 374–378).

- ▶ Students follow along in their texts.

What words and phrases in Teiresias’s speech can help you to make meaning of his exclamation “Alas, alas!”

- Student responses may include “dreadful,” “no benefit,” and “would not have journeyed” as clues that indicate “Alas, alas!” is a negative exclamation expressing sorrow or dread.

Ask student pairs to share their observations.

Activity 5: Full Class Discussion

25%

Inform students that they will now be engaging with the text in a teacher-led discussion. Pose or display the following questions one at a time, allowing students sufficient time to look back through their texts before leading full class discussion:

- ① Consider taking time to review students’ responses to previous questions, to ensure a shared understanding before moving forward with analysis.

How does Teiresias feel about his knowledge regarding who killed Laius? How does this compare to the attitude Oedipus expresses about this knowledge when he greets the seer? Use evidence from the text to support your response.

- Teiresias understands his knowledge as “dreadful,” bringing “no benefit to the man possessing it,” and as a “burden,” (Lines 374–380) while Oedipus thinks that Teiresias’s knowledge is a great and powerful gift that can save him and the city if only Teiresias will “not withhold from [Thebes his] prophecies” (line 367).

Read aloud from Oedipus’s “What you are saying” through the end of the day’s passage, “He will be enough” (lines 382–453). Focus student listening with the following question:

What act does Oedipus accuse Teiresias of playing a part in? What evidence does Oedipus call upon to support his accusation?

- Oedipus accuses Teiresias of “play[ing] [a] part” in the murder of Laius (line 414). He doesn’t appear to have any evidence to support this accusation; it’s just a “feeling” that Oedipus has (line 413). Some students might suggest that Oedipus’s accusation is made in “anger” and emotional rather than rational.

What does Teiresias accuse Oedipus of? What evidence does Teiresias call upon to support his accusation?

- Teiresias accuses Oedipus twice by saying that “the accursed polluter of this land is you” and “you yourself are the very man you’re looking for” (lines 421, 433–434). While Teiresias does not offer any specific evidence to support his accusation, he does have the status of “prophet” who possesses the knowledge of “heaven and earth.” Some students might infer that because of his unique status, Teiresias’s accusation may hold more weight than the unsubstantiated claim made by Oedipus.

Activity 6: Round Robin Discussion Activity

30%

Display the following excerpt and focusing question. Explain that students will do a Round Robin activity in which they will have a discussion in pairs, and then connect with another pair to have a small group discussion. Remind students to refer to their Speaking and Listening Rubric and Checklist as they engage in the discussion.

Instruct students to read from “Yes, I can, if the truth has any strength” through “He will be enough” (lines 444–453).

- ① If there is not sufficient time for students to engage with this activity, consider asking students to record their response to the prompt for homework, and begin the following day with a share out instead of the AIR share out.

TEIRESIAS: Yes, I can, if the truth has any strength.

OEDIPUS: It does, but not for you. Truth is not in you—
for your ears, your mind, your eyes are blind!

TEIRESIAS: You are a wretched fool to use harsh words
which all men soon enough will use to curse you.

OEDIPUS: You live in endless darkness of the night,
so you can never injure me or any man
who can glimpse daylight.

TEIRESIAS: It is not your fate
to fall because of me. It’s up to Apollo
to make that happen. He will be enough.

Focusing Question: Where is truth found according to Oedipus? Where is truth found according to

Teiresias?

- ▶ Students independently read the displayed passage and question.

Ask students to answer this question individually, and then share their response in small groups to check for understanding:

Where is truth found according to Oedipus? Where is truth found according to Teiresias?

Circulate and observe student discussions, taking note of how students apply the norms and expectations established through the displayed Speaking and Listening Rubric and Checklist. Observation should focus primarily on student proficiency with SL.9-10.1 skills, as student comprehension of the prompt will be captured through a written closing statement at the end of the activity.

① The purpose of this exercise is for students to practice building on others' ideas and expressing their own in one-on-one discussions in pairs with diverse perspectives. This exercise also has the added benefit of preparing students to write their brief written response through brainstorming and oral processing.

- ▶ Students pairs engage in discussions in response to the focusing prompt, and then do a small group discussion in a group with another pair.
- 🗣 Students conversations should engage with some of the following details:
 - For Oedipus, truth is found in men, and in the senses. Teiresias does not have truth because his “ears, mind and eyes are blind” (line 446). Oedipus is referring to both Teiresias’ literal blindness, but also implying that this blindness extend to Teiresias’s ability to be a “seer” or trustworthy “prophet.” According to Oedipus “truth” is something you find out with your senses. Oedipus is searching for truth through questions.
 - For Teiresias, truth is found in the words of the god Apollo, and what is true is fated to happen, no matter what men do or know. Even though, according to Teiresias, Oedipus has “no idea how bad things are” he will still “fall” because Apollo will take care of it. According to Teiresias, “truth” is something you find out from the gods, and is something that is not influenced by human action.

Instruct students to independently write a closing statement using their observations and discussion from the Round Robin activity to inform their brief written response to the following prompt:

According to Teiresias, what can Oedipus see? What can't he see? What might this suggest about how Teiresias understands Oedipus's authority as king?

See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

5%

Display and distribute homework assignment. For homework, instruct students to continue their Accountable Independent Reading through the lens of the focus standard they have chosen and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

9.2.2

Lesson 6

Introduction

In this lesson, students will continue their exploration of Oedipus’s confrontation with the blind prophet Teiresias in *Oedipus the King*. Students will read from “Is this something Creon has devised” through “I do not care, if I have saved the city” (lines 454–535).

Students will work through a series of questions in order to make meaning of the figurative language of Teiresias’s riddle, as they continue to explore how the steady revelation of key details develops the central idea of the role of fate in Oedipus’s guilt. Students will engage in a collaborative discussion with their peers in response to a prompt that asks them to explore how Sophocles uses the details of Teiresias’s riddle to further shape the central idea of the text. To assess their understanding in this lesson, students will respond to a Quick Write prompt.

Students review and continue to practice initiating and participating in collaborative discussions in diverse pairs (as introduced in 9.2.1). Students will briefly self-assess their mastery of these skills in writing.

For homework, students will revise and expand their class notes.

Standards

Assessed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.
Addressed Standard(s)	

RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a full class discussion and a Quick Write at the end of the lesson. Students will answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson. Students will be held accountable for generating a written response to the prompt and handing it in, as well as participating during the full class discussion.</p> <ul style="list-style-type: none"> Analyze how Sophocles revisits Oedipus's past experience with the Sphinx to create mystery and tension about Oedipus's future. <p>Additionally, at the close of the lesson students will briefly self-assess their mastery of speaking and listening skills using the Speaking and Listening Rubric and Checklist.</p>
High Performance Response(s)
<ul style="list-style-type: none"> Student responses should indicate an understanding that in this passage Sophocles uses the prophet Teiresias to criticize Oedipus's past actions; according to Teiresias, Oedipus's method of seeking out the truth (the same method that Oedipus used in his approach to the Sphinx) will ultimately lead to Oedipus's downfall—"that quality of yours now ruins you" (line 534). Teiresias's prophecy connects Oedipus's future downfall with a major event that occurred in his past. Some students may assert that Teiresias's claim that an event in Oedipus's past is intimately connected to his future misfortune suggests that everything that has happened in Oedipus's life so far is part of a

larger inevitable destiny.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- accursed (adj.) – doomed, ill-fated
- bogus (adj.) – not genuine
- quack (n.) – a person who publically pretends to have a skill they do not have
- render (v.) – to cause someone or something to be in a specified condition
- cryptic (adj.) – mysterious, puzzling
- mock (v.) – to attack or ridicule by mimicry of action or speech

Vocabulary to teach (may include direct word work and/or questions)

- devised (v.) – planned or invented

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none">• Standards: RL.9-10.5, SL.9-10.1, RL.9-10.2, RL.9-10.4, W.9-10.9.a• Text: <i>Oedipus the King</i>, lines 454–535	
Learning Sequence:	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 5%
4. Lines 454–535 Reading and Discussion	4. 55%
5. Quick Write	5. 10%
6. Self-Assessment of Speaking and Listening	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (from 9.2.1 Lesson 1)
- Student copies of the Speaking and Listening Rubric and Checklist (from 9.2.2 Lesson 5)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and the assessed standards for this lesson: RL.9-10.5 and SL.9-10.1. In this lesson students will continue their exploration of Oedipus's confrontation with the blind prophet Teiresias, as they explore how the steady revelation of key details refines their understanding of the central idea of the text.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

5%

Introduce the Quick Write assessment (Analyze how Sophocles revisits Oedipus's past experience with the Sphinx to create mystery and tension about Oedipus's future.) Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment prompt for students to see.

Have students listen to a masterful reading from “Is this something Creon has devised” through “I do not care, if I have saved the city” (lines 454–535). The audio version provides several voices in the argument, and if accessible, is recommended. <http://www.chatterboxtheater.org/node/1654>

- ▶ Students follow along, reading silently.

Activity 4: Lines 454–535 Reading and Discussion

55%

Ask students to reference their Speaking and Listening Rubric and Checklist (from 9.2.2 Lesson 5). Explain to students that they will continue the work of collaborative discussion outlined in SL.9-10.1 and that they will self-assess their mastery of the skills outlined in the standard at the end of the lesson. Remind students that these discussion skills scaffold toward further discussions in this unit and to the discussion-based End-of-Unit Assessment in Unit 3.

① If it is necessary for students to review speaking and listening norms and protocols consider the following activity: Display the Speaking and Listening Rubric. Read through the rubric with students, pausing to allow opportunity for students to pose any questions they may have. Students may also read the Speaking and Listening Checklist independently or in groups.

Group students into pre-established heterogeneous pairs. Instruct students to reread independently from “Is this something Creon has devised” through “Creon, once he’s king” (lines 454–480). Pose the following questions for students to discuss with their partner before sharing out with the class:

Of what is Oedipus accusing Teiresias?

- 💬 Students should identify that Oedipus is accusing Teiresias of making something up, of telling a lie. Oedipus thinks Teiresias has “secretly conspired to overthrow” him (line 463) and replace Oedipus as king. More specifically, Oedipus believes that Creon “paid off” (line 464) Teiresias to lie to him, and that Teiresias’s reward will be to “stand up there with Creon, once he’s king” (line 480).

How does the re-emergence of the story of the Sphinx support your understanding of how Oedipus feels about prophecy?

- Oedipus tells the story of the Sphinx again to prove that his human “wits” are more valuable than Teiresias’s prophetic wisdom that is “picked up from the gods” (line 475). Oedipus mocks Teiresias’s inaction and inability to solve the Sphinx’s riddle. He states that “the people saw your knowledge was no use” but “Oedipus, who knew nothing” could “finish[] her off” (line 474–477). This challenge of Teiresias’s prophetic ability stands in contrast to Oedipus’s previous awe and respect for the blind prophet “do not withhold from us your prophecies...Save this city and yourself. Rescue me” (lines 367–369).

Lead a full class discussion of the observations students generated in their groups. Consider pausing and reviewing applicable discussion protocols when appropriate to reinforce student understanding of speaking and listening expectations.

Provide a masterful reading from Teiresias’s lines “You may be king” through “will be destroyed more wretchedly than you” (lines 490–517). Instruct students to annotate for repeating words or phrases.

- ▶ Students follow along, reading silently and annotating for repeating words or phrases.
- Students should note the repetition of the word *will*.

Lead a class share out of student annotations. Generate a cumulative list of “will” phrases on the board, then pose the following question for student discussion.

- “will drive you from this land in exile”
- “those eyes of yours...will be dark”
- “what harbour will not echo with your cries”
- “will render you and your own children equals”
- “no one will be destroyed more wretchedly than you”

What is the cumulative impact of the word *will* on the meaning Teiresias’s reply? What is the effect of the repetition of *will*?

- Students should identify that the repetition of *will* emphasizes that the events Teiresias is describing take place in the future—therefore, this retort is a prediction of Oedipus’s future, or a prophecy. The effect of Teiresias’s prophecy is one of foreboding or foreshadowing; it is a mysterious and disturbing warning of future events.

Instruct students to refine their annotations by writing the code SC in the margin to indicate evidence of Sophocles’s structural choice to repeat the word *will*. Remind students that as they annotate for structural choices, they are identifying textual evidence to be used in the lesson assessment. This focused annotation supports students’ engagement with W.9-10.9.a, as they draw evidence from the text to use in their writing.

- ① At this point in the text, Teiresias’s prophecy remains cryptic. If students have questions concerning Teiresias’s statements encourage them to record them in their class notes. Students will have the opportunity to return to Teiresias’s riddle and their resulting questions later in the unit.

Group students into pre-established heterogeneous groups. Pose the following question for students to discuss in their groups:

How does Teiresias’s prophecy play into the structural distinction between the *plot* of the play (the actions and events that occur on the stage) and *story* (the totality of actions and events both as they are related and as they occur) that you explored in Lesson 3?

- 💬 Students should indicate that Teiresias’s prophecy performs a similar function to Creon’s flashbacks—the events he describes do not occur on stage, but they inform our understanding of the series of events that make up the story as a whole.

Lead a full class discussion of the observations students generated in their groups. Consider pausing and reviewing applicable discussion protocols when appropriate to reinforce student understanding of speaking and listening expectations.

Provide a masterful rereading of Oedipus’s and Teiresias’s argument from “Must I tolerate this insolence from him?” through “I do not care, if I have saved the city” (lines 518–535).

- ① If students are comfortable with reading aloud at this time, invite them to participate.

- ▶ Students follow along, reading silently.

Pose the following questions for students to discuss in their groups:

How does Teiresias’s reference to time shape your understanding of the structure of this drama?

- 💬 Student responses should point to Teiresias’s statement “this day will reveal that and destroy you” (line 529) to indicate an understanding that this reference to a single day situates the widespread events of this drama within the context of real time. Though students have been

engaging with past and future events of Oedipus's story, these details have all been revealed in the plot of the drama through two short conversations that take place on the same day.

Lead a full class discussion of the observations students generated in their groups. Consider pausing and reviewing applicable discussion protocols when appropriate to reinforce student understanding of speaking and listening expectations.

How does Oedipus's approach to solving the mystery of Laius's murder compare to how he approached the mystery of the Sphinx?

- 🗣 Student responses should indicate that Oedipus is approaching the mystery of Laius's death like he approached the riddle of the Sphinx. This is something he believes he is good at and takes great pride in.

Lead a full class discussion of the observations students generated in their groups. Consider pausing and reviewing the Speaking and Listening Rubric or Checklist when appropriate to reinforce student understanding of speaking and listening expectations.

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

Analyze how Sophocles revisits Oedipus's past experience with the Sphinx to create mystery and tension about Oedipus's future.

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently answer the prompt using evidence from the text.
- 🗣 See the High Performance Response at the beginning of this lesson.

Activity 6: Self-Assessment of Speaking and Listening

10%

Instruct students to briefly self-assess their mastery of the speaking and listening norms and expectations that were explored in Lesson 5. Students should use the Speaking and Listening Rubric or Checklist to assess their application of these skills during their paired, group, and full class discussions. Students should also provide a 1–2 sentence explanation of their assessment.

- ▶ Students self-assess their mastery of SL.9-10.1 using the Speaking and Listening Rubric, and write a 1–2 sentence explanation of their assessment.

Collect student written responses for accountability of self-assessment.

Activity 7: Closing

5%

Display and distribute homework assignment. Instruct students that for homework they will revise and expand their class notes. Instruct students to reread the passage they close read in class, selecting new evidence to support observations made in class or strengthening their notes through reorganization.

Instruct students to continue their Accountable Independent Reading through the lens of the focus standard they have chosen and prepare for a 3–5 minute discussion of their text based on that standard.

Homework

Revise and expand your class notes: re-read the passage from today and either select new evidence to support observations made in class or strengthen your notes by reorganizing them.

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

9.2.2 Lesson 7

Introduction

In this lesson, students will explore the passage “I will go now. Boy lead me away” through “you can say I lack all skill in prophecy” (lines 536–561) and “Apollo and Zeus are truly wise “through “a troublemaker, an enemy of mine” (lines 598–657). In this excerpt, Teiresias reveals the murderer’s identity in the form of a prophetic riddle, and Oedipus accuses Creon of the crime of Laius’s murder.

Students will explore the affects created by Sophocles’s decisions to reveal key details that shed light on the identity of Laius’s murderer through riddles. Students will continue to consider the development of central idea, as they consider how the musings of the Chorus and Creon refine their understanding of the central idea of the role of fate in the crime of Laius’s murder. Students will continue to build upon their work with W.9-10.9.a as they craft a Quick Write to the following structural prompt: How does Sophocles use the timing of Creon’s entrance into the dialogue to create tension for the audience?

For homework students will respond briefly in writing to a reflective prompt that asks them to review and expand their Quick Write, calling upon evidence from other passages in the text to support their response.

Standards

Assessed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and

	<p>research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>
L.9-10.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>

Assessment

Assessment(s)

The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson.

- How does Sophocles use the timing of Creon’s entrance into the dialogue to create tension for the audience?

High Performance Response(s)

A High Performance Response may include the following:

- Students should indicate an understanding that Creon’s entrance into this dialogue creates tension in the drama. Creon’s presence and absence at key moments in this passage makes it so that different characters have different amounts of information about what is happening on stage. For example, the Chorus and the audience learn that Oedipus has accused Creon before Creon himself knows. Creon’s absence means that he can’t respond to Oedipus’s accusations right away. Some students may suggest that Creon’s absence allows Oedipus to turn tentative accusation into a certainty: by the time Creon shows up, Oedipus says Creon is “obviously” and “clearly” guilty (lines 639, 641). This heightens the tension of the play.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- native (adj.) – born in a particular place

- groping (v.) – searching around blindly
- sowed (v.) – implanted (in context, impregnated)
- brutality (n.) – cruelty
- interpreter (n.) – a person who explains the meaning of something
- ascertain (v.) – to make certain or absolutely clear
- confirmed (adj.) – made certain
- censures (v.) – criticizes harshly

Vocabulary to teach (may include direct word work and/or questions)

- endeared (v.) – to have caused to become loved or admired
- leveled (v.) – directed forcefully at someone
- allegations (n.) – statements saying that someone has done something wrong or illegal
- reproach (n.) – an expression of disapproval or disappointment
- spurred (v.) – urged a horse forward by digging spurs (a sharp pointed object) into its sides
- rash (adj.) – quickly, without thought of what will happen as a result

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> • Standards: RL.9-10.5, RL.9-10.2, W.9-10.9.a, L.9-10.4.a • Text: <i>Oedipus the King</i>, lines 598–657 	
Learning Sequence <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Lines 536–561 and 598–657 Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 10% 4. 55% 5. 15% 6. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (from 9.2.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and sharing the assessed standard for this lesson: RL.9-10.5. In this lesson, students will explore the effects created by how Sophocles orders events. Students will also consider how the musings of the Chorus and Creon refine their understanding of the central idea of the role of fate in the crime of Laius's murder.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they revised and expanded their notes from the previous lesson. Select several students (or student pairs) to explain how they selected new evidence and expanded their notes from the previous lesson.

- ▶ Student pairs discuss examples of evidence they selected to expand and revise their notes.

Instruct students to talk in pairs about how they can apply their focus standard to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

10%

Introduce the Quick Write assessment (How does Sophocles use the timing of Creon's entrance into the dialogue to create tension for the audience?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Have students listen to a masterful reading of the text from "I will go now. Boy lead me away" through "you can say I lack all skill in prophecy" (lines 536–561) and "Apollo and Zeus are truly wise" through "a troublemaker, an enemy of mine" (lines 598–657). Focus student annotation with the following prompt:

Annotate for the movement of characters on or off the stage as expressed through dialogue or stage directions.

① Consider pausing at key points in the reading to ask the class outright to whom the dialogue is directed. Prefacing the initial dialogue of the lesson with a question regarding whom Teiresias is speaking to, for example, may mitigate misunderstandings and increase comprehension. In this way, students can also check their understanding as the class moves through the text, lending clarity to subsequent activities.

💬 Student annotations should include some or all of the following details:

- "I'm going But first I shall tell you why I came" (line 540)
- "Go in and think on this" (line 559)
- "[Exit Teiresias led off by the Boy. Oedipus turns and goes back into the palace]" (after line 561)
- "[Enter Creon]" (after line 611)
- "That I cannot bear, so I have come here" (line 615)
- "But he's approaching from the palace— here he comes in person" (lines 636–637)
- "How did you get here? Has your face grown so bold you now come to my own home—" (lines 637–639)

Lead a brief class discussion of student annotations.

① Students will return to these initial annotations in the context of a deeper structural analysis later on in this lesson.

Activity 4: Lines 536–561 and 598–657 Reading and Discussion

55%

Organize students into groups of four, according to established protocols. Instruct groups to read aloud from “I’m going. But first I shall tell you why” through “you can say I lack all skill in prophecy” (lines 539–561).

- ▶ Students read aloud in groups.

① Alternately, consider instructing students to whisper read in their groups to promote fluency.

Pose the following question for students to discuss in their groups:

What contradictions does Teiresias construct, or create, in this passage?

① Ensure students understand the meaning of *contradiction*. If not, offer the definition “a proposition, statement, or phrase that asserts or implies both the truth and falsity of something.”

💬 Student responses should include some or all of the following contradictions:

- “he is a stranger...but he will prove to be a native Theban”
- “He will be blind, although he now can see”
- “He will be poor, although he now is rich”
- “he will turn out to be the brother of the children in his house—their father, too”
- “the husband and the son of the very woman who gave birth to them”

① **Differentiation Consideration:** If students struggle, consider the following amendment to the above activity:

- Note that Sophocles sets up several contradictions in this passage and ask the class to identify the first one “he is a stranger” (line 547). Instruct students, in their groups, to read the remainder of the section quietly together, highlighting the other instances of contradictions that Teiresias constructs in this passage from “I’m going. But first I shall tell you why” through “you can say I lack all skill in prophecy” (lines 539–561).

Pose the following question for students to discuss in their groups:

What effect do these contradictions have on Oedipus? Why might Sophocles choose to reveal key details about the identity of the murderer through contradictions?

① **Differentiation Consideration:** If students struggle, consider linking contradiction to a riddle, it may be necessary to scaffold with “What may contradictions have to do with riddles?”

- Students should indicate an understanding that the presence of so many contradictions in one passage creates the effect of confusion or mystery concerning the identity of the murderer. Some students may identify the larger structure of these contradictions as a riddle, and some students may connect this observation to recall that Teiresias twice accused Oedipus of being “the accursed polluter of this land” earlier in the drama so the “he” in Teiresias’s speech is likely Oedipus. Students should indicate an understanding that revealing the key details of Laius’s murder through the form of a riddle creates added tension to the mystery of who committed the crime.

Instruct students to return to the passage and annotate with SC for evidence of Sophocles’s structural choices.

- ① If students struggle, remind students that particular passages create effects within the text. The question above asks students to consider the effect of a series of contradictions on Oedipus. This example demonstrates how Sophocles structures the text in order to create an effect of confusion or mystery.

Instruct students to read aloud in their groups from “Apollo and Zeus are truly wise—” through “he will never be guilty of a crime” (lines 598–611).

- ▶ Students read the passage aloud in groups.

What words and phrases in the Chorus’s speech can help you to make meaning of *ascertain* (line 600) in this context?

- ① **Differentiation Consideration:** What familiar word in *ascertain* can help you to make meaning in this context?

- Student responses may include: the familiar word *certain* in *ascertain*, as well as the Chorus’s desire for “sure” answers to these questions (line 600). Students may also point to the word “confirmed” (line 604).

- ① Consider drawing students’ attention to their application of standard L.9-10.4.a through the process of determining word meaning through the use of context clues.

Pose the following questions for students to discuss in groups before sharing out with the class:

How does the Chorus describe Teiresias, the gods, and Oedipus in this speech (cite locations)?

How might these descriptions refine your understanding of the relationship between gods, prophets, and men?

Whose wisdom does the Chorus consider most valuable?

🗣️ Student responses should note:

- the repetition of the word *wise* to describe the gods: “Apollo and Zeus are truly wise” and Oedipus: “he was a wise man then” (lines 598, 608). The Chorus does not question the wisdom of the gods: “they understand what humans do,” but they doubt the wisdom of the blind prophet: “there is no sure way to ascertain if human prophets grasp things” (lines 599, 601).
- Ultimately, the Chorus decides that Oedipus’s wisdom is the most valuable because he passed the test of the Sphinx. Some students may extend this observation to include evidence that the Chorus is valuing their own knowledge: “We witnessed it...in my thinking now he never will be guilty of a crime” as further evidence that they are valuing the knowledge of men over that of prophets (lines 608, 610–611).

Lead a brief discussion of student responses.

Instruct students to return to the text and annotate for evidence of Sophocles’s structural choices using SC and the development of a central idea using CI. Remind students that as they annotate for specific elements within the text, they are beginning to identify textual evidence that may be used in the lesson assessment as well as the Mid- and End-of-Unit Assessments. This focused annotation supports students’ engagement with W.9-10.9.a, as they draw evidence from the text to use in their writing.

① Consider noting how Sophocles’s use of repetition of the word *wise* contributes to the development of a central idea (the tension between the knowledge of men and prophets). Students may code these concepts as both CI and SC.

Instruct students to read aloud the parts of Creon and Chorus Leader in groups from “You citizens, I have just discovered” through “here he comes in person” (612–637).

- ▶ Students read aloud in groups.

Consider your annotations of the movement of characters on and off the stage. Where is Creon when Oedipus accuses him? What effect is created by his absence?

- 🗣️ Creon was not there to hear Oedipus accuse him of being in on the crime of Laius’s murder with Teiresias. He has “just discovered” that Oedipus has accused him of killing Laius.

What doubt does the Chorus express about Oedipus’s accusation?

- 🗣️ The Chorus worries that Oedipus may have accused Creon “by the rash power of his rage” rather than by “his mind’s true judgment.”

Instruct student groups to read aloud from “You! How did you get here?” through “a troublemaker, an enemy of mine” (lines 637–657).

- ▶ Students read aloud in groups.

Instruct student groups to discuss the following questions before sharing out with the class.

What does Oedipus do upon entering the stage? How does Creon respond?

- 💬 Students should respond that Oedipus accuses Creon of Laius’s murder to his face, “you who are obviously the murderer of the man whose house it was, a thief who clearly wants to steal my throne” (lines 639–641). Creon responds by asking Oedipus to listen to what he has to say, “will you listen to me?” (line 652).

How does Oedipus’s response to Creon refine your understanding of the doubts the Chorus expressed in lines 626–628?

- 💬 Students should consider Oedipus’s response to Creon through the lens of the Chorus’s worry that Oedipus may have accused Creon “by the rash power of his rage rather than by his mind’s true judgment” (lines 627–628). Students may suggest that Oedipus’s refusal to listen to Creon “from you I will learn nothing” (lines 655–656) suggests that he is speaking from anger rather than calm and rational judgment.

Lead a brief discussion of student responses.

Activity 5: Quick Write

15%

Instruct students to review the textual details that they marked at the beginning of this lesson to the focused annotation prompt: Annotate for the movement of characters on or off the stage as expressed through dialogue or stage directions.

- ▶ Students revisit their annotations.

Instruct students to respond briefly in writing to the following prompt:

How does Sophocles use the timing of Creon’s entrance into the dialogue to create tension for the audience?

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

① Display the Quick Write prompt for students to see, or provide the prompt in hard copy.

► Students independently answer the prompt using evidence from the text.

🗨 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute homework assignment. For homework, instruct students to reread from: “I’m going. But first I shall tell you” through “a troublemaker, an enemy of mine” (lines 539–657) and review and expand their Quick Write, calling upon evidence from other passages in the text to support their responses. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

Homework

Reread from: “I’m going. But first I shall tell you” through “a troublemaker, an enemy of mine” (lines 539–657) and review and expand your Quick Write, calling upon evidence from other passages in the text as support.

9.2.2 Lesson 8

Introduction

In this lesson, students will explore the passage “At least first listen to what I have to say” through “it is not yours alone” (lines 658–766). Students will explore the development of the central idea of the role of fate in Laius’s murder through an analysis of key details in the argument between Oedipus and Creon. Students will continue to develop their understanding of Oedipus’s opinion of prophecy.

Students will build upon writing and discussion skills as they participate in a Silent Discussion to the following prompt: How does Oedipus's reaction to the prophecy refine or alter your understanding of a central idea in the text?

For homework students will continue to read their AIR text and will respond briefly in writing to a reflective prompt that asks them to use recently acquired vocabulary to synthesize their understanding of the argument between Oedipus and Creon.

Standards

Assessed Standard	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard	
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9-10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)

The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson.

- How does Oedipus's reaction to the prophecy reveal how his beliefs about Teiresias and prophecy have changed?

High Performance Response(s)

A High Performance Response may include the following:

- Oedipus's reaction to the prophecy reveal that he no longer seems to believe in prophecy, especially if it comes from Teiresias. Oedipus doesn't believe Teiresias's prophecy that he is guilty, because he thinks Teiresias has been convinced by Creon to lie to him. "If Teiresias were not working with you, he would not name me as the one who murdered Laius" (lines 689–691). According to Oedipus, Teiresias is not a true prophet because he did not reveal the truth years before when Laius was killed. "Why did this man, this wise man, not speak up?" (line 684) Some students may suggest that Oedipus ignores Creon's suggestion to confirm the things he is saying by "go[ing] to Delphi and ask[ing] the prophet" because he doesn't believe in Teiresias's prophecy or trust prophets (line 728).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- persuade (v.) – to convince someone to do or believe something
- deceitful (adj.) – dishonest
- Delphi (n.) – an ancient city in central Greece, in Phocis: site of an oracle of Apollo
- conspired (v.) – agreed together, especially secretly, to do something wrong
- conspirator (n.) – a person who takes part in a secret plan of wrongdoing
- treacherous (adj.) – untrustworthy, unreliable
- govern (v.) – to rule over in authority

Vocabulary to teach (may include direct word work and/or questions)

- betrayed (v.) – to have hurt someone who trusts you

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> Standards: RL.9-10.2, SL.9-10.1 Text: <i>Oedipus the King</i>, lines 658–766 	
Learning Sequence <ol style="list-style-type: none"> Introduction to Lesson Agenda Homework Accountability Masterful Reading Lines 658–766 Reading and Discussion Silent Discussion Closing 	<ol style="list-style-type: none"> 5% 10% 10% 40% 30% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (from 9.2.1 Lesson 1)
- Student copies of the Speaking and Listening Rubric and Checklist (from 9.2.2 Lesson 5)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and sharing the assessed standard for this lesson: RL.9-10.2. In this lesson, students will analyze the key details of Creon's interrogation into the murder of Laius in order to explore the development of the central ideas of *Oedipus the King*.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they further supported their Quick Write from Lesson 7 with evidence from the text. Ask several pairs to share out their evidence with the class.

- ▶ Student pairs discuss and share how they used evidence to further support their Quick Write assessments from Lesson 7.

Activity 3: Masterful Reading

10%

Introduce the Quick Write assessment (How does Oedipus's reaction to the prophecy refine or alter your understanding of a central idea in the text?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Have students listen to a masterful reading from "At least first listen to what I have to say" through "it is not yours alone" (lines 658–766). Instruct students to consider the following question as they listen to the masterful reading.

① Consider having students hear this exchange in two voices to enrich their understanding of this conversation as an argument and exchange between Oedipus and Creon. Consider playing an audio version that uses two actors, or asking two students to prepare ahead of time to read this excerpt aloud in class.

- ▶ Students follow along in their text, reading silently and considering the following question.

What advice did Creon give to Oedipus (lines 670–672)?

- 💬 Student responses may include: Creon "persuade[d] [Oedipus] to send for Teiresias" (lines 670–671). Creon told Oedipus that he should listen to what the prophet had to say.

Activity 4: Lines 658–766 Reading and Discussion

40%

Instruct students to discuss the following questions in pairs. Then ask them to share out their responses.

Why does Oedipus consider Creon’s “advice” a betrayal?

- Student responses may include: Oedipus thinks Creon’s advice to listen to the prophet is a betrayal because the prophet ended up accusing Oedipus of the crime: “You yourself are the very man you’re looking for” (lines 433–434). Oedipus is accusing Creon of setting him up to take the fall for Laius’s murder.

What is the relationship between Creon and Oedipus? How might this relationship make Oedipus feel about Creon’s actions?

- Students should connect the family relationship—they are brothers-in-law—between Oedipus and Creon provided in the *Dramatis Personae* and “are you not married to my sister?” (line 697) to infer that this betrayal may be even more hurtful to Oedipus because it comes from a family member.
- ① As this question prompts students to return to their understanding of the conversation between Oedipus and Teiresias, it may help to direct students back to the interchange in lines 433–455 in order to find this evidence to support their answer.

Organize students into pre-established heterogeneous small groups. Ask groups to read aloud from “How long is it since Laius” through “as the one who murdered Laius” (lines 673–691) and work together to respond to the questions that follow.

- ▶ Students read aloud in groups and discuss the following questions.

What questions does Oedipus ask Creon? Underline them in your text.

- Student annotations should identify the following questions (lines 673–684):
 - “How long is it since Laius... was killed so brutally?”
 - “Was Teiresias as skilled in prophecy?”
 - “Did he ever mention me?”
 - “Did you not investigate the killing?”
 - “Why did this man, this wise man, not speak up?”

What does the repetition of “this wise man” suggest about the tone and meaning of Oedipus’s question, “Why did this man, this wise man, not speak up” (line 684)? What does he think about Teiresias’s wisdom and ability?

- Students should identify that the tone of the statement “this wise man” is sarcastic, because Oedipus’s line of questioning casts doubts on Teiresias’s skills as a prophet. Oedipus does not truly believe that Teiresias is wise. The question is accusatory, implying that Teiresias is not truly a “wise man” because he didn’t “speak up” in the past (line 684).

What evidence does Oedipus provide to build his argument against Teiresias?

- Student responses may include: Through a series of questions, Oedipus builds the argument that if Teiresias was telling the truth now about Oedipus’s guilt in the crime of Laius’s murder, then he would have accused Oedipus “many years” ago (line 677). Creon’s answers to Oedipus’s questions reveal that although he was considered a prophet when Laius died, Teiresias “never” said anything when Laius was murdered (line 681).

Why does Oedipus question Teiresias’s skills as a prophet? Cite evidence from the play to support your answer.

- Oedipus questions Teiresias’s skills as a prophet because Teiresias has accused Oedipus of committing the crime, but he didn’t accuse him when the crime happened: “back then did he ever mention me?” “No never” (lines 680–681). Oedipus is implying that Teiresias is not a real prophet but is lying to make Oedipus look guilty: “if Teiresias were not working with you, he would not name me” (lines 689–690). Oedipus believes that Teiresias is working with Creon.

Instruct students to reread independently, in pairs, or in their current groups from “If he says this” through “Those who are unreliable give rash advice” (lines 691–747), underlining the questions that Creon asks Oedipus.

- Students reread and annotate to the following prompt:

What questions does Creon ask Oedipus?

- Student annotations should include the following questions (lines 697–723):
 - “Are you not married to my sister?” (line 697)
 - “And you two rule this land as equals?” (line 699)
 - “And am I not third, equal to you both?” (line 701)

- “In your view, would anyone prefer to rule and have to cope with fear rather than live in peace, carefree and safe, if his powers were the same?” (lines 704–707)
- “So how can being a king be sweeter to me than royal power without anxiety?” (lines 715–716)
- “So why would I give up such benefits for something else?” (lines 722–723)

Ask students to share their annotations with their groups and then discuss the following questions. Explain to students that they will continue the work of collaborative discussion outlined in SL.9-10.1. Remind students that these discussion skills scaffold toward further discussions in this unit and to the discussion-based End-of-Unit assessment in Unit 3.

What is Creon suggesting about the responsibilities of being a king through the statement “So how can being a king be sweeter to me than royal power without anxiety?” How do his questions develop his argument for his innocence?

- Students should point to Creon’s argument: “So how can being a king be sweeter to me than royal power without anxiety?” (lines 715–716) to suggest that Creon believes that being a king causes a lot of stress and it often means you have to do things you don’t want to do. Creon argues that since he has all the power of a king because of his familial relationship to Oedipus: “And am I not third, equal to you both” (line 701), but none of the difficulty and stress, he would have no reason to try to overthrow Oedipus.
- Some students may extend this observation to include Creon’s statements: “if I were king myself, I’d be doing many things against my will” (lines 713–714) and “now I get everything I want from you, but without the fear” (lines 712–713) to support Creon’s argument that being a king brings lots of trouble and stress.

Who does Creon suggest Oedipus go to for proof of his innocence? How does this further develop Creon’s argument?

- Creon tells Oedipus to “go to Delphi” and “ask the prophet” (lines 728–729). Creon is arguing that since he brought back “exactly what was said” from his trip to speak to Apollo he could not possibly be guilty (line 730).
- ① It may be helpful to remind students to recall that the temple of Apollo is in Delphi, which is where Oedipus sent Creon “to learn from [Apollo] what [Oedipus] might do or say to save our city.”

Instruct students to reread independently from Oedipus's "If some conspirator moves against me" through Creon's "it is not yours alone" (lines 748–766). Then direct students to discuss the following questions in groups.

- ▶ Students reread independently and discuss the following questions in groups.

What does Oedipus's use of "my" in his exclamation "Oh Thebes—my city!" suggest about how he understands his responsibilities as king (line 764)?

- 💬 Oedipus's use of "my" reasserts his feelings of sole ownership and responsibility for the people of his city. Students may also suggest that Oedipus's use of the possessive reasserts his position as king of Thebes and therefore the most powerful man in the city.

Activity 5: Silent Discussion

30%

Instruct students to respond briefly in writing to the following prompt:

How does Oedipus's reaction to the prophecy reveal how his beliefs about Teresias and prophecy have changed?

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently answer the prompt using evidence from the text.

After students have had an opportunity to respond in writing to the prompt, instruct them to complete a Silent Discussion in their groups, using their written response. Students pass their written response around in their groups. At each pass, students respond briefly to the original response or another comment a group member has made. Remind students to use evidence to support, build upon, or respectfully contradict what other group members are writing. Once students have completed a full rotation and their original response is returned to them, have students submit their response for lesson assessment and accountability.

Display the Speaking and Listening Rubric and Checklist and remind students to consult it as they engage in the Silent Discussion.

- ▶ Students participate in a Silent Discussion to the focusing prompt.

- ① This Silent Discussion allows an opportunity for students to complete a brief written response for lesson assessment but also provides the opportunity for students to practice collaboration skills as they are exposed to and respond to different viewpoints.

Using the Speaking and Listening Rubric, circulate to observe students' mastery of SL.9-10.1.

- 🗣 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread the section of the text from this lesson and respond in writing to the following prompt: Use several of the following vocabulary words to summarize the argument between Oedipus and Creon: *allegations*, *betrayed*, *reproach*, *spurred*, and *rash*. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

Also, instruct students to continue their Accountable Independent Reading through the lens of their focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Reread the section of the text from this lesson, from “At least first listen to what I have to say” through “it is not yours alone” (lines 658–766). Use several of the following vocabulary words to summarize the argument between Oedipus and Creon: *allegations*, *betrayed*, *reproach*, *spurred*, and *rash*.

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

9.2.2 Lesson 9

Introduction

In this lesson, students will read the passage from “[*The palace doors open*]” through “they themselves make known quite easily” (lines 766–873), in which Jocasta voices her opinion of prophecy and gives an account of the events leading up to Laius’s murder.

The scaffolded questions in this lesson build toward an understanding of how Jocasta’s story develops the central idea of the role of fate in the crime of Laius’s murder. Analysis will focus on the influence Jocasta has over Oedipus and her opinion of prophecy. Students will assess their learning through a Quick Write about Jocasta’s dealings with prophecies. This analysis will prepare students to consider the relationship between prophecy and Oedipus’s actions in their Mid-Unit Assessment.

For homework students will reread the passages of text on their Riddle Handout and annotate for connecting ideas and points of comparison between Teiresias’s prophecy and the story Jocasta tells Oedipus. Students will call upon their annotations as they respond briefly in writing to the following question: What key details are present in both Teiresias’s riddle and Jocasta’s story?

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research.

	a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)

The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson.

- How does Jocasta deal with prophecies of fate?

(This prompt continues to encourage students to consider the nuanced representation of prophecy in the text as they build toward an understanding of the central idea of the role of fate in Oedipus’s guilt.)

High Performance Response(s)

A High Performance Response may include the following:

- Jocasta deals with prophecies of fate by dismissing them. Jocasta uses her story to disprove prophecy in general: “no human being has skill in prophecy. I’ll show you why with this example” (lines 852–853). In her story, Jocasta says she received a prophecy that Laius would be killed by his own son: “It said Laius was fated to be killed by a child conceived by him and me” (lines 857–858). However, this did not end up coming true because after hearing the prophecy Laius “ordered other men to throw [his son] out on a mountain rock where no one ever goes” (lines 864–865). According to Jocasta, this means that there is no way that the prophecy came true. She sums up her story by saying, “And so Apollo’s plan that he’d become the one who killed his father didn’t work” (lines 866–867). The details of Jocasta’s story make it seem like the fate that was prophesized for Laius by Apollo did not come true, and so fate played no part in the crime, and Jocasta can ignore prophecy. Some students may extend this observation to include the idea that Teiresias’s recent prophecy

that Oedipus “killed Laius” (line 846) may also prove false, just as Oedipus believes.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- conspiring (v.) – joining in a secret agreement to do something wrong
- prosper (v.) – to be successful or fortunate
- sake (n.) – cause, account, interest, or benefit
- compassionately (adv.) – having or showing a feeling of deep sympathy and sorrow for another
- unrelenting (adj.) – not slackening or abating; incessant
- conceived (v.) – became pregnant
- fused (v.) – bound or tied together
- oracle (n.) – a person who delivers pronouncements from a god

Vocabulary to teach (may include direct word work and/or questions)

- treason (n.) – the crime of trying to overthrow your country’s government
- accursed (adj.) – under a curse; doomed
- quarrel (n.) – a fight or argument

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none">• Standards: RL.9-10.2, RL.9-10.5, W.9-10.9.a, L.9-10.4.a, L.9-10.5• Text: <i>Oedipus the King</i>, lines 766–873	

Learning Sequence	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Lines 766–873 Reading and Discussion	4. 55%
5. Quick Write	5. 15%
6. Closing	6. 5%

Materials

- Copies of the Riddle Handout for each student
- Student copies of the Short Response Rubric and Checklist (from 9.2.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and sharing the assessed standard for this lesson: RL.9-10.2. In this lesson students will continue to explore prophetic voice and its role in the development of a central idea in the text through the perspective of Jocasta.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to discuss in pairs and share out their synthesis of Oedipus and Creon's argument.

- ▶ Student pairs share their synthesis of Oedipus and Creon's argument.

Instruct students to talk in pairs about how they can apply their focus standard to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) also discuss and share how they applied their focus standard to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

10%

Introduce the Quick Write assessment (How does Jocasta deal with prophecies of fate?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Have students listen to a masterful reading from "[The palace doors open]" through "they themselves make known quite easily" (lines 766–873). Instruct students to read along in their text. Provide the following question to focus student reading:

What is Jocasta's opinion of prophets?

- ▶ Students follow along, reading silently and identifying Jocasta's opinion of prophets.

① Consider preparing four students ahead of class to perform a masterful reading of this conversation or listening to the audio version.

Lead a brief class sharing about Jocasta's opinion of prophets. Explain that students will discuss this throughout the class.

Activity 4: Lines 766–873 Reading and Discussion

55%

Instruct students to read aloud in their groups from “[*The palace doors open*]” through “conspiring against my royal authority” (lines 766–781). Then direct students to answer the following questions before sharing out with the class.

- ▶ Students read aloud, each selecting a role—Chorus Leader, Jocasta, Creon, and Oedipus. Then students answer the following questions in their groups.

What is Jocasta’s relationship to Oedipus? What is her relationship to Creon?

- 💬 Students should note that Creon calls Jocasta, “Sister” and is therefore her brother (line 776).

How does Jocasta describe Creon, Oedipus, and their argument? What is the cumulative effect of this description?

- 💬 Jocasta describes Creon and Oedipus as “foolish men” and says that they are arguing “in such a silly way” (lines 770–771). The cumulative effect of this description is to emphasize the absurdity of Creon and Oedipus fighting when people are dying of the plague in order to make them feel “ashamed” of their actions (line 772).

Instruct students to continue reading aloud in groups from “Let me not prosper but die a man accursed” through “[*Exit CREON away from the palace, leaving OEDIPUS and JOCASTA and the CHORUS on stage*]” (lines 782–822). Then direct students to answer the following questions before sharing out with the class.

- ▶ Students read aloud in groups, sharing roles, and then answering the questions that follow.

What fate does Creon wish for himself if he is guilty of “treason” (line 780)?

- 💬 Creon states that he should “die a man accursed” (line 782).

- ① **Differentiation Consideration:** Consider using the following question to check for understanding in the share out. If necessary, offer students a definition of *prosper* as a verb that means to be successful or fortunate.

How can the word *prosper* help you to make meaning of *accursed* in this context (line 782)?

- 💡 **Differentiation Consideration:** Students should identify Creon’s “let me not...but” construction to understand that *prosper* means the opposite of *accursed*—therefore *accursed* means to not be successful or have very bad luck (line 782).

Oedipus states “Let him go, then, even though it’s clear I must be killed or sent from here in exile, forced out in disgrace. I have been moved...” (lines 810–812). What “moves” Oedipus? What is he moved to do?

- 💡 Students should identify that Jocasta’s “words” move Oedipus or that he is moved by “compassion”: “I have been moved to act compassionately by what you said.” Students may further specify that Jocasta moves Oedipus by reminding him that Creon is family, as theirs is a “private fight,” and also of the crisis of the plague: “With our land so sick” (lines 771–772). Some students may note that although Jocasta’s presence ends the argument, it does not solve it: “But if he stays here, he will be hateful to me” (lines 814–815). Some students may suggest that Jocasta brings perspective and is a calming presence in the fiery argument between Creon and Oedipus.
- ① Consider engaging students in a brief discussion of the nuanced and multiple meanings of the word *move* (line 812). Remind students of their previous work with standards L.9-10.4.a and L.9-10.5.

Instruct students to continue reading aloud in groups from “By all the gods, my king, let me know” through “they themselves make known quite easily” (lines 839–873). Then direct students to answer the following questions in their groups before sharing out with the class.

- ▶ Students read aloud in groups, sharing roles—either Jocasta or Oedipus. Then students answer these questions in their groups:
- ① **Differentiation Consideration:** Consider asking the following questions:

How can the conversation that just occurred between Oedipus and Creon help you to make meaning of *quarrel* in this context?

- 💡 Students should call upon their understanding of the exchange between Oedipus and Creon as an argument to understand that *quarrel* means a fight or disagreement.

How does Oedipus summarize the *quarrel* between himself and Creon (lines 845–848)?

- 💡 Oedipus tells Jocasta that “Creon claims that I’m the murderer” and that “[Creon] set up that treasonous prophet.” Oedipus summarizes the argument by blaming Creon for setting him up to look guilty.

What does Jocasta claim about prophets? How does her claim build upon Oedipus’s accusations against Teiresias?

- Student responses should indicate an understanding that Jocasta claims that “no human being has skill in prophecy” (line 852). This claim builds off of Oedipus’s accusation that Teiresias is not a prophet. According to Jocasta, the issue is not that Teiresias is a failed prophet as Oedipus claims, but that human prophets do not exist at all.

According to Jocasta, what prophecy did Laius receive (lines 857–858)? Paraphrase the information that Jocasta recounts.

- Laius “received a prophecy” that told him that his own child with Jocasta would kill him.

How did Laius avoid “suffer[ing] what he feared” (lines 862–865)?

- Laius avoids the prophecy by killing his infant son: he “ordered other men to throw him out on a rock where no one ever goes.”

What does Jocasta’s story show about Apollo’s prophecy and Laius’s actions?

- Students should infer that Jocasta’s story suggests Laius must believe wholeheartedly in the prophecy of Apollo to kill his own son.

① This question scaffolds students towards the Mid-Unit Assessment question: What relationship does Sophocles establish between the Oracle’s prophecy and Oedipus’s actions?

Instruct students to return to the text and use the code CI to annotate for evidence of the development of a central idea (the tension between the knowledge of prophets and that of men). Remind students that as they annotate for central idea, they are beginning to identify textual evidence to be used in the lesson assessment as well as the Mid- and End-of-Unit Assessments, which address the development of central ideas in the text. This focused annotation supports students’ engagement with W.9-10.9.a, as they draw evidence from the text to use in their writing.

How does Jocasta use the story of Laius’s murder to demonstrate her beliefs about prophecy?

- Student responses should indicate an understanding that Jocasta is using the “example” of a prophecy that did not come true (i.e., Laius’s murder by his own son) to prove that humans do not have the skill of prophecy. According to Jocasta, Laius took an action (the murder of his own child) that made the fulfillment of the prophecy about his death impossible. Jocasta asserts that when Laius was killed, it could not have been by his own son, and therefore the prophecy was false. For Jocasta, this is proof that humans do not have the skill of prophecy.

What does Jocasta mean when she states “whatever gods intend to bring about they themselves make known quite easily”?

- Although Jocasta does not believe in human prophets, she is not saying that prophecies don’t exist at all. Jocasta’s statement suggests that messages from the gods should be “easily” understood. This contrasts with Teiresias’s complicated prophecy that is in the form of a complex riddle.

Provide time to come together as a class and for groups to share out answers to the questions to check for understanding.

Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does Jocasta deal with prophecies of fate?

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

① Display the Quick Write prompt for students to see, or provide the prompt in hard copy.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread the passages of text on their Riddle Handout and annotate for connecting ideas and points of comparison between Teiresias’s prophecy and the story Jocasta tells Oedipus. Students should briefly respond in writing to the following question: What key details are present in both Teiresias’s riddle and Jocasta’s story? Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- Students follow along.

Homework

Read the passages of text on your Riddle Handout and annotate for connecting ideas and points of comparison between Teiresias’s prophecy and the story Jocasta tells Oedipus. Briefly respond in writing to the following question: What key details are present in both Teiresias’s riddle and Jocasta’s story?

Riddle Handout

Name:		Class:		Date:	
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TEIRESIAS (lines 543–561)	JOCASTA (lines 852–871)
<p>The man you have been seeking all this time, while proclaiming threats and issuing orders about the one who murdered Laius— that man is here...</p> <p>He will set off for a foreign country, groping the ground before him with a stick. And he will turn out to be the brother of the children in this house—their father, too, both at once, and the husband and the son of the very woman who gave birth to them. He sowed the same womb as his father and murdered him. Go in and think on this. If you discover I have spoken falsely, you can say I lack all skill in prophecy.</p>	<p>No human being has skill in prophecy. I'll show you why with this example. King Laius once received a prophecy I won't say it came straight from Apollo, but it was from those who do assist the god. It said Laius was fated to be killed by a child conceived by him and me. Now, at least according to the story, one day Laius was killed by foreigners, by robbers, at a place where three roads meet. Besides, before our child was three days old, Laius fused his ankles tight together and ordered other men to throw him out on a mountain rock where no one ever goes. And so Apollo's plan that he'd become the one who killed his father didn't work, and Laius never suffered what he feared, that his own son would be his murderer, although that's what the oracle had claimed. So don't concern yourself with prophecies.</p>

9.2.2

Lesson 10

Introduction

In this lesson students will read from “Lady, as I listen to these words of yours” through “then he will be here” (lines 874–922). Students will examine Oedipus’s reaction to Jocasta’s description of Laius’s murder and consider his opinion of who might be responsible for this crime. Collaborative discussions scaffold students towards analyzing Oedipus’s shifting understanding of the central idea of the role of fate in the crime of Laius’s murder.

For homework, students will reflectively respond in writing to a prompt that asks them to consider how this passage might serve as a turning point in the play.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none">Who does Oedipus blame for this “dreadful curse”? What is the role of fate in the placing of blame (line 894)?

High Performance Response(s)

A High Performance Response may include the following:

- Oedipus blames himself for the “dreadful curse that trouble[s]” him, because it appears that events he was involved in led directly to Laius’s death: “I may have just set myself under a dreadful curse without my knowledge!” (line 893–894). If this is true then fate had nothing to do with the murder of Laius. Some students may broaden this inference to assert that Oedipus’s statement “without my knowledge” (line 894) suggests that although he recognizes the curse is a result of his past actions, he is still not taking full responsibility for these decisions because he did not know.
- Some students may suggest that Oedipus blames the gods for the “dreadful curse that trouble[s]” him. When Oedipus discovers that he may have been involved in Laius’s death he cries out, “Oh Zeus, what have you done? What have you planned for me?” (lines 886–887), placing the responsibility of doing and planning the actions that led to the curse onto the god Zeus. Oedipus also says that he is full of “terrible fears the prophet sees” (line 897), which implies that the curse he suffers under is something from the gods, something that prophets can see. If this is true then fate had a role in the crime of Laius’s murder.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- Zeus (n.) – the supreme deity of the ancient Greeks, the god of the heavens
- escort (n.) – a group of persons or a single person who accompanies another for protection, guidance, or courtesy
- herald (n.) – a royal or official messenger

Vocabulary to teach (may include direct word work and/or questions)

- None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.5 Text: <i>Oedipus the King</i>, lines 874–922 	
Learning Sequence <ol style="list-style-type: none"> Introduction to Lesson Agenda Homework Accountability Masterful Reading Lines 874–922 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 10% 55% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (from 9.2.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and sharing the assessed standard for this lesson: RL.9-10.2. In this lesson students will continue to explore prophetic voice and its role in the development of a central idea in the text through the perspective of Oedipus.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to discuss in pairs and share out the connecting ideas and points of comparisons they identified in the Riddle Handout.

- ▶ Student pairs share the connecting ideas they identified in the Riddle Handout.

Activity 3: Masterful Reading

10%

Introduce the Quick Write assessment (Who does Oedipus blame for this “dreadful curse”? What is the role of fate in the placing of blame?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Have students listen to a masterful reading of “Lady, as I listen to these words of yours” through “then he will be here” (lines 874–922).

- ▶ Students follow along, reading silently.

Pose the following annotation prompt: How is Oedipus feeling in this passage? Underline the words and phrases that tell you so.

- 💬 Student annotations should include some or all of the following details:
 - “my soul is shaken, my mind confused”
 - Jocasta: “What’s worrying you?”
 - Jocasta: “Why is your spirit so troubled?”

- “I am afraid, full of terrible fears”
- “Alas! Alas!”

Lead a brief discussion of student annotations.

- ① This passage is a transitional moment in the text, in which Oedipus switches from anger, bravado, and skepticism to the beginnings of fear and anxiety over his role in Laius’s murder. With this focused annotation, students will isolate key details and begin their exploration of the effects of Oedipus’s shifting feelings on the outcome of the drama.

Activity 4: Lines 874–922 Reading and Discussion

55%

Place students in pairs. Instruct pairs to read aloud from “Lady, as I listen to these words” through “What have you planned for me?” (lines 874–887). Direct student pairs to discuss the following questions before sharing out with the class.

- ▶ Students read aloud and discuss the following questions in pairs.

How does the *intention* of Jocasta’s story differ from the actual *effect* that it has on Oedipus?

- 💬 Students should point to the words “shaken” and “confused” to demonstrate that Jocasta’s words have upset Oedipus. Jocasta intended to “ease [Oedipus’s] mind” (line 851) and help him not be worried, but she has done the opposite.

Where is Oedipus looking for answers in this passage?

- 💬 Oedipus is talking to Jocasta: “How long is it since these events took place?” (line 883), and he is also speaking to the god Zeus: “Oh Zeus...what have you planned for me?” (lines 886–887). Oedipus is looking for answers from his wife, and he is also looking for them from the gods.
- ① It may be helpful to remind students that Zeus is the supreme deity of the ancient Greeks; he is the god of the heavens.

What does the word *planned* suggest about the role Oedipus believes Zeus plays in his life?

- 💬 The word *planned* suggests that Oedipus believes Zeus controls the events of his life.

Instruct pairs to continue to read aloud from Jocasta’s “What is it, Oedipus?” through “under a dreadful curse without my knowledge” (lines 887–894). Direct students to answer the following questions in pairs

before sharing out with the class. What effect is created by the word *yet* in his request when Oedipus states “Not yet, no questions yet” (lines 888–889)?

- Oedipus asks Jocasta not to ask him any “questions yet” (line 889). The word *yet* implies that he will answer her questions later; this creates the effect of foreshadowing. The many questions that have arisen around the role of Oedipus in the crime of Laius’s murder will be answered eventually, but not *yet*.

How does Jocasta’s description of Laius further develop Oedipus’s fear?

- Jocasta says that Laius “was not all that unlike” Oedipus—according to Jocasta, Oedipus and Laius look alike (line 892).
- ① Sophocles plants small details like Jocasta’s description of Laius throughout the drama to foreshadow the traumatic revelation of Oedipus’s familial relationship to Laius. Although students may not be ready to infer how these subtle references build the dramatic irony of the play, noting these details throughout the reading process builds the foundation necessary for a rich retroactive exploration of how Sophocles structures the revelation of Oedipus’s crime later in the unit.
- ① **Differentiation Consideration:** To scaffold understanding, consider posing the following question:

How would the meaning of Jocasta’s description change if the word *not* was omitted? How does the addition of the word *not* change the meaning of *unlike* (line 892)?

- **Differentiation Consideration:** Student responses should indicate an understanding that if *not* was removed, then Jocasta would be saying that Laius did not look like Oedipus at all. The use of the word *not* in combination with *unlike* makes Jocasta’s statement mean that they do look like each other. Even though Jocasta is using negative descriptions, she is really saying that Oedipus looks like Laius.
- ① **Differentiation Consideration:** If students struggle with the complex syntax of Jocasta’s description of Laius, it may be helpful to scaffold their comprehension of this double negative construction—Jocasta’s two negatives (*not* and *unlike*) cancel each other out to form a positive description.

What has Oedipus just realized about himself? How does the word *may* develop your understanding of his realization?

- Oedipus has just realized he “may have just set [him]self under a dreadful curse” (lines 893–894). The use of the word *may* in this statement creates a sense of uncertainty and develops the idea that Oedipus did something “without [his] knowledge.” The actions that led to the dreadful curse happened without Oedipus realizing it (line 894).

Instruct pairs to continue reading aloud from “What do you mean?” through “It’s all too clear” (lines 895–905). Direct students to discuss the following questions together before sharing out with the class.

How does Jocasta respond? What effect does Jocasta’s response have on this passage?

- 🗣️ Jocasta begins to “tremble” and “shake” (lines 896, 899). She is worried by what Oedipus says. She is beginning to feel scared. This further develops senses of mystery, danger, and foreboding.

According to Oedipus, what does the “prophet see” (line 897)? How does this compare to Oedipus’s initial reaction to Teiresias’s prophecy?

- 🗣️ The prophet sees “terrible fears” (line 897). Where Oedipus was at first angry, he is now afraid that Teiresias was right.
- ① If students struggle to make this connection between Oedipus’s shifting attitudes towards prophecy, direct them to reread his initial enraged reaction to Teiresias’s prophecy earlier in the play, from “I will. In my anger I will not conceal” through “this work all by yourself” (lines 411, 417).

Instruct pairs to read aloud from “Lady who told you this?” through “Then he will be here” (lines 905–922). Direct students to discuss the following questions before sharing out with the class.

Where is Oedipus looking for answers now? What is he trying to find out?

- 🗣️ Oedipus is looking for answers from the man who “told [Jocasta] this” information about Laius’s murder, “the only one who got away” when Laius was killed (lines 905–906). Oedipus is trying to find out the details of Laius’s murder from this servant.

Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Who does Oedipus blame for “this dreadful curse”? What is the role of fate in the placing of blame (line 894)?

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ① Display the Quick Write prompt for students to see, or provide the prompt in hard copy.
 - ▶ Students independently answer the prompt using evidence from the text.
- 🗣️ See the High Performance Response at the beginning of this lesson.

Display and distribute the homework assignment. For homework, instruct students to reread the selection of text from this lesson and respond in writing to the following prompt: How might this passage mark a turning point of the play? Remind students to use the Short Response Checklist and Rubric to guide their written responses.

Also, instruct students to continue their Accountable Independent Reading through the lens of their focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Reread the section of the text from this lesson, from “Lady, as I listen to these words of yours” through “then he will be here” (lines 874–922) and respond to the following prompt: How might this passage mark a turning point of the play? Use evidence from the text to support your response.

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

9.2.2

Lesson 11

Introduction

In this lesson, students will closely read lines 922–998 of *Oedipus the King* (from “But now, my lord” through “before I see a fate like that roll over me”). Oedipus recounts a violent encounter he had in the past. Students will use Oedipus’s Story Tool to aid in comprehension of the events that occurred in Oedipus’s past. Then students will employ the Mid-Unit Evidence Collection Tool to explore the development of central idea in preparation for their Mid-Unit Assessment in Lesson 12.

For homework students will develop a claim to the Mid-Unit Assessment prompt based on the connections they forged on their Mid-Unit Evidence Collection Tool. Students will also review and expand their notes to prepare for the assessment.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage

	when writing or speaking.
L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through the Mid-Unit Evidence Collection Tool. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> Mid-Unit Evidence Collection Tool: What relationship does Sophocles establish between prophecy and Oedipus's actions?
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> See the model Mid-Unit Evidence Collection Tool.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> defile (v.) – to make unclean or impure abomination (n.) – something that causes disgust or hatred herald (n.) – an official messenger retaliated (v.) – to have gotten revenge against someone contaminate (v.) – to make something dirty depraved (adj.) – very evil abhorrent (adj.) – causing or deserving hatred exile (n.) – a person banished from their native land fugitive (n.) – a runaway
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> engendered (v.) – produced

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.5, W.9-10.9.a, L.9-10.1, L.9-10.2 Text: <i>Oedipus the King</i>, lines 922–998 Learning Sequence <ol style="list-style-type: none"> Introduction to Lesson Agenda Homework Accountability Masterful Reading Oedipus’s Story Activity Mid-Unit Evidence Collection Tool Closing 	<ol style="list-style-type: none"> 5% 10% 10% 25% 45% 5%

Materials

- Copies of the Oedipus’s Story Tool for each student
- Copies of the Mid-Unit Evidence Collection Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and sharing the assessed standard for this lesson: RL.9-10.2. In this lesson students will continue to deepen their understanding of the connection between prophecy and Oedipus's actions. Students will use two tools to aid their exploration of connections and central ideas in the text.

Activity 2: Homework Accountability

10%

Instruct students to discuss in pairs and share out the central idea they identified and how they traced its development throughout the passage.

- ▶ Student pairs share the central idea they identified and how it developed throughout the passage.

Instruct students to talk in pairs about how they can apply their focus standard to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

10%

Distribute copies of the Oedipus's Story Tool. Have students listen to a masterful reading of the text on the tool, from "But now, my lord" through "before I see a fate like that roll over me" (lines 922–998).

Students listen to masterful reading as they follow along on their Oedipus's Story Tool.

Instruct students to generate synonyms for the word *fate*. Record student generated synonyms on the board.

- Synonyms may include some or all of the following: *destiny, chance, prophecy, luck, fortune, outcome*.

Instruct students to reread lines 922–998 (from "But now, my lord, I deserve to learn" through the end of Oedipus's "before I see a fate like that roll over me") and annotate for any mention of *fate* or a synonym of *fate*.

- ▶ Students reread the passage and annotate on their Oedipus's Story Tool.
- 🗨 See the model Oedipus's Story Tool for sample student annotations.

Activity 4: Oedipus's Story Activity

25%

Read aloud the directions for the Oedipus's Story Tool: *Annotate for any mention of fate or any synonym of fate. Then work in your groups to complete the questions in the right-hand column of the tool. Record your observations to the questions and be prepared to share out with the class.*

Remind students that as they annotate, they are identifying textual evidence to be used in the lesson assessment as well as the Mid-Unit and End-of-Unit Assessments, which address the development of central ideas in the text. This focused annotation supports students' engagement with W.9-10.9.a, as they draw evidence from the text to use in their writing.

① If students need additional support, consider completing the first question in a full class discussion as a model for this activity.

- ▶ Students work in groups to complete the Oedipus's Story Tool.
- 🗨 See the model Oedipus's Story Tool for student responses.

Lead a brief discussion of student observations.

Activity 5: Mid-Unit Evidence Collection Tool

45%

Distribute copies of the Mid-Unit Evidence Collection Tool and read aloud the directions: *Read the Mid-Unit Assessment Question. Reread the excerpt of text from this lesson and collect key details that develop the relationship between the two prophecies and Oedipus's actions.*

Mid-Unit Assessment Question: What relationship does Sophocles establish between prophecy and Oedipus's actions?

Pause for students to ask clarifying questions. Remind students that as they collect key details, they are connecting their reading to their writing by identifying evidence that will support their analysis in the Mid-Unit Assessment (W.9-10.9.a).

- ▶ Students work on the Mid-Unit Evidence Collection Tool.

① Although students were introduced to a similar tool in 9.2.1, it may be helpful to model filling in the first column with students if they need additional support.

Lead a brief discussion of student “connection” observations from the tool.

- ▶ Students take notes on “connection” discussion in preparation for developing their related claim for homework.

① Students should be prepared to call upon the work they’ve done in their Mid-Unit Evidence Collection Tool to structure their written response to the Mid-Unit Assessment prompt in Lesson 12.

Activity 6: Closing

5%

Display and distribute the Mid-Unit Assessment prompt: What relationship does Sophocles establish between prophecy and Oedipus’s actions? Ask students to read the prompt and share out a paraphrasing of it.

- ▶ Students read and share out a paraphrasing of the Mid-Unit Assessment prompt.

For homework, instruct students to develop a claim on the Mid-Unit Evidence Collection Tool in preparation for the Mid-Unit Assessment. Remind students of their work with writing evidence-based claims in 9.2.1. Instruct students to practice applying standards L.9-10.1 and L.9-10.2 when they write their claims for homework.

Also for homework, ask students to review, organize, and expand their notes and annotations in preparation for the Mid-Unit Assessment.

Homework

Based on the connections forged on the Mid-Unit Evidence Collection Tool, develop a claim in response to the Mid-Unit Assessment prompt: What relationship does Sophocles establish between prophecy and Oedipus’s actions?

Also, review, organize, and expand your notes and annotations in preparation for the Mid-Unit Assessment.

Oedipus's Story Tool

Name:		Class:		Date:	
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Directions: Annotate for any mention of *fate* or any synonym of *fate*. Then work in your groups to complete the questions in the right-hand column of the tool. Record your observations to the questions and be prepared to share out with the class.

<p>My father was Polybus of Corinth, my mother Merope, a Dorian. There I was regarded as the finest man in all the city, until, as chance would have it, something really astonishing took place, though it was not worth what it caused me to do. At a dinner there a man who was quite drunk from too much wine began to shout at me, claiming I was not my father's real son. That troubled me, but for a day at least I said nothing, though it was difficult. The next day I went to ask my parents, my father and my mother. They were angry at the man who had insulted them this way, so I was reassured. But nonetheless, the accusation always troubled me— the story had become well known all over. And so I went in secret off to Delphi. I didn't tell my mother or my father. Apollo sent me back without an answer So I didn't learn what I had come to find. But when he spoke he uttered monstrous things, strange terrors and horrific miseries— it was my fate to defile my mother's bed, to bring forth to men a human family that people could not bear to look upon, to murder the father who engendered me. When I heard that, I ran away from Corinth.</p>	<ol style="list-style-type: none"> 1. How does the word <i>until</i> influence your understanding of Oedipus's status "as the finest man in all the city"? 2. What <i>astonishing</i> event took place in Corinth? What questions did this raise for Oedipus? 3. Where did Oedipus go for answers first? Where did he go next? 4. According to Apollo, what was to be Oedipus's "fate"? What action does Oedipus take in response to this "prophecy"? Why?
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From then on I thought of it just as a place
Beneath the stars. I went to other lands,
so I would never see that prophecy fulfilled,
the **abomination** of my evil fate.

In my travelling I came across that place
in which you say your king was murdered.
And now, lady, I will tell you the truth.
As I was on the move, I passed close by
a spot where three roads meet, and in that place
I met a **herald** and a horse-drawn carriage.
Inside there was a man like you described.
The guide there tried to force me off the road—
and the old man, too, got personally involved.
In my rage, I lashed out at the driver,
who was shoving me aside. The old man,
seeing me walking past him in the carriage,
kept his eye on me, and with his double whip
struck me on my head, right here on top.
Well, I **retaliated** in good measure—
I hit him a quick blow with the staff I held
and knocked him from his carriage to the road.
He lay there on his back. Then I killed them all.

...With these hands of mine,
these killer's hands, I now **contaminate**
the dead man's bed. Am I not **depraved**?
Am I not utterly **abhorrent**?
Now I must fly into **exile** and there,
a **fugitive**, never see my people,
never set foot in my native land again—
or else I must get married to my mother
and kill my father, Polybus, who raised me,
...O you gods,
you pure, blessed gods, may I not see that day!
Let me rather vanish from the sight of men,
before I see a fate like that roll over me.

5. What happened during Oedipus's travels? How might the phrase "I now contaminate the dead man's bed" help you to make meaning of these events?
Hint: Return to the Dramatis Personae and consider the relationship between Oedipus, Jocasta, and Laius.
6. What words and phrases can help you to make meaning of what it means to be a *fugitive*?
7. How does Oedipus describe himself? How does this description develop your understanding of the action he believes he must *now* take?

defile (v.) – to make unclean or impure
abomination (n.) – something that causes disgust or hatred
herald (n.) – an official messenger
retaliated (v.) – to have gotten revenge against someone

contaminate (v.) – to make something dirty
depraved (adj.) – very evil
abhorrent (adj.) – causing or deserving hatred
exile (n.) – a person banished from their native land
fugitive (n.) – a runaway

Model Oedipus's Story Tool

Name:		Class:		Date:	
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Directions: Annotate for any mention of *fate* or any synonym of *fate*. Then work in your groups to complete the questions in the right-hand column of the tool. Record your observations to the questions and be prepared to share out with the class.

<p>My father was Polybus of Corinth, my mother Merope, a Dorian. There I was regarded as the finest man in all the city, until, as chance would have it, something really astonishing took place, though it was not worth what it caused me to do. At a dinner there a man who was quite drunk from too much wine began to shout at me, claiming I was not my father's real son. The next day I went to ask my parents, my father and my mother. They were angry at the man who had insulted them this way, so I was reassured. But nonetheless, the accusation always troubled me—the story had become well known all over. And so I went in secret off to Delphi. Apollo [...] uttered monstrous things, strange terrors and horrific miseries—it was my fate to defile my mother's bed, to bring forth to men a human family that people could not bear to look upon, to murder the father who engendered me. When I heard that, I ran away from Corinth, so I would never see that prophecy fulfilled, the abomination of my evil fate. In my travelling I came across that place in which you say your king was murdered. And now, lady, I will tell you the truth. As I was on the move, I passed close by</p>	<ol style="list-style-type: none"> How does the word <i>until</i> influence your understanding of Oedipus's status "as the finest man in all the city"? The word <i>until</i> indicates that Oedipus's status in the city of Corinth will change. What <i>astonishing</i> event took place in Corinth? What questions did this raise for Oedipus? A drunk man said that Oedipus's parents were not his real parents, leaving Oedipus wondering who his real parents were. Where did Oedipus go for answers first? Where did he go next? Oedipus first asked his mother and his father about the drunk man's accusation. Then because he was still worried he went to Apollo. According to Apollo, what was to be Oedipus's "fate"? What action does Oedipus take in response to this "prophecy"? Why? According to Apollo, Oedipus's fate is to murder his father and marry his mother. Oedipus reacts by running away from Corinth, because he wanted to make sure the prophecy never came true. What happened during Oedipus's travels? How might the phrase "I now contaminate the dead man's bed" help you to make
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a spot where three roads meet, and in that place I met a **herald** and a horse-drawn carriage. Inside there was a man like you described. The guide there tried to force me off the road—and the old man, too, got personally involved. In my rage, I lashed out at the driver, who was shoving me aside. The old man, seeing me walking past him in the carriage, kept his eye on me, and with his double whip struck me on my head, right here on top. Well, I **retaliated** in good measure—I hit him a quick blow with the staff I held and knocked him from his carriage to the road. He lay there on his back. Then I killed them all. ...With these hands of mine, these killer’s hands, I now **contaminate** the dead man’s bed. Am I not **depraved**? Am I not utterly **abhorrent**? Now I must fly into **exile** and there, a **fugitive**, never see my people, never set foot in my native land again—or else I must get married to my mother and kill my father, Polybus, who raised me, ...O you gods, you pure, blessed gods, may I not see that day! Let me rather vanish from the sight of men, before I see a fate like that roll over me.

meaning of these events?

Hint: Return to the Dramatis Personae and consider the relationship between Oedipus, Jocasta, and Laius.

During Oedipus’s travels he killed an old man on the road. The connections described in the Dramatis Personae (that Jocasta was Laius’s wife, and that Oedipus and Jocasta are now married) show that Oedipus believes the old man he killed was Laius.

6. What words and phrases can help you to make meaning of what it means to be a *fugitive*?

The phrases “never see my people, never set foot in my native land again” and “vanish from the sight of men” show that the meaning of *fugitive* is someone who has run away.

7. How does Oedipus describe himself? How does this description develop your understanding of the action he believes he must *now* take?

Oedipus describes himself as “depraved” and “abhorrent” and as a source of “contaminat[ion].” Oedipus believes he “must fly into exile” and “vanish from the sight of men” because otherwise he would ruin everything around him.

defile (v.) – to make unclean or impure
abomination (n.) – something that causes disgust or hatred
herald (n.) – an official messenger
retaliated (v.) – to have gotten revenge against someone

contaminate (v.) – to make something dirty
depraved (adj.) – very evil
abhorrent (adj.) – causing or deserving hatred
exile (n.) – a person banished from their native land
fugitive (n.) – a runaway

Mid-Unit Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Read the Mid-Unit Assessment Question. Reread the excerpt of text from this lesson and collect key details that develop the relationship between the two prophecies and Oedipus's actions.

Mid-Unit Assessment Question: What relationship does Sophocles establish between prophecy and Oedipus's actions?

Prophecy	Action	Action	Prophecy
			Teiresias: For the accursed polluter of this land is you (line 421). I say that you yourself are the very man you're looking for (lines 433–434)...So go on—keep insulting Creon and my prophecies, for among all living mortals no one will be destroyed more wretchedly than you (lines 514–517).
Paraphrase	Paraphrase	Paraphrase	Paraphrase
Oedipus heard a prophecy from Apollo that said he would marry his mom and kill his dad.			

Connections

Claim

Model Mid-Unit Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Read the Mid-Unit Assessment Question. Reread the excerpt of text from this lesson and collect key details that develop the relationship between the two prophecies and Oedipus's actions.

Mid-Unit Assessment Question: What relationship does Sophocles establish between prophecy and Oedipus's actions?

Prophecy	Action	Action	Prophecy
Oedipus: And so I went in secret off to Delphi. Apollo [...] uttered monstrous things...it was my fate to defile my mother's bed...to murder the father who engendered me (lines 945–954).	Oedipus: When I heard that, I ran away from Corinth...so I would never see that prophecy fulfilled, the abomination of my evil fate (lines 955–959).	Oedipus: As I was on the move, I passed close by a spot where three roads meet...Inside there was a man like you described...Then I killed them all (lines 963–977).	Teiresias: For the accursed polluter of this land is you (line 421). I say that you yourself are the very man you're looking for (lines 433–434)...So go on—keep insulting Creon and my prophecies, for among all living mortals no one will be destroyed more wretchedly than you (lines 514–517).
Paraphrase	Paraphrase	Paraphrase	Paraphrase
Oedipus heard a prophecy from Apollo that said he would marry his mom and kill his dad.	When Oedipus heard the prophecy he ran away from home so that he would not hurt his parents.	While Oedipus was travelling he killed a man who looked like Laius and all of that man's companions.	Teiresias delivers the prophecy to Oedipus that he is guilty of Laius's murder.

Connections

Oedipus tried to avoid the prophecy because he did not want it to come true, but when he ran away he ended up killing a man who was probably Laius. Teiresias prophesied that Oedipus killed Laius, so it seems that Teiresias's prophecy is coming true.

Claim

Oedipus attempted to escape Apollo's prophecy, but in doing so he accidentally fulfilled Teiresias's prophecy that he would kill Laius.

9.2.2

Lesson 12

Introduction

This lesson comprises the Mid-Unit Assessment in which students develop a three-point claim in response to the following question: What relationship does Sophocles establish between prophecy and Oedipus's actions?

Students return to their work on the Mid-Unit Evidence Collection Tool begun in the previous lesson before developing a multi-point response, using textual evidence to support the claim they developed for homework.

For homework, students will continue to read their Accountable Independent Reading texts.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.2.a, b, d, f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>

	<p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>
Addressed Standard(s)	
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through the Mid-Unit Assessment at the end of the lesson. Students will answer the following prompt (citing text evidence and analyzing key words and phrases).</p> <ul style="list-style-type: none"> What relationship does Sophocles establish between prophecy and Oedipus’s actions?
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <p>Student responses should begin by asserting a claim that makes a connection between prophecy and Oedipus’s actions. For example:</p> <ul style="list-style-type: none"> Oedipus attempted to escape Apollo’s prophecy, but in doing so he accidentally fulfilled Teiresias’s prophecy that he would kill Laius. <p>A High Performance Response should then call upon evidence from the text to illustrate how Oedipus’s actions are a response to Apollo’s prophecy. For example:</p> <ul style="list-style-type: none"> Oedipus attempted to escape Apollo’s prophecy that “he would defile [his] mother’s bed...to

murder the father who engendered me” by running “away from Corinth” so that he could not hurt his mother or his father (lines 951–955).

Next, students should demonstrate how the consequences of this action relate to Teiresias’s prophecy that Oedipus will kill Laius. For example:

- While Oedipus was running away from home, he came across a band of travelers and “killed them all” (line 977). One of these travelers was Laius, which Oedipus now knows because the man he killed was a man who looked like Laius. In his prophecy, Teiresias predicted that Oedipus would kill Laius: “For the accursed polluter of this land is you...I say that you yourself are the very man you’re looking for” (lines 421, 433–434).

Finally, students should connect how the consequences of Oedipus’s actions in response to the prophecy about his mother and father connect to the fulfillment of Teiresias’s prophecy. For example:

- Oedipus ran away from home because he was afraid of fulfilling the prophecy that he would marry his mom and kill his dad. If Oedipus had not run away from home he never would have killed Laius as was predicted in Teiresias’s prophecy because he would not have been travelling outside of his homeland. Even though Oedipus tried to avoid one prophecy, he just wound up fulfilling another.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

Vocabulary to teach (may include direct word work and/or questions)

- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document:

http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.2, W.9-10.2.a, b, d, f, W.9-10.9.a, L.9-10.1, L.9-10.2 • Text: <i>Oedipus the King</i>, lines 1–998 	

Learning Sequence:	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Review Mid-Unit Evidence Collection Tool	3. 15%
4. Mid-Unit Assessment	4. 65%
5. Closing	5. 5%

Materials

- Student copies of the 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1)
- Student copies of the completed Mid-Unit Evidence Collection Tool from Lesson 11
- Student copies of the Text Analysis Rubric and Checklist (refer to 9.2.1 Lesson 8)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and sharing the assessed standards for this lesson: RL.9-10.2, W.9-10.2.a, b, d, f, W.9-10.9.a. In this lesson students will respond in writing to the Mid-Unit Assessment prompt: What relationship does Sophocles establish between prophecy and Oedipus's actions? Students will review the claims they made for homework, their Mid-Unit Evidence Collection Tools, and their notes and annotations to gather evidence to support their writing.

- Students look at the agenda.

In addition, remind students of their work with standard W.9-10.2 in Module 9.1 (W.9-10.2.a, f) and in 9.2.1. (W.9-10.2.b, d), and explain that these standards will be assessed on the Mid-Unit Assessment.

- ① Consider reviewing the 9.2 Common Core Learning Standards Tool, so that students may re-familiarize themselves with the expectations of these standards. Allow opportunity for students to pose any questions they may have.

Activity 2: Homework Accountability

10%

Instruct students to discuss in pairs the claim they developed for homework. Circulate to assess their claims and their work to organize and expand their notes and annotations.

- ▶ Students share in pairs the claim they developed and how they organized and expanded their notes.

Activity 3: Review Mid-Unit Evidence Collection Tool

15%

Instruct students to return to their Mid-Unit Evidence Collection Tool and discuss in pairs what additional evidence could be used to support the claim they developed for homework. Remind students that, as part of W.9-10.9.a, they will draw upon the evidence they collected in Lesson 11 and the evidence they discuss in pairs to support their analysis on the Mid-Unit Assessment.

- ▶ Student pairs review their Mid-Unit Evidence Collection Tool and discuss additional evidence that could be used to support the claim they developed for homework.
- ① If students did not complete the homework, this is a good opportunity to allow time for those students to develop a claim before moving onto the Mid-Unit Assessment.

Activity 4: Mid-Unit Assessment

65%

Explain to students that because it is a formal writing task, the Mid-Unit Assessment should include introductory and concluding statements; well-chosen, relevant, and sufficient textual evidence; and precise language and domain-specific vocabulary. Remind students to demonstrate attention to correct grammar, usage, and conventions in their writing.

Instruct students to use the text selections found on their tool and their own notes and annotations from Lessons 1–11 to write a multi-paragraph response to the following prompt:

What relationship does Sophocles establish between prophecy and Oedipus's actions?

Remind students to use the Text Analysis Rubric to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.
 - ▶ Students independently answer the prompt using evidence from the text.
 - ▶ See the High Performance Response at the beginning of this lesson.
- ① "Clean," unmarked copies of students' Mid-Unit Assessments will be used in Lesson 16. Prior to providing written feedback on students' work, consider making copies of the Mid-Unit Assessments for use in Lesson 16.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue their Accountable Independent Reading through the lens of their focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Mid-Unit Assessment: Text-Based Response (9.2.2 Lesson 12)

Your Task: Based on your close reading of *Oedipus the King* and your work on the Mid-Unit Evidence Collection Tool, write a well-developed, multi-point claim in response to the following prompt:

What relationship does Sophocles establish between prophecy and Oedipus's actions?

Your response will be assessed using the Text Analysis Rubric.

Guidelines:

Be sure to:

- Closely read the prompt
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

CCLS: RL.9-10.2; W.9-10.2.a, b, d, f; W.9-10.9.a

Commentary on the Task:

This task measures RL.9-10.2 because it demands that students:

- Determine a theme or central idea of a text and analyze in detail its development over the course of the text

This task measures W.9-10.2 because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through effective selection, organization, and analysis of content
 - a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.

- f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.9-10.9.a because it demands that students:

- Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - Apply *grades 9–10 Reading standards* to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

9.2.2

Lesson 13

Introduction

Students will read *Oedipus the King* lines 999–1031 (from “My lord, to us these things are ominous” through “which does not meet with your approval”) and lines 1079–1126 (from “You leading men of Thebes, I think” through “and not by Oedipus”), exploring how Sophocles orders the events of the drama to create the effects of mystery and tension. Students will also be asked to consider how Sophocles advances the plot and develops the central idea of the role of fate in Oedipus’s guilt, using the information that the Messenger delivers about the death of Polybus, King of Corinth. *Note that lines 1032–1078, spoken by the Chorus, have been omitted from this lesson due to time constraints and will not be covered.*

Students will participate in a Round Robin discussion using the norms and expectations outlined in SL.9-10.1. Then students will conclude their analysis with a consideration of the effect created by the order of events. To capture and assess their learning in the lesson, students will complete a Quick Write on the prompt: What effect does Sophocles create with the order of events in this passage?

For homework students will continue to read their Accountable Independent Reading texts and respond to the following prompt: Choose a speech or event from the drama that is “ominous.” Use evidence from the text to support your response.

Standards

Assessed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific

	details; provide an objective summary of the text.
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
L.9-10.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> What effect does Sophocles create by the order of events in this passage?
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> The effect created by Sophocles’s ordering of events is a release of the fear and tension built through Oedipus’s story and his worries about killing his father, the King of Corinth. The news of the death of the King of Corinth (which Oedipus could not possibly have been involved in) breaks the tension built by Oedipus’s story of the prophecy predicting his involvement in his father’s death and allows momentary relief from the feeling of foreboding that had been steadily increasing throughout the drama. Some students may connect this effect with the thematic development of Jocasta’s shift in attitude towards the gods—Jocasta goes from offering “prayers” (line 1091) to Apollo and being “afraid” (line 1093) to complete confidence that Oedipus will not be caught in the prophecy. She asserts that Polybus was “killed by fate, and not by Oedipus” (lines 1125–1126).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> sustain (v.) – to support, hold, or bear up perished (v.) – died or passed away peasant (n.) – a member of a class of persons who are farm laborers of low social rank Lycean Apollo (n.) – the god of prophecy, music, medicine, and poetry, sometimes identified with the sun helmsman (n.) – a person who steers a ship Isthmus (n.) – a narrow strip of land bordered on both sides by water Polybus (n.) – the Corinthian king, Oedipus’s father
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ominous (adj.) – foreboding; threatening; a feeling of evil to come

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.5, RL.9-10.2, W.9-10.9.a, SL.9-10.1, L.9-10.4.a Text: <i>Oedipus the King</i>, lines 999–1031 and 1079–1126 	
Learning Sequence: <ol style="list-style-type: none"> Introduction to Lesson Agenda Homework Accountability Masterful Reading Lines 999–1031 and 1079–1126 Reading and Discussion Optional Activity: Round Robin Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 10% 35% 20% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 9.2.1 Lesson 1)
- Student copies of the Speaking and Listening Rubric and Checklist (refer to 9.2.2 Lesson 5)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.5. In this lesson, students will explore how Sophocles orders the events of the drama to build the effect of tension and suspense in the mystery of Laius's death and develop a central idea.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

10%

Introduce the Quick Write assessment (What effect does Sophocles create by the order of events in this passage?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Have students listen to a masterful reading of the passage from “My lord, to us these things are ominous” through “which does not meet with your approval” (lines 999–1031) and “You leading men of Thebes, I think” through “and not by Oedipus” (lines 1079–1126). Instruct students to read along in their text. Provide the following question to focus student reading:

What different emotions do the characters express in this passage?

☞ Student responses may include:

- The Chorus expresses feeling “ominous” but encourages Oedipus to feel hopeful (lines 999–1000).
- Oedipus senses some “hope” that he’ll “escape disaster” (line 1006).
- Jocasta is confident of Oedipus’s innocence, but she is concerned about his state of mind because he “has let excessive pain seize on his heart” (lines 1083–1084).
- She admits to feeling “afraid,” even “terrified” enough to visit Lycean Apollo “with offerings and prayers” that he may “find some way of cleansing what corrupts” them (lines 1089–1092).

Lead a brief discussion of the emotions in this passage.

Activity 4: Lines 999–1031 and 1079–1126 Reading and Discussion

35%

Direct students to form small, heterogeneous groups. Instruct students to read aloud in their groups lines 999–1014 (from “My lord, to us these things” through “then I’m the one responsible for this”). Then direct groups to discuss the following questions before sharing out with the class:

- ▶ Students read aloud in groups, each reading a role. Then groups discuss the questions that follow.

What words or phrases can help you to determine the meaning of *ominous* in this context?

- Students should identify the Chorus's advice "but you must sustain your hope" to determine that *ominous* means foreshadowing or foreboding that something bad is going to happen (lines 999–1000).

① Consider drawing students' attention to their application of standard L.9-10.4.a through the process of determining word meaning through the use of context clues.

Where have Oedipus and the Chorus placed their "hope" (lines 1000–1001)? Why?

- Students should identify that both the Chorus and Oedipus are hoping that "the servant who was present at the time" of Laius's murder will be able to prove that Oedipus did not kill Laius. According to Jocasta, this servant said Laius was killed by "several men." If the servant can confirm this then it is proof that Oedipus ("a single man") is not the murderer (lines 1010–1013).

Instruct students to read aloud in their groups lines 1015–1029 (from "Well, that's certainly what he reported then" through "I'll call him here as quickly as I can"). Then direct groups to discuss the following questions before sharing out with the class:

- Students read aloud in groups, each reading a role. Then groups discuss the questions that follow.

According to Jocasta, what key detail in Apollo's prophecy makes it so that the prophecy does not "fit" the situation? What might this reveal about Jocasta's primary concern?

- Student responses may include: Jocasta says that the prophecy cannot be true no matter what the servant says, because the prophecy requires the murderer to be her son. Since Laius killed her son at birth, Jocasta believes that the prophecy cannot come true. Students might infer that it appears that Jocasta is more concerned with the fulfillment of the prophecy, than with the fact that her husband may have killed Laius.

Instruct students to read aloud in their groups lines 1078–1094 (from "[JOCASTA enters from the palace and moves to an altar to Apollo...]" through "who on a ship see their helmsman terrified"). Then direct groups to discuss the following questions before sharing out with the class:

- Students read aloud in groups and discuss the questions that follow.

What does Jocasta's statement "he listens to whoever speaks to him of dreadful things" reveal about her attitude towards Oedipus's search for answers?

- Student responses may include: Jocasta is again criticizing Oedipus's reliance on prophets and other human messengers to answer his questions.

To whom has Jocasta gone for help? What motivates her actions?

- Jocasta has gone to Lycean Apollo to ask for help to find "some way of cleansing what corrupts [Thebes]." She has gone to ask the gods for help in the problem of the plague and Oedipus's potential guilt. Students should identify that Jocasta is acting out of fear: "Apollo, I come to you...for now we are afraid" (lines 1089–1093).

What comparison is Jocasta constructing through the imagery of this passage? How can this image help you understand who the "we" is in Jocasta's statement?

- In Jocasta's image Oedipus is the "helmsman," or person who steers the ship, because he is the king and in charge of the direction the city goes. Therefore the "we" is everyone he is in charge of—all the people of Thebes. The "we" in Jocasta's statement is the entire city of Thebes.

① It may be helpful to offer a definition of *helmsman* as "a person who steers a ship."

What might Jocasta's comparison suggest about Oedipus's influence over the city of Thebes?

- Jocasta's comparison suggests that Oedipus's fear has a negative influence over the whole city. He is making them "afraid" because he is leading the city into something scary and terrible.

Instruct students to read aloud in their groups lines 1094–1121 (from "[JOCASTA sets her offerings on the altar. A MESSENGER enters, an older man]" through "go at once tell this to your master"). Then direct groups to discuss the following questions before sharing out with the class:

What impact might the Messenger's news have on the fears Oedipus expressed while telling the story of his youth in lines 924–998?

- The Messenger tells Jocasta that "Oedipus's father [has] died," and that the people of Corinth want to make Oedipus their new king (lines 1113–1118). Students should return to Oedipus's story of his youth in lines 924–998 in order to come to the understanding that the death of the King of Corinth (Oedipus's father) means that Oedipus can return to his "native land" without fear of fulfilling the prophecy that he will kill his father.
- ① This prompt encourages students to return to their understanding of Oedipus's interpretation of Apollo's prophecy that he would kill his father and marry his mother. Students further develop their understanding through the lens of these new details.

Remind students of their work on the Mid-Unit Assessment, specifically around the idea of fate. Instruct students to revisit the passage and annotate the text for evidence of the development of a central idea. As they annotate for central idea, they are beginning to identify textual evidence that may be used in the End-of-Unit Assessment, which addresses the development of central ideas in the text. This focused annotation supports students' engagement with W.9-10.9.a, as they draw evidence from the text to use in their writing.

Instruct students to read aloud in their groups lines 1120–1126 (from “You there –” through “and not by Oedipus”). Then direct groups to discuss the following questions before sharing out with the class.

How does Jocasta’s attitude towards the gods change with the arrival of the Messenger from Corinth? What motivates this change?

- Jocasta’s attitude toward the gods has shifted from one of fear and supplication: “Apollo, I come to you...for now we are afraid” (lines 1089–1093) to a denial of their power and importance: “Oh, you oracles of the gods, so much for you” (line 1122). Students should connect Jocasta’s shifting attitude to the fact that her fear of Oedipus’s fulfilling the prophecy has been relieved by the news of the death of Oedipus’s father.

- ① If students struggle to make this connection, consider prompting them to revisit their response to the above question: Who has Jocasta gone to for help? What motivates her actions? This question sets students up to answer the lesson assessment question, making a connection between the shifting attitude of Jocasta and the shift in the text that Sophocles’s structural choices create.

Instruct students to revisit the passage and annotate the text for evidence of Sophocles’s structural choices, which may be used in the lesson assessment. This focused annotation supports students’ engagement with W.9-10.9.a, as they draw evidence from the text to use in their writing.

What impact might the Messenger’s news have had if he had arrived from Corinth before Oedipus told the story of his youth?

- Student responses may consider how the Messenger’s news may have impacted the way in which Oedipus told his story, or whether he would have shared it at all. If the Messenger had arrived first, Oedipus would have known before he told his story that Polybus was dead and he had not fulfilled the prophecy. If the Messenger had arrived before Oedipus told his story, Oedipus would not have been scared of “kill[ing his] father, Polybus” because he would have known Polybus was already dead. Oedipus would not have scared the Chorus with these “ominous” things or made Jocasta “afraid.”

- ① This question transitions student analysis from considering how the Messenger’s news influences Jocasta’s shift in attitude toward the gods to exploring the effect created by Sophocles’s choice to have the Messenger deliver the news at this point in the drama. Prompting students to consider how else Sophocles might have ordered these events establishes the role of authorial choice in how events of the play unfold, and prepares students to consider the reasons behind this choice and the effects that it creates.

Instruct students to revisit the passage and continue to annotate the text for evidence of Sophocles’s structural choices, which may be used in the lesson assessment.

Optional Activity 5: Round Robin Discussion

20%

Explain Round Robin protocols. Instruct students to arrange themselves into two concentric circles. Each circle should contain the same number of students, creating pairs between the two circles. Student pairs should be facing each other.

The Round Robin begins with each student in the inner circle briefly discussing their answer to the following prompt:

What effect does Sophocles create by the order of events in this passage?

Each student’s counterpart on the outer circle first listens and then responds with his or her own brief answer to the focusing prompt.

Then, at the teacher’s direction, students in the outer circle rotate to the right one spot and repeat the protocols established with a new partner. This Round Robin will include three rotations.

Circulate and observe student discussions, focusing specifically on how students apply the norms and expectations outlined in SL.9-10.1 and the displayed Speaking and Listening Rubric. Remind students to refer to their Speaking and Listening Rubric and Checklist as they engage in the discussion. Remind students that these discussion skills scaffold the discussion-based End-of-Unit Assessment in Unit 3.

In addition to the discussion, student comprehension of the prompt will be captured through a written closing statement at the end of the activity.

- ① The purpose of this exercise is for students to practice building on others’ ideas and expressing their own with others who have diverse perspectives. This exercise also has the added benefit of preparing students to write their brief written response through brainstorming and oral processing.

- ▶ Students engage in a Round Robin discussion in response to the focusing prompt.
- 🗨️ Students conversations should include some of the following details:
 - The effect created by Sophocles’s ordering of events is a release of the fear and tension built through Oedipus’s story and his worries about killing his father, the King of Corinth. The news of the death of the King of Corinth (which Oedipus could not possibly have been involved in) breaks the tension built by Oedipus’s story of the prophecy predicting his involvement in his father’s death and allows momentary relief from the feeling of foreboding that had been steadily increasing throughout the drama.
 - Some students may connect this effect with the thematic development of Jocasta’s shift in attitude towards the gods—Jocasta goes from offering “prayers” (line 1091) to Apollo and being “afraid” (line 1093) to complete confidence that Oedipus will not be caught in the prophecy: “killed by fate, and not by Oedipus” (lines 1125–1126).
 - The effect of the Corinthian King’s death “sustains” the audience’s “hope,” just as the Chorus told Oedipus to do, despite the fact that his story of a dreadful prophecy moments before made things seem very “ominous.”

Activity 6: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

What effect does Sophocles create by the order of events in this passage?

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently answer the prompt using evidence from the text.
- 🗨️ See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to respond in writing to the following prompt: Choose a speech or event from the drama that is “ominous.” Explain your selection with supporting evidence from the text. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

Also for homework, instruct students to continue their Accountable Independent Reading through the lens of the focus standard they have chosen and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Choose a speech or event from the drama that is “ominous.” Use evidence from the text to support your response.

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

9.2.2

Lesson 14

Introduction

In this lesson, students will read lines 1126–1214 (from “[Enter OEDIPUS from the palace]” through “was not your father, no more than I am”) of *Oedipus the King*. In this excerpt Oedipus learns from the Messenger that the King of Corinth is dead and not his real father.

Student analysis will focus on how the Messenger’s steady revelation of key details in the text develops the central idea of the role of fate in Oedipus’s guilt. This process will continue to lay the groundwork for student work in the End-of-Unit Assessment.

For homework, students will use the vocabulary words from this lesson (*foretold*, *haphazardly*, *solemn*, and *proclamations*) to create an objective summary of this lesson’s passage. In addition, students will continue their Accountable Independent Reading.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

L.9-10.4.a, b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</p>
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Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How do the details the Messenger reveals develop a central idea of the text?
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> The Messenger brings two messages: that the man who Oedipus thought was his father is dead, and the revelation that Polybus was not Oedipus’s true father: “you and Polybus were not related” (line 1208). This develops the central idea of fate and prophecy because it is now once again possible that Oedipus will fulfill the prophecy. Students should point to the fact that Oedipus claimed that prophetic oracles were “worthless” because the prophecy that he would kill his father had been proven false by Polybus’s death, but that this is no longer true because they were not related. Students might suggest that because of the Messenger’s news Oedipus’s opinion of prophecy and fate may shift once again to one of fear, rather than dismissal, now that there is still a chance he could commit the terrible crimes that the prophecy relates.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> reverence (n.) – a feeling or attitude of deep respect tinged with awe shrine (n.) – a holy building or shelter bears (v.) – holds up or supports shed (v.) – caused blood to flow

- fugitive (n.) – a runaway
- corrupted (adj.) – tainted; infected
- groundless (adj.) – without rational basis

Vocabulary to teach (may include direct word work and/or questions)

- foretold (v.) – told before hand; predicted
- haphazardly (adv.) – at random
- solemn (adj.) – something sad or very serious
- proclamations (n.) – official announcements made by a person in power

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.2, RL.9-10.5, W.9-10.9.a, L.9-10.4.a, b • Text: <i>Oedipus the King</i>, lines 1126–1214 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Lines 1126–1214 Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 5% 4. 60% 5. 15% 6. 5%

Materials

- Student copies of the Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.2. In this lesson students collect evidence on how the steady revelation of key details in the text shapes their understanding of Oedipus's guilt or innocence in the crime of Laius's murder.

- ▶ Students look at the agenda.
- ⓘ This lesson strongly emphasizes vocabulary. Consider reminding students of their work with L.9-10.4.a and b, and if necessary, reviewing the 9.2 Common Core Learning Standards Tool, so that students may re-familiarize themselves with the expectations of these standards.

Activity 2: Homework Accountability

10%

Instruct students to do a Turn-and-Talk in pairs about their response to Lesson 13's homework prompt: Choose a speech or event from the drama that is "ominous." Explain your selection with supporting evidence from the text.

- ▶ Students do a Turn-and-Talk in pairs.
- ☞ Student responses may include:
 - The prophecy of Teiresias is ominous because it predicts terrible events that might happen.
 - Jocasta's story is ominous because it makes Oedipus scared and makes him think something bad could be happening "I may have just set myself under a dreadful curse without my knowledge!"

- Apollo's message that Creon delivers is ominous because it predicts the downfall of Thebes if Oedipus can't solve this crime.

Instruct students to talk in pairs about how they can apply their focus standard to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

5%

Introduce the Quick Write assessment (How do the details the Messenger reveals develop a central idea of the text?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Have students listen to a masterful reading of lines 1126–1214 (from “[Enter OEDIPUS from the palace]” through “was not your father, no more than I am”). Instruct students to read along in their text. Provide the following question to focus student reading:

What important information does the Messenger give Oedipus?

💬 Student responses should include:

- Polybus, Oedipus's father in Corinth is “no longer is alive. He's dead” (lines 1134–1135).
- Oedipus “and Polybus were not related” (line 1208).

Instruct students to annotate the text for key details provided by the Messenger. Remind students to use the codes SC to indicate evidence of structural choices and CI to indicate the development of a central idea. Remind students that as they annotate they are identifying textual evidence that may be used in the lesson assessment as well as the End-of-Unit Assessment, which address the development of central ideas in the text through specific details. This focused annotation supports students' engagement with W.9-10.9.a, as they draw evidence from the text to use in their writing.

Activity 4: Lines 1126–1214 Reading and Discussion**60%**

Instruct students to form groups of three to read aloud lines 1126–1143 (from “[Enter OEDIPUS from the palace]” through “Yes, and from old age”). Then direct students to discuss the following questions in their groups before sharing out with the class.

- ▶ Students read aloud, each taking a role (Jocasta, Oedipus, or Messenger). Then students discuss the following questions in their groups.

How does Jocasta define *prophecies* (line 1130)? What words in the text help you to identify her definition?

- 💬 Students should point to the repeated presence of “these” (lines 1130 and 1131) to indicate that Jocasta is defining prophecies as “solemn proclamations from the gods” (line 1131).

Consider the details of the prophecy that the gods have given Oedipus. What might the adjective *solemn* (line 1131) mean in light of these details?

- 💬 Students should recall the dreadful details of the prophecy (Oedipus will marry his mother and kill his father) to determine that the adjective *solemn* (line 1131) means “something very serious or sad.”

How can your understanding of *solemn* and the phrase *from the gods* help you to make meaning of *proclamations* in this context (line 1131)?

- 💬 Students should identify that *proclamations* (line 1131) are official announcements made by a person in power.
- ① If students struggle to identify that proclamations are passed down from someone in power, remind them of the position of the gods in comparison to Jocasta and Oedipus.

What does Jocasta believe these “solemn proclamations from the gods amount to” (line 1131)?

- 💬 Student responses should indicate an understanding that Jocasta believes the prophecy “amounts to” nothing, that this news that Polybus is dead (“you must hear this man”) means the prophecy is untrue (lines 1129–1131).
- ① If students struggle to infer Jocasta’s opinion of prophecy from this passage, direct them to reread her statement from the previous day’s lesson: “Oh, you oracles of the gods, so much for you” (line 1122).

Instruct student groups to read aloud lines 1144–1160 (from “Alas! Indeed, lady, why should any man” through “I am afraid of that. And surely I should be?”). Then direct students to discuss the following questions in their groups before sharing out with the class.

What familiar words in the word *foretold* (line 1147) can help you to determine its meaning in this context?

- Students should identify the familiar word stem *fore* (from *before*) and *told* to determine that *foretold* means “to tell of something before it happens.”

① If students struggle to identify the stem *fore* offer them the familiar word *before* as support.

How does the news the Messenger brings “now” compare to what was “foretold” by the prophets (lines 1147–1150)?

- The prophets said that Oedipus would kill his father: “For they foretold that I was going to murder my own father” (lines 1147–1148), but the Messenger is telling them that Oedipus’s father is dead and Oedipus had nothing to do with it: “now he’s dead and lies beneath the earth, and I am here” (lines 1149–1150).

What does Oedipus believe “these solemn proclamations from the gods amount to” (lines 1131–1132)?

- Students should call upon their understanding of the ways in which current events have proved the prophecy false as well as Oedipus’s statement “as for those prophetic oracles, they’re worthless” (lines 1153–1154) along with his question “why should any man pay due reverence to Apollo’s shrine” (lines 1144–1145) to indicate that Oedipus also no longer believes in the truthfulness or usefulness of prophecy.

Instruct student groups to read aloud lines 1161–1168 (from “Why should a man whose life seems ruled by chance” through “who ignores all this bears life more easily”). Then direct students to discuss the following questions in their groups before sharing out with the class:

To what “fear” is Jocasta responding (line 1162)?

- Students should identify Oedipus’s statement “But my mother’s bed—I am afraid of that” (lines 1159–1160) as well as Jocasta’s statement “do not worry you will wed your mother” (line 1165) to determine that Jocasta is responding to Oedipus’s fear about the second half of the prophecy (that he will marry his mother) coming true.

What words and phrases in Jocasta’s speech can help you to make meaning of *haphazardly* in this context (line 1164)?

- Students should identify the phrases “life seems ruled by chance,” “no certain vision,” “someone who ignores all this” to determine that *haphazardly* means something with no plan, order or direction.

Why does Jocasta think a life lived *haphazardly* is best for Oedipus?

- Jocasta thinks a life lived in the present with no worry for the future is best (“a man who never looks ahead”) for Oedipus because he has been living in fear of the future the prophecies predict. She counsels Oedipus not to worry about what the gods are planning for him, to be “a man with no certain vision of his future,” because a life like this is easier to bear (line 1168).
-

Instruct student groups to read aloud lines 1169–1202 (from “Everything you say would be commendable,” through the “if that’s the reason you’re a fugitive and won’t go home”). Then direct students to discuss the following questions in their groups before sharing out with the class:

What reason does Oedipus give for leaving Corinth? According to Oedipus, how have “things turned out” (line 1186)?

- Oedipus “left [his] home in Corinth” because of the prophecy that he would “marry [his] own mother and shed [his] father’s blood” (lines 1183–1184). Oedipus thinks that “things [have] turned out well” (line 1186), and everything is going to be okay.

How does the Messenger respond to Oedipus’s relief?

- The Messenger responds to Oedipus’s relief with the disturbing statement “it is so clear you have no idea what you are doing” (lines 1198–1199). The Messenger’s statement casts doubt on Oedipus’s reasons for leaving his homeland and staying away from his parents.

What effect is created by Oedipus’s interruption?

- Student responses should indicate an understanding that Oedipus’s interruption re-establishes the tension that seemed to have been resolved by the Messenger’s news of Polybus’s death.
-

Instruct student groups to continue to read aloud lines 1202–1211 (from “I feared Apollo’s prophecy” through “no more, no less”). Then direct students to discuss the following questions in their groups before sharing out with the class:

- ▶ Students read aloud. Then students discuss the following questions in their groups.

What familiar words in *groundless* can help you to determine the Messenger’s opinion of Oedipus’s “fears” (line 1206)?

- 💬 Students should identify the familiar words *ground* and *less* to help them come to the understanding that the Messenger is saying that Oedipus’s fears have nothing to stand on, there is nothing supporting them.

① If students struggle to make this connection, define the suffix *less* as “without.”

What key detail has the Messenger revealed to Oedipus?

- 💬 The Messenger tells Oedipus that “you and Polybus were not related” (line 1208). Polybus is not Oedipus’s father.

Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How do the details the Messenger reveals develop a central idea of the text?

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently answer the prompt using evidence from the text.
- 💬 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to respond in writing to the following prompt: Use the vocabulary words from this lesson (*foretold*, *haphazardly*, *solemn*, and *proclamations*) to create an objective summary of the passage from this lesson.

- ▶ Students follow along.

Homework

Use the vocabulary words from this lesson (*foretold*, *haphazardly*, *solemn*, and *proclamations*) to create an objective summary of the passage from this lesson.

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

9.2.2

Lesson 15

Introduction

In this lesson, students will read *Oedipus the King* lines 1215–1305 (from “Then why did he call me his son?” through “from seeking out the facts of my own birth”) in which the Messenger from Corinth reveals the truth of Oedipus’ birth and parentage.

Students will continue to collect evidence on how the steady revelation of key details in the text shapes their understanding of the central idea of the role of fate in Oedipus’s guilt. Students will track the details of Oedipus’s birth revealed in this passage on the Details of Oedipus’s Birth Evidence Collection Tool. Students will complete this lesson with a Quick Write responding to the following prompt: How does Oedipus’s choice to “let it break” develop a central idea of the text?

For homework, students will respond in writing to the final question on their Evidence Collection Tool.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play

	by Shakespeare]”).
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Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt, based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How does Oedipus’s choice to “let it break” develop a central idea in the text?
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> Oedipus is choosing to move forward in “seeking out the facts of [his] own birth” (line 1305) even if it results in a “disastrous storm” (line 1290) like the Chorus Leader fears. This decision suggests that if things go badly like Jocasta and the Chorus Leader think they will then Oedipus is the one who pushed to make these things happen. Oedipus is continuing to search for the truth, despite the warnings of the Chorus Leader and Jocasta.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> Cithaeron (n.) – a mountain range in southeast Greece fortune (n.) – fate peasant (n.) – a member of a class of persons who are farm laborers of low social rank indications (n.) – things that serve to point out as a sign or token lineage (n.) – the line of descendants of a particular person base born (adj.) – humble parentage
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> critical (adj.) – urgent or important; must happen immediately

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.5, W.9-10.9.a Text: <i>Oedipus the King</i>, lines 1215–1305 	
Learning Sequence: <ol style="list-style-type: none"> Introduction to Lesson Agenda Homework Accountability Masterful Reading Lines 1215–1305 Reading and Evidence Collection Tool Quick Write Closing 	<ol style="list-style-type: none"> 5% 15% 5% 55% 15% 5%

Materials

- Copies of Details of Oedipus's Birth Evidence Collection Tool for each student
- Student copies of the Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.2. In this lesson students collect evidence on how the steady revelation of key details in the text shapes their understanding of Oedipus's guilt or innocence in the crime of Laius's murder. Students will record their thinking on an Evidence Collection Tool.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Ask students to exchange their objective summary with a classmate and compare the details each student included. Lead a brief class discussion of important details in the summaries.

- ▶ Students exchange their objective summaries with a classmate and read them, noting the details their classmate chose versus the details they themselves included.

Instruct students to talk in pairs about how they can apply their focus standard to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

5%

Introduce the Quick Write assessment (How does Oedipus's choice to "let it break" develop a central idea in the text?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Have students listen to a masterful reading of lines 1215–1305 (from "Then why did he call me his son?" through "from seeking out the facts of my own birth"). Instruct students to read along in their text. Provide the following question to focus student reading:

What important information does the Messenger give Oedipus?

🗨 Student responses may include:

- “I was the one who saved you”
- “I found you in Cithaeron’s forest valleys”
- “Your ankles had been pierced and tied together”
- “Another shepherd gave you to me”
- The Messenger “got [Oedipus] from...one of Laius’s servants”

Activity 4: Lines 1215–1305 Reading and Evidence Collection Tool

55%

Instruct students to write CI in the margin throughout their reading in this lesson to indicate where they see a central idea continuing to develop. Remind students that as they annotate for central idea, they are beginning to identify textual evidence that may be used in the lesson assessment as well as the End-of-Unit Assessment, which address the development of central ideas in the text. This focused annotation supports students’ engagement with W.9-10.9.a, as they draw evidence from the text to use in their writing.

Instruct students to read aloud in pairs lines 1215–1259 (from “Then why did he call me his son?” through “Jocasta could tell more than anyone”). Then direct pairs to discuss the following questions before sharing out with the class.

- ▶ Students read aloud in pairs, each taking a role. Then pairs discuss the following questions:

How does the Messenger describe Oedipus? How does this develop your understanding of the relationship between Polybus and Oedipus?

- 🗨 The Messenger describes Oedipus as a “gift” that he “gave” to Polybus. This further develops the understanding that Oedipus is not Polybus’s real son; he was adopted.

What evidence on Oedipus’s body supports the Messenger’s story?

- 🗨 The “scar” that Oedipus has had “since [he] was a child” supports the Messenger’s story that he found the baby Oedipus with his “ankles...pierced and tied together” (line 1232).

What is the relationship between Laius’s shepherd, the Messenger, and Polybus?

- 🗨 “One of Laius’ servants” (line 1246), the shepherd, “gave” (line 1243) the baby Oedipus to the Messenger, who in turn “gave” (line 1217) the baby Oedipus to Polybus as a “gift” (line 1216).

Distribute the Details of Oedipus's Birth Evidence Collection Tool and read aloud the instructions: *Track the details the Messenger reveals about Oedipus's birth, then consider Jocasta's account of the birth of her son in the fourth column of the tool. Draw connections between these details, then respond briefly in writing to the prompt below.*

Instruct students to fill out the details of Oedipus's birth that have just been revealed by the Messenger.

- ① Students were introduced to a similar tool in 9.2.1 and in preparation for their Mid-Unit Assessment in 9.2.2 Lesson 11. This tool is a slightly modified version, so if students need additional support, it may be helpful to model filling in a row as a class (see the model Detail of Oedipus's Birth Evidence Collection Tool).

Instruct student pairs to reread lines 1252–1256 (from “[turning to the Chorus] Do any of you here now know the man,” through “to find out what this means”) and discuss the following questions.

What effect is created by Oedipus's assertion “It's critical, time at last to find out what this means” (lines 1255–1256)?

- 💬 The effect is that all of the tension that has been building up to this point is coming to a climax: Oedipus is about to get the answers he's been looking for.

- ① **Differentiation Consideration:** If students struggle to answer this question, ask:

How does Oedipus's demand “answer me” help you to make meaning of the word critical in this context (line 1255)?

- 💬 Students' responses should indicate an understanding that the urgent demand of “answer me” can help them to make meaning of critical as “something important that needs to happen immediately.”

Have students listen to a masterful reading of lines 1260–1288 (from Oedipus's “Lady, do you know the man we sent for—” through Jocasta's “And now I'll never speak again”).

- ▶ Students follow along in their text as they listen to the masterful reading.

Instruct student pairs to reread lines 1260–1288 (from “Lady, do you know the man we sent for—” through “[JOCASTA runs into the palace]”) and annotate for Jocasta's verbal and physical reactions to the details of Oedipus's birth.

- 💬 Student annotations should include:

- “Forget all that”
- “In the name of the gods, no!”
- “If you have some concern for your own life, then stop!”
- “Do not keep investigating this”
- “I will suffer”
- “Oh, you unhappy man! May you never find out who you really are!”
- “[JOCASTA runs into the palace]”

What effect do Jocasta’s reactions create? How does this complicate the effect created by Oedipus’s response to the Messenger’s story?

- ▶ Student responses should indicate an understanding that Jocasta’s reactions create an effect of foreboding—she’s trying to get Oedipus to stop looking for this information. As Jocasta’s warnings repeat and get more and more strongly worded it seems as though the facts Oedipus is looking for will only bring pain and sadness.

Instruct student pairs to reread lines 1289–1305 (from “Why has the queen rushed off, Oedipus” through “from seeking out the facts of my own birth”).

- ▶ Students read aloud in pairs, each taking a role. Then pairs discuss the following questions:

What image does the Chorus Leader construct to describe his fears? How does this image build the effect created by Jocasta’s pleas?

- ☞ The Chorus Leader describes a terrible “storm” that is about to “break.” This builds the effect of foreboding and fear that was created by Jocasta’s requests and response to the information brought by the Messenger.

Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does Oedipus’s choice to “let it break” develop a central idea in the text?

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently answer the prompt using evidence from the text.

- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, students will call upon the details and connections they established in class in order to respond in writing to the final question on their Details of Oedipus's Birth Evidence Collection Tool: Why might Jocasta exclaim, "Oh, you unhappy man! May you never find out who you really are!" (lines 1282–1283) when the details of Oedipus's birth are revealed?

- ▶ Students follow along.

Homework

Review your Details of Oedipus's Birth Evidence Collection Tool, and write a response to the final question on the tool: Why might Jocasta exclaim "Oh, you unhappy man! May you never find out who you really are!" (lines 1282–1283) when the details of Oedipus's birth are revealed?

Details of Oedipus's Birth Evidence Collection Tool

Name:		Class:		Date:	
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Instructions: Track the details the Messenger reveals about Oedipus's birth, then consider Jocasta's account of the birth of her son in the fourth column of the tool. Draw connections between these details, then respond briefly in writing to the prompt below.

Detail	Detail	Detail	Detail
<p>OEDIPUS: Then why did he call me his son?</p> <p>MESSENGER: ...he received you many years ago as a gift. I gave you to him.... I found you in Cithaeron's forest valleys (lines 1215–1222).</p>			
Paraphrase	Paraphrase	Paraphrase	Paraphrase

Connection

Why might Jocasta exclaim “Oh, you unhappy man! May you never find out who you really are!” (lines 1282–1283) when the details of Oedipus’s birth are revealed?

Model Details of Oedipus's Birth Evidence Collection Tool

Name:		Class:		Date:	
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Instructions: Track the details the Messenger reveals about Oedipus's birth, then consider Jocasta's account of the birth of her son in the fourth column of the tool. Draw connections between these details, then respond briefly in writing to the prompt below.

Detail	Detail	Detail	Detail
<p>OEDIPUS: Then why did he call me his son?</p> <p>MESSENGER: ...he received you many years ago as a gift. I gave you to him. I found you in Cithaeron's forest valleys (lines 1215–1222).</p>	<p>MESSENGER: Your ankles had been pierced and tied together (line 1232).</p>	<p>OEDIPUS: It wasn't you who stumbled on me?</p> <p>MESSENGER: No, it wasn't me. Another shepherd gave you to me. Well, I think he was one of Laius's servants—he was one of the king's shepherds (lines 1241–1249).</p>	<p>JOCASTA: Besides, before our child was three days old, Laius fused his ankles tight together and ordered other men to throw him out on a mountain rock where no one ever goes (lines 862–865).</p>
Paraphrase	Paraphrase	Paraphrase	Paraphrase
<p>Polybus is not Oedipus's true father; he was adopted by Polybus after being found in the forest.</p>	<p>As a baby Oedipus's ankles were tied together.</p>	<p>One of Laius's shepherds was the man who saved baby Oedipus in the forest.</p>	<p>After Jocasta and Laius's son was born Laius tied the baby's ankles together and had him left out on a deserted mountain top.</p>

Connection

Both baby Oedipus and the baby born to Jocasta and Laius had their ankles tied together and were left in the wilderness.

Why might Jocasta exclaim “Oh, you unhappy man! May you never find out who you really are!” (lines 1282–1283) when the details of Oedipus’s birth are revealed?

Given the fact that both babies were left in very similar circumstances (abandoned in the wild, ankles tied together) Jocasta may believe Oedipus is her own son and that the terrible prophecy that she will marry her own son has come true.

9.2.2

Lesson 16

Introduction

In this lesson, students will read *Oedipus the King* lines 1330–1422 (from “You elders, although I’ve never seen the man” through “[*OEDIPUS moves into the palace*]”), in which Oedipus’s true identity is revealed. Students will work through scaffolded questions that prompt an exploration of how key details in the text develop the complex relationship between Oedipus’s choices and the role of fate in the crime of Laius’s murder.

The learning in this lesson will be captured through the Prophecy Evidence Collection Tool. Students will explore the connections between the prophecy and Oedipus’s actions, gathering and analyzing evidence for the relationship Oedipus develops between his own personal responsibility and the role of fate in his guilt.

For homework, students will revisit the claim they developed for their Mid-Unit Assessment, and revise and expand this claim based on connections developed through analysis of new information and key details. Students will practice revising written work and have the opportunity to reflect on the claims developed in the Mid-Unit Assessment through the lens of the revelation of Oedipus’s past.

Standards

Assessed Standard	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard	
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and

	<p>research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>
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Assessment

Assessment(s)
<p>The learning in this lesson will be captured through the Prophecy Evidence Collection Tool. Students will explore the connections between the prophecy and Oedipus’s actions, gathering and analyzing evidence for the relationship Oedipus develops between his own personal responsibility and the role of fate in his guilt.</p> <ul style="list-style-type: none"> Prophecy Evidence Collection Tool: What relationship does Sophocles establish between prophecy and Oedipus’s actions?
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> See the model Prophecy Evidence Collection Tool.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> flocks (n.) – a number of animals of one kind, especially sheep, goats, or birds foster (adj.) – adopted citizens (n.) – inhabitant of a city or town elders (n.) – people of older age or greater rank neighboring (adj.) – nearby
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.2, W.9-10.5, W.9-10.9.a Text: <i>Oedipus the King</i>, lines 1330–1422 Learning Sequence: <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Lines 1330–1422 Reading and Discussion 5. Prophecy Evidence Collection Tool Activity 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 5% 4. 50% 5. 25% 6. 5%

Materials

- Student copies of the 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1)
- Copies of the Prophecy Evidence Collection Tool for each student
- “Clean” copies of student responses to the Mid-Unit Assessment

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and the assessed standard for this lesson: RL.9-10.2. Students will read the final revelation of Oedipus's identity and consider his role in the unfolding of this information. Students will record their thinking on an Evidence Collection Tool.

- ▶ Students look at the agenda.

Tell students they will also begin working with a new standard in their homework for this lesson: W.9-10.5. Instruct students to take out their copies of the Unit 9.2 Common Core Learning Standards Tool. Explain that students will continue to work on mastering the skills described in the Common Core State Standards throughout this module and the rest of the year.

- ▶ Students listen and examine their Unit 9.2 Common Core Learning Standards Tool.

Ask students to individually reread standard W.9-10.5 on the Unit 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

- ▶ Students reread standard W.9-10.5 and assess their familiarity with and mastery of this standard.

Ask students to use the ideas in W.9-10.5 to answer the following question:

How can you strengthen and develop your writing?

- 💬 Planning, revising, editing, rewriting, or trying a new approach can strengthen and develop writing
- ① Inform students that for homework, they will revisit the claim they developed for their Mid-Unit Assessment, and revise and expand the claim they made, in order to strengthen their writing.

Activity 2: Homework Accountability

10%

Ask student pairs to discuss their answers to the final question from the Details of Oedipus's Birth Evidence Collection Tool: Why might Jocasta exclaim "Oh, you unhappy man! May you never find out who you really are!" (lines 1282–1283) when the details of Oedipus's birth are revealed?

- ▶ Student pairs discuss and share their responses to the final question from the Details of Oedipus's Birth Evidence Collection Tool from Lesson 15.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of lines 1330–1422 (from “You, elders, although I’ve never seen the man” through “[*OEDIPUS moves into the palace*]”).

- ▶ Students follow along, reading silently.

Activity 4: Lines 1330–1422 Reading and Discussion

50%

Instruct students to read in groups of three lines 1330–1372 (from “You elders, although I’ve never seen the man” through “Can’t you keep quiet about it!”). Then direct groups to discuss the following questions before sharing out with the class:

- ▶ Students read in groups of three, each taking a role. Then groups discuss the questions that follow.

How does the Servant respond when Oedipus asks if he remembers the Messenger? How does the Messenger describe the Servant’s memory?

- 💬 The Servant says, “Right now I can’t say I remember him” (line 1355). The Messenger says the Servant’s memory is “failing” (line 1357).

What reason does the Servant give for his “failing memory” (line 1357)?

- 💬 The Servant says, “it was long ago,” suggesting that his memory is failing due to old age and the many years that have passed since this event (line 1366).

How does the Servant respond when the Messenger reveals Oedipus’s true identity? Consider both what he says and how he says it. What might this suggest about the reasons behind the Servant’s “failing memory”? (line 1357)

- 💬 Students should identify the Servant’s exclamation “Damn you! Can’t you keep quiet about it!” as evidence that the Servant responds to the Messenger’s revelation by yelling at him to stop revealing these details. Students should identify the presence of the two exclamation points that emphasize the emotion of the Servant’s response. Students may suggest that the Servant is only saying that he cannot remember so that he doesn’t have to talk about the events of the past.

Instruct students to read aloud in groups lines 1372–1401 (from “Hold on, old man” through “But nonetheless I have to know this”). Then direct groups to discuss the following questions before sharing out with the class:

How does the Servant respond to Oedipus’s questions? How does the punctuation in this passage help you to determine the tone of the Servant’s response?

- ☞ Student responses may include: The Servant begs Oedipus to stop asking him questions:
 - “By all the gods, don’t torture an old man!” (line 1381)
 - “It’s too much for me!” (line 1383)
 - “In the name of the gods, my lord, don’t ask! Please, no more questions!” (lines 1395–1396).
 - Students should identify the repeated presence of exclamation points as well as an ellipsis: “Alas, what I’m about to say to you now . . . it’s horrible.” (lines 1399–1400) as an indication that Oedipus’s questions are making the Servant upset.

Why might the Servant respond in this way when asked to reveal the details of Oedipus’s birth?

- ☞ The Servant responds by exclaiming, “Please no more questions!” because he does not want to tell Oedipus the things Oedipus wants to know. The Servant describes this information as “horrible” (line 1400).

How does Oedipus respond to the Servant’s pleas? What choice is he making?

- ☞ Despite the Servant’s warning, Oedipus demands that the Servant tell him everything he knows: “nonetheless I have to know this.” Oedipus even threatens to kill the Servant if he doesn’t reveal the truth of Oedipus’s past: “If I have to ask again, then you will die” (lines 1396–1397). Oedipus is choosing to learn about his past even if it is “horrible” rather than continue to live without knowing.

Instruct students to continue to read aloud in groups lines 1402–1422 (from “If you must know, they said the child was his” through “by murder where I should not kill”). Then direct groups to discuss the following questions before sharing out with the class.

What relationship is the Servant implying between Oedipus and Jocasta when he informs Oedipus, “your wife... is the one who could best tell you what was going on”? (lines 1403–1404)

- ☞ The Servant is implying that Jocasta is the mother of the baby that he was given to kill. If Oedipus is that baby, then Jocasta is Oedipus’s mother.

Differentiation Consideration: If students struggle to make this connection, ask: Who are the parents of the child the Servant is describing? Who might this child be?

💡 Jocasta and Laius are the parents of the boy, and the baby is Oedipus.

According to the Servant, what motivated Jocasta's actions? What was the motive behind the Servant's own actions?

- 💡 The Servant says Jocasta gave him the boy to kill because she feared the future that Apollo predicted: "She was afraid of dreadful prophecies" (line 1408).
- 💡 The Servant says that he was motivated by pity ("I pitied the boy") when he gave the child to the Messenger from Corinth (line 1412).

What is the "greatest grief" the Servant is referring to? (line 1415)

- 💡 Student responses should recall the prophecy that Oedipus would end up killing his father and marrying his mother. The fact that this has come true is the "greatest grief."

How would your understanding of the Servant's meaning change if *for* was replaced with *from* in the phrase "he rescued him only to save him for the greatest grief of all"? (lines 1414–1415)

- 💡 If *for* was replaced with *from* then the Servant would have been saying that the Messenger's actions saved Oedipus from having to suffer the "greatest grief." The word *for*, however, suggests that the Messenger saved Oedipus's life only for Oedipus to suffer more later on in life.

What words repeat in Oedipus's final speech? What might this repetition suggest about how Oedipus understands the role he plays in his own "awful fate"? (line 1417)

- 💡 Student responses should identify that the word *cursed* is repeated three times ("cursed by birth, cursed by my own family, and cursed by murder"). The repetition of *cursed* suggests that Oedipus believes his "awful fate" is the result of bad luck; there was nothing he could have done to change what happened.

Instruct students to revisit their responses to the previous two questions and annotate the text to indicate the continued development of a central idea (CI). Remind students that as they annotate for central idea, they are identifying textual evidence that may be used in the lesson assessment as well as the End-of-Unit Assessment, which address the development of central ideas in the text. This focused annotation supports students' engagement with W.9-10.9.a, as they draw evidence from the text to use in their writing.

Activity 5: Prophecy Evidence Collection Tool Activity

25%

Distribute copies of the Prophecy Evidence Collection Tool as well as “clean,” unmarked copies of students’ Mid-Unit Assessments. Read the directions on the tool aloud: *Paraphrase the three prophecies provided on your tool in the prophecy column. Then collect evidence to complete the Reaction and Consequences columns of the tool. For homework, return to the claim you developed for your Mid-Unit Assessment and revise and expand your response in light of the key details that have emerged.*

Pause to allow students to ask clarifying questions. Instruct students to work on the tool in pairs.

- ▶ Students complete the Prophecy Evidence Collection Tool, paraphrasing the three prophecies on the tool and collecting evidence to complete the Reaction and Consequences columns of the tool.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework students will revisit the claim they developed for their Mid-Unit Assessment, and revise and expand the claim they made, using the work they completed on the Prophecy Evidence Collection Tool.

- ▶ Students follow along.

Homework

Revise and expand the Mid-Unit Assessment using evidence from the Prophecy Evidence Collection Tool.

Prophecy Evidence Collection Tool

Name:		Class:		Date:	
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Instructions: Paraphrase the three prophecies provided on your tool in the prophecy column. Then collect evidence to complete the Reaction and Consequences columns of the tool. For homework, return to the claim you developed for your Mid-Unit Assessment and revise and expand your response in light of the key details that have emerged.

What relationship does Sophocles establish between prophecy and Oedipus's actions?

Apollo's Prophecy to Laius and Jocasta	Apollo's Prophecy to Oedipus	Teiresias's Prophecy to Oedipus
JOCASTA: It said Laius was fated to be killed by a child conceived by him and me (lines 857–858).	OEDIPUS: And so I went in secret off to Delphi...Apollo uttered monstrous things, strange terrors and horrific miseries—it was my fate to defile my mother's bed...to murder the father who engendered me (lines 945–954).	TEIRESIAS: For the accursed polluter of this land is you (line 421)...I say that you yourself are the very man you're looking for (lines 433–434) ...And he will turn out to be the brother of the children in his house—their father, too, both as once, and the husband and the son of the very woman who gave birth to them. He sowed the same womb as his father and murdered him (lines 554–559).

Character	Prophecy	Reaction	Consequences
	APOLLO: A son born to Laius and Jocasta will kill Laius.		<p>The Servant gives the child to the Messenger.</p> <p>The Messenger gives the child to Polybus, King of Corinth. The King of Corinth raises Oedipus as his own</p>

Character	Prophecy	Reaction	Consequences
			son.
Oedipus	APOLLO:		Killed unknown man (who is Laius) on the road.
	TEIRESIAS: Oedipus is the killer.	Oedipus tries to prove his innocence by solving the mystery of the crime of Laius's murder.	

Connections

Claim
Original Claim:
Revised Claim:

Model Prophecy Evidence Collection Tool

Name:		Class:		Date:	
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Instructions: Paraphrase the three prophecies provided on your tool in the prophecy column. Then collect evidence to complete the reactions and consequences columns of the tool. For homework, return to the claim you developed for your Mid-Unit Assessment and revise and expand your response in light of the key details that have emerged.

What relationship does Sophocles establish between prophecy and Oedipus's actions?

Apollo's Prophecy to Laius and Jocasta	Apollo's Prophecy to Oedipus	Teiresias's Prophecy to Oedipus
JOCASTA: It said Laius was fated to be killed by a child conceived by him and me (lines 857–858).	OEDIPUS: And so I went in secret off to Delphi ...Apollo uttered monstrous things, strange terrors and horrific miseries—it was my fate to defile my mother's bed...to murder the father who engendered me (lines 945–954).	TEIRESIAS: For the accursed polluter of this land is you line 421) ...I say that you yourself are the very man you're looking for (lines 433–434) ...And he will turn out to be the brother of the children in his house—their father, too, both as once, and the husband and the son of the very woman who gave birth to them. He sowed the same womb as his father and murdered him (lines 554–559).

Character	Prophecy	Reaction	Consequences
Laius and Jocasta	A son born to Laius and Jocasta will kill Laius.	Give their son to the shepherd to leave him out to die in the wilderness.	The Servant gives the child to the Messenger. The Messenger gives the child to Polybus, King of Corinth. The King of Corinth raises Oedipus as his own son.

Character	Prophecy	Reaction	Consequences
Oedipus	APOLLO: Oedipus will kill his father and sleep with his mother.	Runs away from Corinth and Polybus so he will not kill him.	Killed unknown man (who is Laius) on the road.
	TEIRESIAS: Oedipus is the killer.	Oedipus tries to prove his innocence by solving the mystery of the crime of Laius's murder.	Oedipus reveals through his search the terrible truth of his situation.

Connections

Student connections may include:

- All of these prophecies are actually the same prophecy: that Oedipus will kill his father and marry his mother.
- Jocasta and Laius try to avoid the prophecy by killing their son. Laius gives her son to the Servant to kill him. Instead, the Servant gives him to the Messenger, who then gives him to the King of Corinth.
- Because Oedipus has been adopted by the King of Corinth, he does not know the truth about his own parents. So Oedipus tries to avoid the prophecy given to him by Apollo by running away from Corinth so he will not kill Polybus (the man he thinks is his father). On the road he kills an unknown man who turns out to be Laius, his real father. Then he marries Jocasta, Laius's wife, who is actually his mother. The prophecies delivered by Apollo and Teiresias (which are one and the same) have come true.

Claim

Original Claim: Oedipus attempted to escape Apollo's prophecy, but in doing so he accidentally fulfilled Teiresias's prophecy that he would kill Laius.

Revised Claim: All of the actions taken by characters in the play to avoid the prophecy eventually result in the fulfillment of the prophecy.

9.2.2

Lesson 17

Introduction

In this lesson students will explore *Oedipus the King* lines 1423–1431 (from “O generations of mortal men” through “how no mortal man is ever blessed”) and lines 1462–1547 (from “[SECOND MESSENGER enters from the palace]” through “would have to pity”). *Note that the Chorus’s part is excerpted for time and includes only the first stanza.*

In these passages, a Second Messenger tells the story of Jocasta’s suicide and Oedipus’s blinding. In a Quick Write at the end of the lesson, students will discuss how Oedipus’s final act of self-mutilation relates to the development of the central idea of the role of fate in Oedipus’s guilt. Students will use the Horrific Sight Tool to collect evidence and key details in this passage and consider how they connect to develop the central idea.

For homework, students will reread the passage from this lesson and use several of the vocabulary words to write an objective summary of this passage. Students will also continue to read their Accountable Independent Reading texts.

Standards

Assessed Standard	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research.

	a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How does Oedipus’s reaction to Jocasta’s suicide shape a central idea in this passage?
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> Students’ responses should build upon the observations they made on their Horrific Sight Tool in order to explore how Oedipus’s decision to stab out his own eyes illuminates the connection that he makes between his investigation into the details of his own birth and Jocasta’s horrible death. Oedipus says that he “wished to know” things his eyes “did not see,” and that they have seen things that he wished they hadn’t. When he stabs his eyes out it suggests that he no longer feels a need to see or know anything because this seeing and knowing has only resulted in the death of Jocasta.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> frantic (adj.) – desperate or wild with fear clenched (v.) – grasped firmly; held tightly

- corpse (n.) – a dead body
- conceive (v.) – to become pregnant
- immortal (adj.) – inhuman
- bolts (n.) – strong fastening rods
- sockets (n.) – hollow parts or pieces for holding or receiving something
- noose (n.) – a rope in a loop, usually associated with hanging a person
- brooches (n.) – pieces of jewelry that are held on clothing by a pin
- atrocious (adj.) – very evil or very bad
- hail (n.) – precipitation in the form of irregularly sized balls
- Cadmeians (n.) – citizens of Thebes
- cast (v.) – to throw

Vocabulary to teach (may include direct word work and/or questions)

- wretched (adj.) – very unfortunate or unhappy

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> • Standards: RL.9-10.2, RL.9-10.5, W.9-10.9.a, L.9-10.4.a • Text: <i>Oedipus the King</i>, lines 1423–1431 and 1462–1547 	
Learning Sequence <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Lines 1423–1431 and 1462–1547 Reading and Horrific Sight Tool 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 10% 4. 55% 5. 15% 6. 5%

Materials

- Copies of the Horrific Sight Tool for each student
- Student copies of the Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and sharing the assessed standard for this lesson: RL.9-10.2. Students will explore how Sophocles's structural choices develop a central idea, as they read the Second Messenger's account of Jocasta and Oedipus's reactions to the news that Oedipus has in fact fulfilled the horrible prophecies about him.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Ask students to discuss in pairs how they revised and expanded their Mid-Unit Assessments using the Prophecy Evidence Collection Tool from Lesson 16.

- ▶ Student pairs discuss and share out about how they revised and expanded their Mid-Unit Assessments.

Activity 3: Masterful Reading

10%

Introduce the Quick Write assessment: (How does Oedipus's reaction to Jocasta's suicide shape a central idea in this passage?). Explain to students that this is the lesson assessment and the focus for today's reading.

① Display the Quick Write assessment for students to see.

- ▶ Students read the assessment and listen.

Do a masterful reading of lines 1423–1431 (from “O generations of mortal men” through “how no mortal man is ever blessed”) and 1462–1547 (“[SECOND MESSENGER enters from the palace]” through the “would have to pity”).

① Note that the Chorus's part is excerpted for time and includes only the first stanza.

- ▶ Students follow along, reading silently.

Activity 4: Lines 1423–1431 and 1462–1547 Reading and Horrific Sight Tool 55%

Instruct students to form pairs and read aloud lines 1423–1431 (the first stanza in the Chorus's part) and lines 1462–1475 (from “[The Second Messenger enters from the palace]” through “know this—noble Jocasta, our queen, is dead”). Then direct pairs to discuss the following questions before sharing out with the class.

What words and phrases in lines 1423–1431 help you to make meaning of the Chorus's description of Oedipus as *wretched*?

- 💬 Students should identify the word *poor*, as well as call upon the Chorus's reference to Laius, “O child of Laius,” and how this recalls the tragic turn of events to understand that *wretched* means someone who is very unfortunate or unhappy.

① Consider drawing students' attention to their application of standard L.9-10.4.a through the process of determining word meaning through the use of context clues.

Who is the Second Messenger speaking to? What message does he deliver?

- 💬 The Second Messenger is speaking to the “citizens of Thebes” (line 1463). Students may make the connection that these citizens are Sophocles's Chorus. The Second Messenger says that Jocasta is dead: “Jocasta, our queen, is dead” (line 1475).

Instruct student pairs to read aloud lines 1476–1493 (from “That poor unhappy lady!” through “How she died after that I don’t fully know”). Then direct pairs to discuss the following questions before sharing out with the class.

What words and phrases in the Second Messenger’s description indicate Jocasta’s state of mind? Underline them in your text.

- Student annotations to indicate that Jocasta is very upset or hysterical should include some or all of the following:
 - “frantic”
 - “fingers...clenched”
 - “ran through the hall”
 - “slamming doors”
 - “crying out”
 - “moaning”

Where does Jocasta run to? What significance might this place hold for her?

- Jocasta runs to her “marriage bed” (line 1483). Students might suggest that since Jocasta has just learned that she is married to her own son, the marriage bed represents the source of Jocasta’s pain, or the terrible realization that she has just had that her marriage with Laius produced the man who would one day kill Laius. Some students may extend this observation to include the idea that this “marriage bed” represents both Jocasta’s marriage to Oedipus and her marriage to Laius, in which she conceived Oedipus.

① Consider the following question as an extension:

Given what you know about Jocasta’s past and the terrible prophecy, what might it mean for Jocasta to have “given birth twice over” (line 1491)?

- Students may connect this image to the fact that Oedipus has two relationships to Jocasta—her son and her husband. She had a child with her former husband Laius, and that son is now her husband: “husband from a husband” and also gave birth to Oedipus’s children: “children from a child” (line 1492).

How does the Second Messenger describe the children of Oedipus and Jocasta? Where have you seen this description before?

- The Second Messenger describes the children as “cursed” (line 1489). Students may recall their reading from the previous lesson, in which Oedipus described himself as “cursed” three times (lines 1420–1422).

How has the revelation of Oedipus's true identity altered the lives of his family?

- The revelation of Oedipus's identity has made it so that his children are seen as "cursed" by others and has driven his wife/mother crazy with grief.

Instruct student pairs to read aloud lines 1494–1506 (from "With a scream Oedipus came bursting in" through "and burst into the room"). Then direct pairs to discuss the following questions before sharing out with the class.

What does Oedipus do when he discovers Jocasta? Underline in your text.

- Students should identify the following actions from lines 1494–1506:
 - "with a scream"
 - "bursting in"
 - "charge around"
 - "he kept asking us to give him a sword"
 - "as he raved"
 - "a dreadful howl"
 - "leapt at the double doors"
 - "bent the bolts by force out of the sockets"
 - "burst into the room"

What do these actions reveal about his state of mind?

- Oedipus is in a frantic, crazed state of mind; he seems dangerous and violent.

What words and phrases can help you to make meaning of *immortal* in this context (line 1501)?

According to the Second Messenger, what force is behind Oedipus's actions?

- Students should identify the word "power" and the phrase "no human in the room came close to him" to understand that *immortal* means something that is not human. Some students may suggest that immortal means of the gods. The Second Messenger is suggesting that Oedipus's actions are led by a power that is not human.
- ① Consider again drawing students' attention to their application of standard L.9-10.4.a through the process of determining word meaning through the use of context clues.
 - ① If students struggle to make meaning of *immortal* in context, provide the definition as something that is of the gods, having the quality of the gods. This may also be an opportunity to explain to students that the prefix *im* implies "not" or "opposite of" (impractical, impatient, imperfect).

Instruct student pairs to continue to read aloud lines 1506–1512 (from “Then we saw her” through “what happened next was a horrific sight”). Then direct pairs to discuss the following question before sharing out with the class.

What did Oedipus see? How does he respond to this sight?

- 🗨️ Oedipus saw Jocasta “hanging” from a rope; she had killed herself. Oedipus responds by taking Jocasta’s “body out of the noose” and “lying [her] on the ground.”

Distribute the Horrific Sight Tool and read aloud the instructions: *Read the passage in the left column. Then answer the questions in the right column.*

Instruct students to read from “from her clothes he ripped the golden brooches” through “So now and for all future time be dark” (lines 1513–1521).

- ▶ Students complete the Horrific Sight Tool in their groups.
- 🗨️ See the model Horrific Sight Tool.

Instruct student pairs to read aloud lines 1522–1533 (from “With these words he raised his hand and struck” through “which men can name are theirs to keep”). Then direct pairs to discuss the following question before sharing out with the class.

Who is the Second Messenger suggesting is responsible for this “disaster”? Who has paid the price?

- 🗨️ The Second Messenger is suggesting that Jocasta and Oedipus are both responsible because of their actions, “what these two have done,” and that they are both paying the price by being “swallow[ed] up a man and wife together” (lines 1527–1529).

Instruct student pairs to read aloud lines 1534–1547 (from “And has that suffering man found some relief” through “would have to pity”). Then direct pairs to discuss the following question before sharing out with the class.

What does Oedipus want “everyone” to see? According to the Second Messenger, how will the people react to this “horrific sight”?

- 🗨️ Oedipus wanted everyone to see the truth of who he is: “his father’s killer and his mother’s...” According to the Second Messenger, everyone will react with “pity” and “disgust” (lines 1546–1547).

Instruct students to return to the last passage (lines 1522-1533) and annotate the text for evidence of the continued development of a central idea (CI). Remind students that as they annotate for central idea, they are identifying textual evidence that may be used in the lesson assessment as well as the End-of-Unit Assessment, which address the development of central ideas in the text. This focused annotation supports students’ engagement with W.9-10.9.a, as they draw evidence from the text to use in their writing.

Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does Oedipus’s reaction to Jocasta’s suicide shape a central idea in this passage?

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently answer the prompt using evidence from the text.
- 🗨️ See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework students will reread the passages from this lesson (lines 1423–1431 and 1462–1547) and use several of the vocabulary words to write an objective summary of these passages.

Also for homework, instruct students to continue their Accountable Independent Reading through the lens of their focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Reread the passages from this lesson (lines 1423–1431 and 1462–1547) and use several of the vocabulary words to write an objective summary of this passage.

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Horrific Sight Tool

Name:		Class:		Date:	
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Instructions Read the passage in the left column. Then answer the questions in the right column.

<p>“from her clothes he ripped the golden brooches she wore as ornaments, raised them high, and drove them deep into his eyeballs, crying as he did so: ‘You will no longer see all those atrocious things I suffered, the dreadful things I did! No. You have seen those you never should have looked upon, and those I wished to know you did not see. So now and for all future time be dark!’” (lines 1513–1521)</p> <p>brooches (n.) – pieces of jewelry that are held on clothing by a pin</p> <p>atrocious (adj.) – very evil or very bad</p>	<ol style="list-style-type: none"> 1. What does Oedipus do in response to the sight of Jocasta? 2. Who is the “you” that Oedipus is referring to? Who is the “I”? 3. What relationship is Oedipus constructing between “you” and “I”? 4. What relationship is Oedipus constructing between “see[ing]” and “know[ing]”?
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Model Horrific Sight Tool

Name:		Class:		Date:	
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Instructions Read the passage in the left column. Then answer the questions in the right column.

<p>“from her clothes he ripped the golden brooches she wore as ornaments, raised them high, and drove them deep into his eyeballs, crying as he did so: ‘You will no longer see all those atrocious things I suffered, the dreadful things I did! No. You have seen those you never should have looked upon, and those I wished to know you did not see. So now and for all future time be dark!’” (lines 1513–1521)</p> <p>brooches (n.) – pieces of jewelry that are held on clothing by a pin</p> <p>atrocious (adj.) – very evil or very bad</p>	<ol style="list-style-type: none"> What does Oedipus do in response to the sight of Jocasta? Oedipus takes Jocasta’s “golden brooches” and jabs out his eyeballs. Who is the “you” that Oedipus is referring to? Who is the “I”? Students should identify that the “you” Oedipus is referring to are his eyes, and the “I” is himself. What relationship is Oedipus constructing between “you” and “I”? Oedipus is establishing a difference between himself and his eyes. He is speaking to his eyes like they are a different person. His eyes betrayed him by seeing things they should not have seen (“you have seen those you never should have looked upon”) and not seeing things they should have seen (“those I wished to know you did not see”). Now that he has poked them out, Oedipus believes his eyes won’t be able to see the things he did anymore. What relationship is Oedipus constructing between “see[ing]” and “know[ing]”? Oedipus says that things he “wished to know you [his eyes] did not see.” Oedipus is saying that to know something he would need to see it, but since his eyes didn’t see the right things Oedipus does not have the right knowledge.
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9.2.2

Lesson 18

Introduction

In this lesson, students will explore the resolution of the play, reading closely lines 1548–1672 (from “An awful fate for human eyes to witness,” through “for this disease infects no one but me”). Working through a series of scaffolded questions, students will consider Oedipus’s account of his tragic situation and consider how the punishment he deems appropriate for himself develops the central idea of the role of fate in Oedipus’s guilt.

Students will work collaboratively to respond to a series of questions that guide their exploration of the culminating development of central idea, and choices Sophocles makes to end the play. The learning in this lesson will be assessed through their participation in the class and ability to contribute to the discussion around what punishment Oedipus thinks he deserves, and how that might reveal how he understands his responsibility in the crime of Laius’s murder.

For homework, students will complete the Oedipus’s “Sufficient Punishment” Tool and students will review, organize, and expand their notes and annotations in preparation for the End-of-Unit Assessment.

Standards

Assessed Standard	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research.

	a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
L.9-10.4.b	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).

Assessment

Assessment(s)
<ul style="list-style-type: none"> The learning in this lesson will be captured through participation in the class activity

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> appalling (adj.) – causing dismay or horror accursed (adj.) – damned; under a curse despise (v.) – to hate shackle (n.) – a tie or binding perished (v.) – died Hades (n.) – the underworld inhabited by the souls of the dead slaughter (v.) – to kill sacred (adj.) – worthy of religious worship; holy vile (adj.) – very bad or unpleasant dungeon (n.) – a dark, underground prison
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> sprung (v.) – leaped or jumped suddenly thankless (adj.) – without thanks, or not deserving of thanks

- sufficient (adj.) – adequate, enough

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> • Standards: RL.9-10.2, RL.9-10.5, W.9-10.9.a, L.9-10.4.b • Text: <i>Oedipus the King</i>, lines 1548–1672 	
Learning Sequence <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Masterful Reading and Questions 4. Lines 1548–1672 Reading and Discussion 5. Introducing Oedipus’s “Sufficient Punishment” Tool 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 5% 3. 45% 4. 30% 5. 10% 6. 5%

Materials

- Copies of the Oedipus’s “Sufficient Punishment” Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 9.2.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.



Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.2. Through close reading and the Oedipus's "Sufficient Punishment" Tool, students will explore Sophocles's structural choices and the culmination of the development of the central idea in the resolution of the play.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

5%

- ▶ Ask students to hand in their objective summaries. Review them for proper use of the vocabulary words.

Activity 3: Masterful Reading and Questions

45%

Introduce the focus for today's reading: What punishment(s) does Oedipus propose in this passage? Why? What might this reveal about how he understands his responsibility in the crime of Laius's murder?

Have students listen to a masterful reading of lines 1548–1672 (from "An awful fate for human eyes to witness," through "for this disease affects no one but me"). Instruct students to read along in their text. Act III of the Chatterbox Audio begins this selection at 13:25 and concludes at 21:10.

- ▶ Students follow along, annotating for evidence of punishments Oedipus thinks he deserves and who or what he holds responsible for his situation.

① If annotating for both questions is too much for the students, consider having half of the students annotate for evidence of punishment, and half annotate for blame. Then have them pair together at the conclusion of the reading to share out responses with each other, and then check for class understanding.

Students may identify some or all of the following punishments:

Oedipus thinks that he should be:

- blinded: "If I could see, I don't know how my eyes could look at my own father" (lines 1617–1618)
- deafened: "kill my hearing" (line 1637)

- kicked out of Thebes: “hide me somewhere outside the land of Thebes” (line 1667)
- killed: “slaughter me” (line 1668)
- thrown into the sea: “hurl me in the sea” (line 1668)

Student responses should consider why Oedipus believes these punishments are appropriate for him, and what these punishments suggest about how he understands his role in the crime of Laius’s murder.

Oedipus believes he deserves the worst punishments possible: “even if I hanged myself that would not be sufficient punishment” lines 1621–1622). This suggests that he holds himself responsible for the terrible things that he did.

Ask students to summarize what has just happened in the text. Revisit the annotations as a class, and have students add to their annotations based on class discussion.

Activity 4: Lines 1548–1672 and Discussion

30%

Instruct students to form pairs and read aloud the interchange between Oedipus and the Chorus Leader, lines 1558– 1564 (from “Aaaiii, aaaiii” through “a place they hate to look upon”). Then direct pairs to discuss the following questions before sharing out with the class.

- ▶ Students form pairs and read aloud, each taking a role (Oedipus or the Chorus Leader). Then pairs discuss the following questions.

Ask students what the definition of *sprung* is in this context.

Student should identify that *sprung* is the past tense of *spring*, the action of leaping or jumping suddenly.

- ① Consider drawing students’ attention to their application of standard L.9-10.4.b as they identify a word change to respond to this question.

Who or what is the subject of the verb *sprung*?

Students should identify *destiny* as the subject of the verb *sprung*. Oedipus sees destiny as something that’s happening to him.

What might this suggest about how Oedipus understands his “awful fate” (lines 1417 and 1548)?

Oedipus is saying that his “awful fate” came upon him suddenly; it was a terrible surprise that he had no control over.

Share answers with class.

- ① This can also be a class discussion with direct guidance from the teacher, in Question and Answer form.
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Select a pair of students who will volunteer to read aloud lines 1579–1586 (from “You have carried out such dreadful things—” through “when nothing I could see would bring me joy?”). Then lead class discussion of the following questions.

According to Oedipus, who “drove” him to blind himself?

- Students should identify that Oedipus names Apollo as the god who drove him to blind himself. “It was Apollo, friends, it was Apollo.” (lines 1581–1582)

According to Oedipus, whose “hand stabbed out his eyes”?

- Students should identify that Oedipus says that his own hand stabbed out his eyes. “But the hand which stabbed out my eyes was mine alone.” (lines 1583–1584)

Review the phrase “it was Apollo. He brought on...the awful things I suffer. But the hand which stabbed out my eyes was mine alone” (lines 1582–1584). How does this shape your understanding of who Oedipus believes is responsible for his blinding?

- Students should identify that the word *but* indicates that Oedipus does not think that Apollo is the only one responsible for his blinding. Apollo drove him to it, *but* Oedipus himself committed the act. This suggests that Oedipus finds both Apollo and himself responsible for his blindness.

Activity 5: Introducing Oedipus’s “Sufficient Punishment” Tool

10%

Distribute the Oedipus’s “Sufficient Punishment” Tool to students. Read the focusing question aloud:

What punishment(s) does Oedipus propose in this passage? Why?

Instruct students to complete the tool for homework and be ready to collaborate with groups during the next lesson. If time allows, groups can begin to work on the tool today.

Activity 6: Closing

5%

For homework students will finish the Oedipus's "Sufficient Punishment" Tool (if necessary) and review, organize, and expand their notes and annotations in preparation for the End-of-Unit Assessment.

- ▶ Students follow along.

Homework

Finish the Oedipus's "Sufficient Punishment" Tool.

Review, organize, and expand your notes and annotations in preparation for the End-of-Unit Assessment.

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Oedipus's "Sufficient Punishment" Tool

Name:		Class:		Date:	
Focusing Question: What punishment(s) does Oedipus propose in this passage? Why?					

<p>OEDIPUS: Lead me away from Thebes—take me somewhere, a man completely lost, utterly accursed, the mortal man the gods despise the most.</p> <p>CHORUS LEADER: Unhappy in your fate and in your mind which now knows all. Would I had never known you!</p> <p>OEDIPUS: Whoever the man is who freed my feet, who released me from that cruel shackle and rescued me from death, may that man die!</p> <p>It was a thankless act. Had I perished then, I would not have brought such agony to myself or to my friends.</p> <p>I would not have come to kill my father, and men would not see in me the husband of the woman who gave birth to me.</p> <p>CHORUS LEADER: I do not believe what you did to yourself is for the best. Better to be dead than alive and blind.</p> <p>OEDIPUS: Don't tell me what I've done is not the best. And from now on spare me your advice.</p> <p>If I could see, I don't know how my eyes could look at my own father when I come to Hades or could see my wretched mother. Against those two I have committed acts so vile that even if I hanged myself that would not be sufficient punishment. Perhaps you think the sight of my own children</p>	<p>Highlight words or phrases that help you to make meaning of how Oedipus believes the gods feel about him.</p> <p>Underline how Oedipus feels about being rescued.</p> <p>Using the context, jot down the definition of "thankless act" beside the text.</p> <p>Circle and summarize the punishment Oedipus proposes for himself in this passage.</p> <p>Underline what the Chorus thinks would be a "better" punishment for Oedipus.</p> <p>Highlight where Oedipus defends his choice of "sufficient punishment."</p>
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<p>might give me joy? No! Look how they were born! They could never bring delight to eyes of mine. Nor could the city or its massive walls, or the sacred images of its gods.</p> <p>OEDIPUS:</p> <p>And if I could somehow block my ears and kill my hearing, I would not hold back. I'd make a dungeon of this wretched body, so I would never see or hear again.</p> <p>In the name of all the gods, act quickly— hide me somewhere outside the land of Thebes, or slaughter me, or hurl me in the sea, where you will never gaze on me again. Come, allow yourself to touch a wretched man. Listen to me, and do not be afraid— for this disease infects no one but me.</p>	<p>Circle and summarize the punishment Oedipus proposes for himself in this passage.</p> <p>Highlight the images Oedipus crafts to describe his body.</p> <p>Underline what Oedipus wants the Chorus to do "quickly." Annotate why beside it.</p> <p>Highlight the reason Oedipus provides why the Chorus should not be "afraid" to take these actions.</p> <p>Circle and summarize the punishment Oedipus proposes for himself in this passage.</p>
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<p>accursed (v.) – damned; under a curse despise (v.) – to hate wretched (adj.) – very bad or unpleasant sacred (adj.) – worthy of religious worship; holy dungeon (n.) – a dark, underground prison</p>	<p>shackle (n.) – a tie or binding perished (v.) – died vile (adj.) – very bad or unpleasant slaughter (v.) – to kill wretched (adj.) – very bad or unpleasant</p>
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Model Oedipus's "Sufficient Punishment" Tool

Name:		Class:		Date:	
Focusing Question: What punishment(s) does Oedipus propose in this passage? Why?					

<p>OEDIPUS: Lead me away from Thebes—take me somewhere, a man completely lost, utterly accursed, the mortal man the gods despise the most.</p> <p>CHORUS LEADER: Unhappy in your fate and in your mind which now knows all. Would I had never known you!</p> <p>OEDIPUS: Whoever the man is who freed my feet, who released me from that cruel shackle and rescued me from death, may that man die! <u>It was a thankless act.</u> Had I perished then, I would not have brought such agony to myself or to my friends.</p> <p>I would not have come to kill my father, and men would not see in me the husband of the woman who gave birth to me.</p> <p>CHORUS LEADER: I do not believe what you did to yourself is for the best. <u>Better to be dead</u> than alive and blind.</p> <p>OEDIPUS: Don't tell me what I've done is not the best. And from now on spare me your advice.</p> <p>If I could see, I don't know how my eyes could look at my own father when I come to Hades or could see my wretched mother. <u>Against those two I have committed acts</u></p>	<p>Highlight words or phrases that help you to make meaning of how Oedipus believes the gods feel about him.</p> <p>Underline how Oedipus feels about being rescued.</p> <p>Using the context, jot down the definition of "thankless act" beside the text.</p> <p>an action that is done without joy</p> <p>Underline what the Chorus thinks would be a "better" punishment for Oedipus.</p> <p>Highlight where Oedipus defends his choice of "sufficient punishment."</p> <p>Highlight the images Oedipus crafts to describe his body.</p> <p>Underline what Oedipus</p>
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<p>so vile that even if I hanged myself that would not be sufficient punishment.</p> <p>Perhaps you think the sight of my own children might give me joy? No! Look how they were born! They could never bring delight to eyes of mine. Nor could the city or its massive walls, or the sacred images of its gods.</p> <p>OEDIPUS:</p> <p>And if I could somehow block my ears and kill my hearing, I would not hold back. I'd make a dungeon of this wretched body so I would never see or hear again. In the name of all the gods, act quickly— hide me somewhere outside the land of Thebes, or slaughter me, or hurl me in the sea, where you will never gaze on me again. Come, allow yourself to touch a wretched man. Listen to me, and do not be afraid— for this disease infects no one but me.</p>	<p>wants the Chorus to do “quickly.” Annotate why beside it.</p> <ul style="list-style-type: none"> ☛ Oedipus want the Chorus to get rid of himself, so that the Chorus / the citizens will never have to look at him again. <p>Highlight the reason Oedipus provides why the Chorus should not be “afraid” to take these actions.</p> <p>Circle and summarize the punishment Oedipus proposes for himself in this passage.</p> <ul style="list-style-type: none"> ☛ Oedipus first asks the Chorus Leader to take him out of their city. Then he explains why he has blinded himself as punishment and so he won't have to see his parents' sorrow. ☛ Oedipus thinks he should be blinded, deafened, and thrown out of Thebes or killed.
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<p>accursed (v.) – damned; under a curse</p> <p>despise (v.) – to hate</p> <p>wretched (adj.) – very bad or unpleasant</p>	<p>shackle (n.) – a tie or binding</p> <p>perished (v.) – died</p> <p>vile (adj.) – very bad or unpleasant</p>
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sacred (adj.) – worthy of religious worship; holy
dungeon (n.) – a dark, underground prison

slaughter (v.) – to kill
wretched (adj.) – very bad or unpleasant

9.2.2

Lesson 19

Introduction

This lesson is the first of two lessons that comprise the End-of-Unit Assessment for 9.2.2. This lesson prompts students to draw upon their cumulative understanding of how the central idea of Oedipus's guilt emerges and is developed by key details over the course of the drama.

This exploration will be guided by the Guilt and Innocence Evidence Collection Tool, which prompts students to make connections between key details in order to develop an evidence-based claim about how Sophocles develops the central idea of Oedipus's guilt through the prophecies of the gods and the corresponding actions of central characters. Working first as a class, and then in small groups, students will collect and analyze textual details, establish connections between these details, and finally draw upon these connections to make a claim about the text. These tools will act as a framework for the final writing assignment in Lesson 20, in which students will craft a multi-paragraph response to the End-of-Unit Assessment prompt: How does Sophocles develop the conflict between Oedipus's guilt and his innocence?

First, students will review and share homework and then finish the play, following along with annotation. Because of time constraints, close reading of the last part of the play, however, is not included in this lesson.

For homework students will continue to review their text and gather evidence in preparation for their End-of-Unit Assessment.

Note: The Guilt and Innocence Evidence Collection Tool provides students with key excerpts that will help structure their final analysis of central idea development. In Lesson 20, students will call upon the details that best support their claim and support these details with additional evidence from the text that they have collected as homework.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through the Guilt and Innocence Evidence Collection Tool. Students will explore connections between key details in order to develop an evidence-based claim about how Sophocles develops the central idea of Oedipus's guilt.</p> <ul style="list-style-type: none">• Guilt and Innocence Evidence Collection Tool
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none">• See model Guilt and Innocence Evidence Collection Tool

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none">None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none">None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document

http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none">Standards: RL.9-10.2, RL.9-10.5, L.9-10.1, L.9-10.2Text: <i>Oedipus the King</i>, lines 1673–1814 and the entire text	
Learning Sequence <ol style="list-style-type: none">Introduction to Lesson AgendaHomework AccountabilityMasterful ReadingGuilt and Innocence Evidence Collection ToolFull Class DiscussionClosing	<ol style="list-style-type: none">5%15%20%35%20%5%

Materials

- Copies of the Guilt and Innocence Evidence Collection Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.2. Students will finish the play and use the Guilt and Innocence Evidence Collection Tool to make connections between key details in order to develop an evidence-based claim about how Sophocles develops the central idea of Oedipus's guilt through the prophecies of the gods and the corresponding actions of central characters.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to gather into groups to review answers to the Oedipus's "Sufficient Punishment" Tool. Consider the option of having students use a different color pen or pencil to add to their homework as they discuss with classmates, so it is possible to see the additional learning that came out of the group work.

Lead a brief discussion around the tool, making sure that each group understands the answers.

Activity 3: Masterful Reading

20%

Students will listen to a masterful reading of the conclusion of the play, including lines 1673–1814 (from "Creon is coming. He is just in time" through the conclusion). Students should listen for how the relationship between Oedipus and Creon changes and what Oedipus asks of Creon. Students should be able to summarize the final outcomes of the play.

- ▶ Students listen to the conclusion, following along in their text, annotating evidence of what Oedipus asks of Creon.

At the conclusion of the reading, ask students to share how the relationship between Oedipus and Creon has changed, citing evidence from the play. Follow this with brief discussion of what Oedipus asks of Creon. If students are unclear regarding how the play concludes, lead a brief discussion to provide clarification.

- ① This activity is highly recommended, but will reduce time available to work on the Guilt and Evidence Tool during class.
- ① If using the Chatterbox audio, this begins in Act III beginning at 21:11 and ends at 28:43, approximately 7 minutes.

Activity 4: Guilt and Innocence Evidence Collection Tool

35%

Distribute the Guilt and Innocence Evidence Collection Tool. Organize students into pre-established heterogeneous groups of four. Model filling out the first row of the Guilt and Innocence Evidence Collection Tool. Instruct students to complete the Guilt and Innocence Tool in their groups.

Remind students that as they collect and analyze textual details, establish connections between these details, and draw upon these connections to make a claim about the text, they are demonstrating connections between their reading and writing (W.9-10.9.a).

- ▶ Students work in groups on the Guilt and Innocence Evidence Tool, discussing key details from the play and recording their discussion and analysis on the tool.

Instruct students to practice applying standards L.9-10.1 and L.9-10.2 as they make claims about the text. These standards will be assessed on the End-of-Unit Assessment.

Activity 5: Full Class Discussion

20%

Lead a full class discussion of student observations generated on the Guilt and Innocence Evidence Collection Tool.

- ▶ Students share out their observations from the Guilt and Innocence Evidence Collection Tool.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework students will continue to review their text and gather evidence in preparation for their End-of-Unit Assessment. Students should be prepared to demonstrate the new evidence they gathered with annotations or notes.

Also for homework, instruct students to continue their Accountable Independent Reading through the lens of their focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Review your text and gather evidence in preparation for the End-of-Unit Assessment.

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Guilt and Innocence Evidence Collection Tool

Name:		Class:		Date:	
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How does Sophocles develop the conflict between Oedipus's guilt and his innocence?

Key Details: Prophecies	Key Details: Actions	Connections	How does this develop your understanding of Oedipus's responsibility in Laius's murder?
<p>OEDIPUS: what message from the god do you bring us? (line 101) ...Speak out to everyone (line 109).</p> <p>CREON: Then let me report what I heard from the god. Lord Phoebus clearly orders us to drive away the polluting stain this land has harboured—which will not be healed if we keep nursing it (lines 112–115) ...Laius was killed. And now the god is clear: those murderers, he tells us, must be punished, whoever they may be (lines 124–126).</p>	<p>OEDIPUS: But now I possess the ruling power which Laius held in earlier days. I have his bed and wife lines 301–303) ...So now I will fight on his behalf, as if this matter concerned my father, and I will strive to do everything I can to find him, the man who spilled his blood (lines 308–312).</p>		

	<p>JOCASTA: Besides, before our child was three days old, Laius fused his ankles tight together and ordered other men to throw him out on a mountain rock where no one ever goes (lines 862–865).</p> <p>MESSENGER: If you must know, [Polybus] received you many years ago as a gift. I gave you to him (lines 1215–1217) ...I found you in Cithaeron’s forest valleys (line 1222) ...I was the one who saved you (line 1227) ...Your ankles had been pierced and tied together. I set them free (lines 1232–1233).</p>		
	<p>OEDIPUS: When I heard that I ran away from Corinth...so I would never see that prophecy fulfilled, the abomination of my evil fate. In my travelling I came across that place in which you say</p>		

	<p>your king was murdered (lines 955–961) ...I met a herald and a horse-drawn carriage. Inside there was a man like you described (lines 965–966) ...I killed them all (line 977).</p> <p>But now I possess the ruling power which Laius held in earlier days. I have his bed and wife— (lines 301–303).</p>		
<p>TEIRESIAS: He will be blind, although he now can see. He will be poor although he now is rich. He will set off for a foreign country, groping the ground before him with a stick. And he will turn out to be the brother of the children in his house—their father, too, both at once, and the husband and the son of the very woman who gave birth to them. He sowed the same womb as his father and murdered him (lines 550–559).</p>			

Claim

Model Guilt and Innocence Evidence Collection Tool

Name:		Class:		Date:	
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How does Sophocles develop the conflict between Oedipus's guilt and his innocence?

Key Details: Prophecies	Key Details: Actions	Connections	How does this develop your understanding of Oedipus's responsibility in Laius's murder?
<p>OEDIPUS: what message from the god do you bring us? (line 101) ...Speak out to everyone (line 109).</p> <p>CREON: Then let me report what I heard from the god. Lord Phoebus clearly orders us to drive away the polluting stain this land has harboured—which will not be healed if we keep nursing it (lines 112–115) ...Laius was killed. And now the god is clear: those murderers, he tells us, must be punished, whoever they may be (lines 124–126).</p>	<p>OEDIPUS: But now I possess the ruling power which Laius held in earlier days. I have his bed and wife (lines 301–303) ...So now I will fight on his behalf, as if this matter concerned my father, and I will strive to do everything I can to find him, the man who spilled his blood (lines 308–312).</p>	<p>Oedipus received a prophecy that the land was sick because Laius's murderer was not punished so he vowed to find the murderer.</p>	<p>Oedipus is not responsible for Laius's murder because clearly he did not know that he killed Laius—otherwise he would not vow to find the murderer.</p> <p>Oedipus is the one who sets himself on the path to discover his own part in Laius's murder—it is his choice to investigate.</p>

<p>JOCASTA: King Laius once received a prophecy (line 854) ...It said Laius was fated to be killed by a child conceived by him and me (lines 857–858).</p>	<p>JOCASTA: Besides, before our child was three days old, Laius fused his ankles tight together and ordered other men to throw him out on a mountain rock where no one ever goes (lines 862–865).</p> <p>MESSENGER: If you must know, [Polybus] received you many years ago as a gift. I gave you to him (lines 1215–1217) ...I found you in Cithaeron’s forest valleys (line 1222) ...I was the one who saved you (line 1227) ...Your ankles had been pierced and tied together. I set them free (lines 1232–1233).</p>	<p>Jocasta and Laius received a prophecy that their baby would kill Laius, so they abandoned their baby for dead on a mountain. This resulted in Oedipus being given to the king of Corinth because he was saved from death by the messenger.</p>	<p>Oedipus is not responsible for the murder of Laius because he was abandoned and then adopted, so he never knew who his real family was.</p>
<p>OEDIPUS: [Apollo]uttered monstrous things, strange terrors and horrific miseries—it was my fate to defile my mother’s bed, to bring forth to men a human family that people could not bear to look upon, to</p>	<p>OEDIPUS: When I heard that I ran away from Corinth...so I would never see that prophecy fulfilled, the abomination of my evil fate. In my travelling I came across that place in which you say</p>	<p>Oedipus heard a prophecy that he would kill his father and marry his mother so he ran away from Corinth and along the way he killed Laius, even though he didn’t know it was Laius.</p>	<p>Oedipus was trying to avoid fulfilling a terrible prophecy but ended up accidentally fulfilling it anyway. He was not responsible because he did not know Laius was his father and he was trying to avoid killing the person who he thought was his father in</p>

murder the father who engendered me (lines 949–954).	<p>your king was murdered (lines 955–966) ...I met a herald and a horse-drawn carriage. Inside there was a man like you described (lines 965–966) ...I killed them all (line 977).</p> <p>But now I possess the ruling power which Laius held in earlier days. I have his bed and wife— (lines 301–303).</p>		<p>Corinth.</p> <p>Oedipus made the choice to kill a man on the road, so he is responsible for the murder Laius. Just because he didn't know who Laius was doesn't mean that Oedipus is not guilty of the crime.</p>
<p>TEIRESIAS: He will be blind, although he now can see. He will be poor although he now is rich. He will set off for a foreign country, groping the ground before him with a stick. And he will turn out to be the brother of the children in his house—their father, too, both at once, and the husband and the son of the very woman who gave birth to them. He sowed the same womb as his father and murdered him (lines 550–559).</p>	<p>OEDIPUS: Ah, so it all came true...a man who stands revealed as cursed by birth, cursed by my own family, and cursed by murder where I should not kill (lines 1418–1422).</p> <p>CHORUS LEADER: from her clothes he ripped the golden brooches she wore as ornaments, raised them high, and drove them deep into his eyeballs, crying as he did so: "You will no longer see all</p>	<p>Teiresias gave Oedipus a prophecy that named him as Laius's murderer and predicted his tragic downfall.</p>	<p>Oedipus takes on the responsibility of killing his father and fulfilling the prophecy because even though he didn't know Laius was his father he was still the one that killed him. Oedipus punishes himself because of all the terrible things he did, even if he didn't know they were so terrible when he was doing them.</p> <p>Oedipus is saying that this terrible tragedy happened because of his need to know and his insistence on continuing the investigation into</p>

	those atrocious things I suffered, the dreadful things I did! No. You have seen those you never should have looked upon, and those I wished to know you did not see. So now and for all future time be dark!" (lines 1513–1521).		Laius's murder.
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Claim

Sophocles develops the conflict between guilt and innocence by creating doubt about whether or not Oedipus made the choice to kill Laius or whether it was out of his control.

9.2.2

Lesson 20

Introduction

This lesson is the second in a series of two lessons that comprise the End-of-Unit Assessment for 9.2.2. In this lesson, students will craft a multi-paragraph response exploring how Sophocles develops the central idea of Oedipus's guilt throughout the play.

Students will use the textual details they collected for homework as well as the connections they established on their Guilt and Innocence Evidence Collection Tool in Lesson 19 to structure their End-of-Unit written response to the following prompt: How does Sophocles develop the conflict between Oedipus's guilt and his innocence?

For homework, students will continue to read their Accountable Independent Reading texts.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.2.a, b, d, f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none">a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

	<p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through the End-of-Unit Assessment. Students will answer the following prompt based on their work in this unit.</p> <ul style="list-style-type: none"> How does Sophocles develop the conflict between Oedipus’s guilt and his innocence? Use evidence from the text to support your response.
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> A high performance response will begin by making a claim about how Sophocles develops the central conflict between Oedipus’s guilt and innocence. For example: <ul style="list-style-type: none"> Sophocles develops the conflict between guilt and innocence by creating doubt about whether Oedipus chose to murder Laius or whether this action was out of his control. A high performance response will then support this claim with key details from the text. In this instance, a high performance response might begin by establishing how Sophocles develops the idea that Oedipus’s actions are out of his own control. Several examples below: <ul style="list-style-type: none"> Sophocles begins his drama with a prophecy, a message from the gods brought by Creon (lines

112–115). According to Creon, the gods say that the people of Thebes are sick because Laius’s murderer has gone unpunished (lines 124–126). Oedipus responds to this prophecy by vowing to find Laius’s murderer. He says, “I will strive to do everything I can to find him, the man who spilled his blood” (lines 310–312). His vow to find Laius’s murderer suggests that he has no idea that he is guilty of this crime.

- As the drama continues, past prophecies continue to be revealed. These prophecies make it seem like Oedipus had no choice but to kill Laius—it was his “awful fate.” Oedipus “ran away” from Corinth in order to avoid fulfilling Apollo’s prophecy that he would kill his father and marry his mother (lines 951–955). If Oedipus had not left Corinth, he would not have “killed” a man in his “travelling” (lines 960–961). This man turned out to be Laius. In addition, if it wasn’t for a prophecy, Oedipus would have known who his parents were all along. Jocasta and Laius received a prophecy that “said Laius was fated to be killed by a child conceived by him and me” (lines 857–858), so they left him on a mountain top to die (lines 862–865). If Oedipus had not been left to die in the wilderness, he never would have been rescued by the Messenger and adopted by the King of Corinth. If Oedipus had grown up knowing that Jocasta and Laius were his parents, he never would have killed Laius. The prophecies make it seem like Oedipus is not guilty of the crime, because he had no choice but to do what he did.
- After he hears Jocasta’s story, Oedipus cries out “Oh Zeus, what have you done? What have you planned for me?” (lines 886– 887), and after all of the tragic details have been revealed Oedipus says that “Apollo...brought on these troubles” (line 1582). These details seem to imply that Oedipus believes that the gods planned or controlled these events.
- A high performance response would then introduce a key detail in the text as evidence that supports the idea that Oedipus is guilty of the crime of Laius’s murder in order to establish the idea of doubt. For example:
 - However, Oedipus did make the choice to “kill[] them all,” meaning all the men he met on the road during his travels (line 977). Even though he did not know this man was Laius, he still made the choice to kill someone and describes himself as a “depraved” and “abhorrent” killer (lines 986–987). Additionally, it seems like Oedipus thinks he is guilty of a crime because after he finds out the truth of his parentage he blinds himself as “punishment” (lines 1615–1622). As he stabs out his eyes he recalls all “the dreadful things I did!” (line 1518). He wants everyone in Thebes to see him as “his father’s killer” (line 1537) and to throw him out of the city. With these actions, Oedipus is condemning himself as guilty.
- A high performance response would conclude by considering the doubt that Sophocles creates in the drama:
 - The relationship Sophocles constructs between prophecies and Oedipus’s actions make it seem like Oedipus is not guilty of the crime of Laius’s murder. However, Oedipus also states that he

was the one who “brought such agony to myself [and] to my friends” (lines 1600-1601). Ultimately it is not clear whether Oedipus is in charge of his own actions, or whether he has no control. Through this doubt about whether or not Oedipus controls his own actions, Sophocles develops the conflict between Oedipus’s guilt and his innocence in this awful crime.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document

http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> Standards: RL.9-10.2, W.9-10.2.a, b, d, f, L.9-10.1, L.9-10.2, W.9-10.9.a Text: <i>Oedipus the King</i>, the entire text 	
Learning Sequence <ol style="list-style-type: none"> Introduction to Lesson Agenda Homework Accountability End-of-Unit Assessment Closing 	<ol style="list-style-type: none"> 10% 10% 75% 5%

Materials

- Student copies of the Text Analysis Rubric (refer to 9.2.1 Lesson 8)
- Copies of End-of-Unit Assessment for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

10%

Begin by reviewing the agenda and sharing the assessed standards for this lesson: RL.9-10.2, W.9-10.2.a, b, d, f, L.9-10.1, L.9-10.2. In this lesson, students will respond in writing to the End-of-Unit Assessment prompt: How does Sophocles develop the conflict between Oedipus's guilt and his innocence? Students will craft a multi-paragraph response exploring how Sophocles develops central ideas throughout the play, using the claim they developed on the Guilt and Innocence Evidence Collection Tool in Lesson 19.

- ▶ Students look at the agenda.

Remind students of their work with standards L.9-10.1, L.9-10.2, and W.9-10.2.a, b, d, and f in the Mid-Unit Assessment. Inform students that these standards will be assessed on the End-of-Unit Assessment.

- ❗ Consider reviewing the 9.2 Common Core Learning Standards Tool, so that students may re-familiarize themselves with the expectations of these standards. Allow opportunity for students to pose any questions they may have.

Activity 2: Homework Accountability

10%

Instruct students to return to their Guilt and Innocence Evidence Collection Tool and discuss in pairs what new evidence they collected for homework that could be used to support their claim. Remind

students that, as part of W.9-10.9.a, they will draw upon the evidence they collected in the previous lesson, for homework, and throughout the unit to support their analysis on the End-of-Unit Assessment.

- ▶ Student pairs discuss the new evidence they collected for homework to support claim developed in Lesson 19.

Instruct students to talk in pairs about how they can apply their focus standard to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson's homework.

Activity 3: End-of-Unit Assessment

75%

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include introductory and concluding statements; well-chosen, relevant, and sufficient textual evidence; and precise language and domain-specific vocabulary. In addition, students should use proper grammar capitalization, punctuation, and spelling.

Instruct students to use the text selections found on their tool and their own notes and annotations to write a multi-paragraph response to the following prompt:

How does Sophocles develop the conflict between Oedipus's guilt and his innocence? Use evidence from the text to support your response.

Remind students to use the Text Analysis Rubric to guide their written responses.

① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently answer the prompt using evidence from the text.
- 🗣 See the High Performance Response at the beginning of this lesson.

Activity 4: Closing

5%

Instruct students to continue their Accountable Independent Reading through the lens of their focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

End-of-Unit Assessment (9.2.2 Lesson 20)

Text-Based Response

Your Task: Based on your close reading of *Oedipus the King* and your work on the Guilt and Evidence Collection Tool, write a well-developed, multi-paragraph essay in response to the following prompt:

How does Sophocles develop the conflict between Oedipus's guilt and his innocence? Use evidence from the text to support your response.

Your response will be assessed using the Text Analysis Rubric.

Guidelines:

Be sure to:

- Closely read the prompt
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

CCLS: RL.9-10.2; W.9-10.2.a, b, d, f; W.9-10.9.a, L.9-10.1; L.9-10.2

Commentary on the Task:

This task measures RL.9-10.2 because it demands that students:

- Determine a theme or central idea of a text and analyze in detail its development over the course of the text

This task measures W.9-10.2 because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through effective selection, organization, and analysis of content
 - a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
 - f. Provide a concluding statement or section that follows from and supports the

information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.9-10.9.a because it demands that students:

- Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - a. Apply *grades 9–10 Reading standards* to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

This task measures L.9-10.1 and L.9-10.2 because it demands that students:

- Demonstrate command of the conventions of standard English grammar when writing
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing

Oedipus the King

The following document is Ian Johnston's 2004 verse translation of *Oedipus the King*.

Line numbers without brackets refer to the English text, while bracketed line numbers correspond with the Greek text. The asterisks indicate links to explanatory notes inserted by the translator. The full e-text of Johnston's translation and accompanying footnotes can be accessed through the following link: <https://records.viu.ca/~johnstoi/sophocles/oedipustheking.htm>

Sophocles, *Oedipus the King*, trans. Ian Johnston [Vancouver Island University] accessed November 15, 2013, <https://records.viu.ca/~johnstoi/sophocles/oedipustheking.htm>.
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who ought to speak for those assembled here.

10 [10]

What feeling brings you to me—fear or desire?

You can be confident that I will help.

I shall assist you willingly in every way.

I would be a hard-hearted man indeed,

if I did not pity suppliants like these.

PRIEST

Oedipus, ruler of my native land,

you see how people here of every age

are crouching down around your altars,

some fledglings barely strong enough to fly

and others bent by age, with priests as well—

20

for I'm priest of Zeus—and these ones here,

the pick of all our youth. The other groups

sit in the market place with suppliant sticks

or else in front of Pallas' two shrines,

[20]

or where Ismenus prophesies with fire.*

For our city, as you yourself can see,

is badly shaken—she cannot raise her head

above the depths of so much surging death.

Disease infects fruit blossoms in our land,

disease infects our herds of grazing cattle,

30

makes women in labour lose their children.

And deadly pestilence, that fiery god,

swoops down to blast the city, emptying

the House of Cadmus, and fills black Hades

[30]

with groans and howls. These children and myself

now sit here by your home, not because we think

you're equal to the gods. No. We judge you
the first of men in what happens in this life
and in our interactions with the gods.

For you came here, to our Cadmeian city,
and freed us from the tribute we were paying
to that cruel singer—and yet you knew
no more than we did and had not been taught.*
In their stories, the people testify
how, with gods' help, you gave us back our lives.

So now, Oedipus, our king, most powerful
in all men's eyes, we're here as suppliants,
all begging you to find some help for us,
either by listening to a heavenly voice,
or learning from some other human being.

For, in my view, men of experience
provide advice which gives the best results.
So now, you best of men, raise up our state.

Act to consolidate your fame, for now,
thanks to your eagerness in earlier days,
the city celebrates you as its saviour.

Don't let our memory of your ruling here
declare that we were first set right again,
and later fell. No. Restore our city,

so that it stands secure. In those times past
you brought us joy—and with good omens, too.

Be that same man today. If you're to rule
as you are doing now, it's better to be king
in a land of men than in a desert.

An empty ship or city wall is nothing
if no men share your life together there.

OEDIPUS

My poor children, I know why you have come—
I am not ignorant of what you yearn for.
For I well know that you are ill, and yet, [60]
sick as you are, there is not one of you 70
whose illness equals mine. Your agony
comes to each one of you as his alone,
a special pain for him and no one else.
But the soul inside me sorrows for myself,
and for the city, and for you—all together.
You are not rousing me from a deep sleep.
You must know I've been shedding many tears
and, in my wandering thoughts, exploring
many pathways. After a careful search
I followed up the one thing I could find 80
and acted on it. So I have sent away
my brother-in-law, son of Menoecus,
Creon, to Pythian Apollo's shrine, [70]
to learn from him what I might do or say
to save our city. But when I count the days—
the time he's been away—I now worry
what he's doing. For he's been gone too long,
well past the time he should have taken.
But when he comes, I'll be a wicked man
if I do not act on all the god reveals. 90

PRIEST

What you have said is most appropriate,
for these men here have just informed me
that Creon is approaching.

OEDIPUS

Lord Apollo, [80]
as he returns may fine shining fortune,
bright as his countenance, attend on him.

PRIEST

It seems the news he brings is good—if not,
he would not wear that wreath around his head,
a laurel thickly packed with berries.*

OEDIPUS

We'll know soon enough—he's within earshot.

[Enter CREON. OEDIPUS calls to him as he approaches]

My royal kinsman, child of Menoecus, 100
what message from the god do you bring us?

CREON

Good news. I tell you even troubles
difficult to bear will all end happily
if events lead to the right conclusion.

OEDIPUS

What is the oracle? So far your words
inspire in me no confidence or fear. [90]

CREON

If you wish to hear the news in public,
I'm prepared to speak. Or we could step inside.

OEDIPUS

Speak out to everyone. The grief I feel

for these citizens is even greater
than any pain I feel for my own life.

110

CREON

Then let me report what I heard from the god.
Lord Phoebus clearly orders us to drive away
the polluting stain this land has harboured—
which will not be healed if we keep nursing it.

OEDIPUS

What sort of cleansing? And this disaster—
how did it happen?

CREON

By banishment—
or atone for murder by shedding blood again.
This blood brings on the storm which blasts our state.

[100]

OEDIPUS

And the one whose fate the god revealed—
what sort of man is he?

120

CREON

Before you came, my lord,
to steer our ship of state, Laius ruled this land.

OEDIPUS

I have heard that, but I never saw the man.

CREON

Laius was killed. And now the god is clear:
those murderers, he tells us, must be punished,
whoever they may be.

OEDIPUS

And where are they?

In what country? Where am I to find a trace
of this ancient crime? It will be hard to track.

CREON

Here in Thebes, so said the god. What is sought
is found, but what is overlooked escapes.

130 [110]

OEDIPUS

When Laius fell in bloody death, where was he—
at home, or in his fields, or in another land?

CREON

He was abroad, on his way to Delphi—
that's what he told us. He began the trip,
but did not return.

OEDIPUS

Was there no messenger—
no companion who made the journey with him
and witnessed what took place—a person
who might provide some knowledge men could use?

CREON

They all died—except for one who was afraid
and ran away. There was only one thing
he could inform us of with confidence
about the things he saw.

140

OEDIPUS

What was that?
We might get somewhere if we had one fact—
we could find many things, if we possessed
some slender hope to get us going.

[120]

CREON

He told us it was robbers who attacked them—
not just a single man, a gang of them—
they came on with force and killed him.

OEDIPUS

How would a thief have dared to do this,
unless he had financial help from Thebes? 150

CREON

That's what we guessed. But once Laius was dead
we were in trouble, so no one sought revenge.

OEDIPUS

When the ruling king had fallen in this way,
what bad trouble blocked your path, preventing you
from looking into it?

CREON

It was the Sphinx— [130]
she sang her enigmatic song and thus forced us
to put aside something we found obscure
to look into the urgent problem we now faced.

OEDIPUS

Then I will start afresh, and once again
shed light on darkness. It is most fitting 160
that Apollo demonstrates his care
for the dead man, and worthy of you, too.
And so, as is right, you will see how I
work with you, seeking vengeance for this land,
as well as for the god. This polluting stain
I will remove, not for some distant friend,
but for myself. For whoever killed this man

may soon enough desire to turn his hand [140]

in the same way against me, too, and kill me.

Thus, in avenging Laius, I serve myself. 70

But now, my children, as quickly as you can

stand up from these altar steps and take

your suppliant branches. Someone must call

the Theban people to assemble here.

I'll do everything I can. With the god's help

this will all come to light successfully,

or else it will prove our common ruin.

[OEDIPUS and CREON go into the palace]

PRIEST

Let us get up, children. For this man

has willingly declared just what we came for.

And may Phoebus, who sent this oracle, 180

come as our saviour and end our sickness. [150]

[The PRIEST and the CITIZENS leave. Enter the CHORUS OF THEBAN ELDERS]

CHORUS

Oh sweet speaking voice of Zeus,

you have come to glorious Thebes from golden Pytho—

but what is your intent?

My fearful heart twists on the rack and shakes with fear.

O Delian healer, for whom we cry aloud

in holy awe, what obligation

will you demand from me, a thing unknown

or now renewed with the revolving years?

Immortal voice, O child of golden Hope, 190

Speak to me!

First I call on you, Athena the immortal,
daughter of Zeus, and on your sister, too, [160]
Artemis, who guards our land and sits
on her glorious round throne in our market place,
and on Phoebus, who shoots from far away.
O you three guardians against death,
appear to me!

If before now you have ever driven off
a fiery plague to keep away disaster 200
from the city and have banished it,
then come to us this time as well!

Alas, the pains I bear are numberless—
my people now all sick with plague,
our minds can find no weapons [170]
to serve as our defence. Now the offspring
of our splendid earth no longer grow,
nor do our women crying out in labour
get their relief from a living new-born child.
As you can see—one by one they swoop away, 210
off to the shores of the evening god, like birds
faster than fire which no one can resist.

Our city dies—we've lost count of all the dead.
Her sons lie in the dirt unpitied, unlamented. [180]
Corpses spread the pestilence, while youthful wives
and grey-haired mothers on the altar steps
wail everywhere and cry in supplication,

seeking to relieve their agonizing pain.

Their solemn chants ring out—
they mingle with the voices of lament. 220

O Zeus' golden daughter,
send your support and strength,
your lovely countenance!

And that ravenous Ares, god of killing,
who now consumes me as he charges on
with no bronze shield but howling battle cries,
let him turn his back and quickly leave this land,
with a fair following wind to carry him
to the great chambers of Amphitrite*
or inhospitable waves of Thrace. 230

For if destruction does not come at night,
then day arrives to see it does its work.
O you who wield that mighty flash of fire, [200]
O father Zeus, with your lighting blast
let Ares be destroyed!

O Lyceian lord,* how I wish those arrows
from the golden string of your bent bow
with their all-conquering force would wing out
to champion us against our enemy,
and the blazing fires of Artemis, as well, 240
with which she races through the Lycian hills.
I call the god who binds his hair with gold,
the one whose name our country shares, [210]

the one to whom the Maenads shout their cries,
Dionysus with his radiant face—*
may he come to us with his flaming torchlight,
our ally against Ares,
a god dishonoured among gods.

[Enter OEDIPUS from the palace]

OEDIPUS

You pray. But if you listen now to me,
you'll get your wish. Hear what I have to say 250
and treat your own disease—then you may hope
to find relief from your distress. I shall speak
as one who is a stranger to the story,
a stranger to the crime. If I alone
were tracking down this act, I'd not get far [220]
without a single clue. That being the case,
for it was after the event that I became
a citizen of Thebes, I now proclaim
the following to all of you Cadmeians:
Whoever among you knows the man it was 260
who murdered Laius, son of Labdacus,
I order him to reveal it all to me.
And if the murderer's afraid, I tell him
to avoid the danger of the major charge
by speaking out against himself. If so,
he will be sent out from this land unhurt—
and undergo no further punishment.
If someone knows the killer is a stranger, [230]
from some other state, let him not stay mute.

As well as a reward, he'll earn my thanks. 270

But if he remains quiet, if anyone,
through fear, hides himself or a friend of his
against my orders, here's what I shall do—
so listen to my words. For I decree
that no one in this land, in which I rule
as your own king, shall give that killer shelter
or talk to him, whoever he may be,
or act in concert with him during prayers,
or sacrifice, or sharing lustral water.* [240]

Ban him from your homes, every one of you, 280
for he is our pollution, as the Pythian god
has just revealed to me. In doing this,
I'm acting as an ally of the god
and of dead Laius, too. And I pray
whoever the man is who did this crime,
one unknown person acting on his own
or with companions, the worst of agonies
will wear out his wretched life. I pray, too,
that, if he should become a honoured guest
in my own home and with my knowledge, 290 [250]
I may suffer all those things I've just called down
upon the killers. And I urge you now
to make sure all these orders take effect,
for my sake, for the sake of the god,
and for our barren, godless, ruined land.
For in this matter, even if a god
were not prompting us, it would not be right

for you to simply leave things as they are,
and not to purify the murder of a man
who was so noble and who was your king. 300

You should have looked into it. But now I
possess the ruling power which Laius held
in earlier days. I have his bed and wife— [260]

she would have borne his children, if his hopes
to have a son had not been disappointed.
Children from a common mother might have linked
Laius and myself. But as it turned out,
fate swooped down onto his head. So now I
will fight on his behalf, as if this matter
concerned my father, and I will strive 310

to do everything I can to find him,
the man who spilled his blood, and thus avenge
the son of Labdacus and Polydorus,
of Cadmus and Agenor from old times.*
As for those who do not follow what I urge,
I pray the gods send them no fertile land,
no, nor any children in their women's wombs— [270]

may they all perish in our present fate
or one more hateful still. To you others,
you Cadmeians who support my efforts, 320
may Justice, our ally, and all the gods
attend on us with kindness always.

CHORUS LEADER

My lord, since you extend your oath to me,
I will say this. I am not the murderer,

nor can I tell you who the killer is.

As for what you're seeking, it's for Apollo,
who launched this search, to state who did it.

OEDIPUS

That is well said. But no man has power [280]
to force the gods to speak against their will.

CHORUS LEADER

May I then suggest what seems to me 330
the next best course of action?

OEDIPUS

You may indeed,
and if there is a third course, too, don't hesitate
to let me know.

CHORUS LEADER

Our lord Teiresias,
I know, can see into things, like lord Apollo.
From him, my king, a man investigating this
might well find out the details of the crime.

OEDIPUS

I've taken care of that—it's not something
I could overlook. At Creon's urging,
I have dispatched two messengers to him
and have been wondering for some time now 340
why he has not come.

CHORUS LEADER

Apart from that,
there are rumours—but inconclusive ones [290]
from a long time ago.

OEDIPUS

What kind of rumours?

I'm looking into every story.

CHORUS LEADER

It was said

that Laius was killed by certain travellers.

OEDIPUS

Yes, I heard as much. But no one has seen
the one who did it.

CHORUS LEADER

Well, if the killer

has any fears, once he hears your curses on him,
he will not hold back, for they are serious.

OEDIPUS

When a man has no fear of doing the act,
he's not afraid of words.

350

CHORUS LEADER

No, not in the case

where no one stands there to convict him.

But at last Teiresias is being guided here,
our god-like prophet, in whom the truth resides
more so than in all other men.

[Enter TEIRESIAS led by a small BOY]

OEDIPUS

Teiresias,

[300]

you who understand all things—what can be taught
and what cannot be spoken of, what goes on
in heaven and here on the earth—you know,

although you cannot see, how sick our state is.

And so we find in you alone, great seer, 360

our shield and saviour. For Phoebus Apollo,

in case you have not heard the news, has sent us

an answer to our question: the only cure

for this infecting pestilence is to find

the men who murdered Laius and kill them

or else expel them from this land as exiles.

So do not withhold from us your prophecies [310]

in voices of the birds or by some other means.

Save this city and yourself. Rescue me.

Deliver us from this pollution by the dead. 370

We are in your hands. For a mortal man

the finest labour he can do is help

with all his power other human beings.

TEIRESIAS

Alas, alas! How dreadful it can be

to have wisdom when it brings no benefit

to the man possessing it. This I knew,

but it had slipped my mind. Otherwise,

I would not have journeyed here.

OEDIPUS:

What's wrong? You've come, but seem so sad.

TEIRESIAS:

Let me go home. You must bear your burden 380 [320]

to the very end, and I will carry mine,

if you'll agree with me.

OEDIPUS:

What you are saying
is not customary and shows little love
toward the city state which nurtured you,
if you deny us your prophetic voice.

TEIRESIAS:

I see your words are also out of place.
I do not speak for fear of doing the same.

OEDIPUS:

If you know something, then, by heaven,
do not turn away. We are your suppliants—
all of us—we bend our knees to you.

390

TEIRESIAS:

You are all ignorant. I will not reveal
the troubling things inside me, which I can call
your grief as well.

OEDIPUS:

What are you saying?

[330]

Do you know and will not say? Do you intend
to betray me and destroy the city?

TEIRESIAS:

I will cause neither me nor you distress.
Why do you vainly question me like this?
You will not learn a thing from me.

OEDIPUS:

You most disgraceful of disgraceful men!
You'd move something made of stone to rage!
Will you not speak out? Will your stubbornness
never have an end?

400

TEIRESIAS:

You blame my temper,
but do not see the one which lives within you.
Instead, you are finding fault with me.

OEDIPUS:

What man who listened to these words of yours
would not be enraged—you insult the city! [340]

TEIRESIAS:

Yet events will still unfold, for all my silence.

OEDIPUS:

Since they will come, you must inform me.

TEIRESIAS:

I will say nothing more. Fume on about it,
if you wish, as fiercely as you can. 410

OEDIPUS:

I will. In my anger I will not conceal
just what I make of this. You should know
I get the feeling you conspired in the act,
and played your part, as much as you could do,
short of killing him with your own hands.
If you could use your eyes, I would have said
that you had done this work all by yourself.

TEIRESIAS:

Is that so? Then I would ask you to stand by [350]
the very words which you yourself proclaimed
and from now on not speak to me or these men. 420
For the accursed polluter of this land is you.

OEDIPUS:

You dare to utter shameful words like this?

Do you think you can get away with it?

TEIRESIAS:

I am getting away with it. The truth
within me makes me strong.

OEDIPUS:

Who taught you this?

It could not have been your craft.

TEIRESIAS:

You did.

I did not want to speak, but you incited me.

OEDIPUS:

What do you mean? Speak it again,
so I can understand you more precisely.

TEIRESIAS:

Did you not grasp my words before,
or are you trying to test me with your question?

430

[360]

OEDIPUS:

I did not fully understand your words.
Tell me again.

TEIRESIAS:

I say that you yourself
are the very man you're looking for.

OEDIPUS:

That's twice you've stated that disgraceful lie—
something you'll regret.

TEIRESIAS:

Shall I tell you more,

so you can grow even more enraged?

OEDIPUS:

As much as you desire. It will be useless.

TEIRESIAS:

I say that with your dearest family,
unknown to you, you are living in disgrace.

440

You have no idea how bad things are.

OEDIPUS:

Do you really think you can just speak out,
say things like this, and still remain unpunished?

TEIRESIAS:

Yes, I can, if the truth has any strength.

OEDIPUS:

It does, but not for you. Truth is not in you—
for your ears, your mind, your eyes are blind!

[370]

TEIRESIAS:

You are a wretched fool to use harsh words
which all men soon enough will use to curse you.

OEDIPUS:

You live in endless darkness of the night,
so you can never injure me or any man
who can glimpse daylight.

450

TEIRESIAS:

It is not your fate
to fall because of me. It's up to Apollo
to make that happen. He will be enough.

OEDIPUS:

Is this something Creon has devised,

or is it your invention?

TEIRESIAS:

Creon is no threat.

You have made this trouble on your own.

OEDIPUS:

O riches, ruling power, skill after skill [380]

surpassing all in this life's rivalries,

how much envy you must carry with you,

if, for this kingly office, which the city 460

gave me, for I did not seek it out,

Creon, my old trusted family friend,

has secretly conspired to overthrow me

and paid off a double-dealing quack like this,

a crafty bogus priest, who can only see

his own advantage, who in his special art

is absolutely blind. Come on, tell me [390]

how you have ever given evidence

of your wise prophecy. When the Sphinx,

that singing bitch, was here, you said nothing 470

to set the people free. Why not? Her riddle

was not something the first man to stroll along

could solve—a prophet was required. And there

the people saw your knowledge was no use—

nothing from birds or picked up from the gods.

But then I came, Oedipus, who knew nothing.

Yet I finished her off, using my wits

rather than relying on birds. That's the man

you want to overthrow, hoping, no doubt,

to stand up there with Creon, once he's king.

480 [400]

But I think you and your conspirator in this
will regret trying to usurp the state.

If you did not look so old, you'd find
the punishment your arrogance deserves.

CHORUS LEADER:

To us it sounds as if Teiresias
has spoken in anger, and, Oedipus,
you have done so, too. That's not what we need.
Instead we should be looking into this:
How can we best carry out the god's decree?

TEIRESIAS:

You may be king, but I have the right
to answer you—and I control that right,
for I am not your slave. I serve Apollo,
and thus will never stand with Creon,
signed up as his man. So I say this to you,
since you have chosen to insult my blindness—
you have your eyesight, and you do not see
how miserable you are, or where you live,
or who it is who shares your household.
Do you know the family you come from?
Without your knowledge you've become
the enemy of your own kindred,
those in the world below and those up here,
and the dreadful feet of that two-edged curse
from father and mother both will drive you
from this land in exile. Those eyes of yours,

490

[410]

500

which now can see so clearly, will be dark.

What harbour will not echo with your cries? [420]

Where on Cithaeron* will they not soon be heard,
once you have learned the truth about the wedding
by which you sailed into this royal house—

510

a lovely voyage, but the harbour's doomed?

You've no idea of the quantity

of other troubles which will render you

and your own children equals. So go on—

keep insulting Creon and my prophecies,

for among all living mortals no one

will be destroyed more wretchedly than you.

OEDIPUS:

Must I tolerate this insolence from him?

Get out, and may the plague get rid of you! [430]

Off with you! Now! Turn your back and go! 520

And don't come back here to my home again.

TEIRESIAS:

I would not have come, but you summoned me.

OEDIPUS:

I did not know you would speak so stupidly.

If I had, you would have waited a long time

before I called you here.

TEIRESIAS:

I was born like this.

You think I am a fool, but to your parents,

the ones who made you, I was wise enough.

OEDIPUS:

Wait! My parents? Who was my father?

TEIRESIAS:

This day will reveal that and destroy you.

OEDIPUS:

Everything you speak is all so cryptic—
like a riddle. 530

TEIRESIAS:

Well, in solving riddles,
are you not the best there is? [440]

OEDIPUS:

Mock my excellence,
but you will find out I am truly great.

TEIRESIAS:

That quality of yours now ruins you.

OEDIPUS:

I do not care, if I have saved the city.

TEIRESIAS:

I will go now. Boy, lead me away.

OEDIPUS:

Yes, let him guide you back. You're in the way.
If you stay, you'll just provoke me. Once you're gone,
you won't annoy me further.

TEIRESIAS:

I'm going.
But first I shall tell you why I came. 540
I do not fear the face of your displeasure—
there is no way you can destroy me. I tell you,
the man you have been seeking all this time,

while proclaiming threats and issuing orders [450]
about the one who murdered Laius—
that man is here. According to reports,
he is a stranger who lives here in Thebes.
But he will prove to be a native Theban.
From that change he will derive no pleasure.
He will be blind, although he now can see. 550
He will be a poor, although he now is rich.
He will set off for a foreign country,
groping the ground before him with a stick.
And he will turn out to be the brother
of the children in his house—their father, too,
both at once, and the husband and the son
of the very woman who gave birth to them.
He sowed the same womb as his father
and murdered him. Go in and think on this. [460]
If you discover I have spoken falsely, 560
you can say I lack all skill in prophecy.

[Exit TEIRESIAS led off by the BOY. OEDIPUS turns and goes back into the palace]

CHORUS:

Speaking from the Delphic rock
the oracular voice intoned a name.
But who is the man, the one
who with his blood-red hands
has done unspeakable brutality?
The time has come for him to flee—
to move his powerful foot
more swiftly than those hooves

on horses riding on the storm. 570

Against him Zeus' son now springs, [470]
armed with lightning fire and leading on
the inexorable and terrifying Furies.*

From the snowy peaks of Mount Parnassus*

the message has just flashed, ordering all
to seek the one whom no one knows.

Like a wild bull he wanders now,

hidden in the untamed wood,

through rocks and caves, alone

with his despair on joyless feet, 580

keeping his distance from that doom

uttered at earth's central navel stone. [480]

But that fatal oracle still lives,

hovering above his head forever.

That wise interpreter of prophecies

stirs up my fears, unsettling dread.

I cannot approve of what he said

and I cannot deny it.

I am confused. What shall I say?

My hopes flutter here and there,

with no clear glimpse of past or future. 590

I have never heard of any quarrelling,

past or present, between those two,

the house of Labdacus and Polybus' son,*

which could give me evidence enough

to undermine the fame of Oedipus,
as he seeks vengeance for the unsolved murder
for the family of Labdacus.

Apollo and Zeus are truly wise—
they understand what humans do.

But there is no sure way to ascertain 600
if human prophets grasp things any more
than I do, although in wisdom one man [500]
may leave another far behind.

But until I see the words confirmed,
I will not approve of any man
who censures Oedipus, for it was clear
when that winged Sphinx went after him
he was a wise man then. We witnessed it.
He passed the test and endeared himself
to all the city. So in my thinking now 610 [510]
he never will be guilty of a crime.

[Enter CREON]

CREON:

You citizens, I have just discovered
that Oedipus, our king, has levelled charges
against me, disturbing allegations.
That I cannot bear, so I have come here.
In these present troubles, if he believes
that he has suffered any injury from me,
in word or deed, then I have no desire
to continue living into ripe old age

still bearing his reproach. For me 620

the injury produced by this report

is no single isolated matter— [520]

no, it has the greatest scope of all,

if I end up being called a wicked man

here in the city, a bad citizen,

by you and by my friends.

CHORUS LEADER:

Perhaps he charged you

spurred on by the rash power of his rage,

rather than his mind's true judgment.

CREON:

Was it publicized that my opinions

convinced Teiresias to utter lies? 630

CHORUS LEADER:

That's what was said. I have no idea

just what that meant.

CREON:

Did he accuse me

and announce the charges with a steady gaze,

in a normal state of mind?

CHORUS LEADER:

I do not know. [530]

What those in power do I do not see.

But he's approaching from the palace—

here he comes in person.

[Enter OEDIPUS from the palace]

OEDIPUS:

You! How did you get here?

Has your face grown so bold you now come

to my own home—you who are obviously

the murderer of the man whose house it was,

640

a thief who clearly wants to steal my throne?

Come, in the name of all the gods, tell me this—

did you plan to do it because you thought

I was a coward or a fool? Or did you think

I would not learn about your actions

as they crept up on me with such deceit—

or that, if I knew, I could not deflect them?

This attempt of yours, is it not madness—

[540]

to chase after the king's place without friends,

without a horde of men, to seek a goal

650

which only gold or factions could attain?

CREON:

Will you listen to me? It's your turn now

to hear me make a suitable response.

Once you know, then judge me for yourself.

OEDIPUS:

You are a clever talker. But from you

I will learn nothing. I know you now—

a troublemaker, an enemy of mine.

CREON:

At least first listen to what I have to say.

OEDIPUS:

There's one thing you do not have to tell me—

you have betrayed me.

CREON:

If you think being stubborn 660
and forgetting common sense is wise,
then you're not thinking as you should. [550]

OEDIPUS:

And if you think you can act to injure
a man who is a relative of yours
and escape without a penalty
then you're not thinking as you should.

CREON:

I agree. What you've just said makes sense.
So tell me the nature of the damage
you claim you're suffering because of me.

OEDIPUS:

Did you or did you not persuade me 670
to send for Teiresias, that prophet?

CREON:

Yes. And I'd still give you the same advice.

OEDIPUS:

How long is it since Laius . . . [pauses]

CREON:

Did what?
What's Laius got to do with anything?

OEDIPUS:

. . . since Laius was carried off and disappeared,
since he was killed so brutally? [560]

CREON:

That was long ago—

many years have passed since then.

OEDIPUS:

At that time,

was Teiresias as skilled in prophecy?

CREON:

Then, as now, he was honoured for his wisdom.

OEDIPUS:

And back then did he ever mention me?

680

CREON:

No, never—not while I was with him.

OEDIPUS:

Did you not investigate the killing?

CREON:

Yes, of course we did. But we found nothing.

OEDIPUS:

Why did this man, this wise man, not speak up?

CREON:

I do not know. And when I don't know something,

I like to keep my mouth shut.

OEDIPUS:

You know enough—

[570]

at least you understand enough to say . . .

CREON:

What? If I really do know something

I will not deny it.

OEDIPUS:

If Teiresias

were not working with you, he would not name me

690

as the one who murdered Laius.

CREON:

If he says this,
well, you're the one who knows. But I think
the time has come for me to question you
the way that you've been questioning me.

OEDIPUS:

Ask all you want. You'll not prove
that I'm the murderer.

CREON:

Then tell me this—
are you not married to my sister?

OEDIPUS:

Since you ask me, yes. I don't deny that.

CREON:

And you two rule this land as equals?

OEDIPUS:

Whatever she desires, she gets from me.

700 [580]

CREON:

And am I not third, equal to you both?

OEDIPUS:

That's what makes your friendship so deceitful.

CREON:

No, not if you think this through, as I do.
First, consider this. In your view, would anyone
prefer to rule and have to cope with fear
rather than live in peace, carefree and safe,
if his powers were the same? I, for one,

have no natural desire to be king
in preference to performing royal acts.

The same is true of any other man 710
whose understanding grasps things properly.

For now I get everything I want from you, [590]
but without the fear. If I were king myself,
I'd be doing many things against my will.

So how can being a king be sweeter to me
than royal power without anxiety?

I am not yet so mistaken in my mind
that I want things which bring no benefits.

Now I greet all men, and they all welcome me.

Those who wish to get something from you 720
now flatter me, since I'm the one who brings
success in what they want. So why would I
give up such benefits for something else?

A mind that's wise will not turn treacherous. [600]

It's not my nature to love such policies.

And if another man pursued such things,
I'd not work with him. I couldn't bear to.

If you want proof of this, then go to Delphi.

Ask the prophet if I brought back to you
exactly what was said. At that point, 730

if you discover I have planned something,
that I've conspired with Teiresias,
then arrest me and have me put to death,
not just on your own authority,
but on mine as well, a double judgment.

Do not condemn me on an unproved charge.

It's not fair to judge these things by guesswork,
to assume bad men are good or good men bad.

[610]

In my view, to throw away a noble friend
is like a man who parts with his own life,
the thing most dear to him. Give it some time.

740

Then you'll see clearly, since only time
can fully validate a man who's true.

A bad man is exposed in just one day.

CHORUS LEADER:

For a man concerned about being killed,
my lord, he has spoken eloquently.
Those who are unreliable give rash advice.

OEDIPUS:

If some conspirator moves against me,
in secret and with speed, I must be quick
to make my counter plans. If I just rest
and wait for him to act, then he'll succeed
in what he wants to do, and I'll be finished.

750

[620]

CREON:

What do you want—to exile me from here?

OEDIPUS:

No. I want you to die, not just run off—
so I can demonstrate what envy means.

CREON:

You are determined not to change your mind
or listen to me?

OEDIPUS:

You'll not convince me,
for there's no way that I can trust you.

CREON:

I can see that you've become unbalanced.*

OEDIPUS:

I'm sane enough to defend my interests.

760

CREON:

You should be protecting mine as well.

OEDIPUS:

But you're a treacherous man. It's your nature.

CREON:

What if you are wrong?

OEDIPUS:

I still have to govern.

CREON:

Not if you do it badly.

OEDIPUS:

Oh Thebes—

my city!

CREON:

I have some rights in Thebes as well—
it is not yours alone.

[630]

[The palace doors open]

CHORUS LEADER:

My lords, an end to this.

I see Jocasta coming from the palace,
and just in time. With her assistance
you should bring this quarrel to a close.

[Enter JOCASTA from the palace]

JOCASTA:

You foolish men, why are you arguing 770
in such a silly way? With our land so sick,
are you not ashamed to start a private fight?
You, Oedipus, go in the house, and you,
Creon, return to yours. Why blow up
a trivial matter into something huge?

CREON:

Sister, your husband Oedipus intends
to punish me in one of two dreadful ways— [640]
to banish me from my fathers' country
or arrest me and then have me killed.

OEDIPUS:

That's right.
Lady, I caught him committing treason, 780
conspiring against my royal authority.

CREON:

Let me not prosper but die a man accursed,
if I have done what you accuse me of.

JOCASTA:

Oedipus,
for the sake of the gods, trust him in this.
Respect that oath he made before all heaven—
do it for my sake and for those around you.

CHORUS LEADER:

I beg you, my lord, consent to this—
agree with her. [650]

OEDIPUS:

What is it then

you're asking me to do?

CHORUS LEADER:

Pay Creon due respect.

He has not been foolish in the past, and now

790

that oath he's sworn has power.

OEDIPUS:

Are you aware

just what you're asking?

CHORUS LEADER:

Yes. I understand.

OEDIPUS:

Then tell me exactly what you're saying.

CHORUS LEADER:

You should not accuse a friend of yours

and thus dishonour him with a mere story

which may not be true, when he's sworn an oath

and therefore could be subject to a curse.

OEDIPUS:

By this point you should clearly understand,

when you request this, what you are doing—

seeking to exile me from Thebes or kill me.

800

CHORUS LEADER:

No, no, by sacred Helios, the god

[660]

who stands pre-eminent before the rest,

may I die the most miserable of deaths,

abandoned by the gods and by my friends,

if I have ever harboured such a thought!
But the destruction of our land wears down
the troubled heart within me—and so does this,
if you two add new problems to the ones
which have for so long been afflicting us.

OEDIPUS:

Let him go, then, even though it's clear 810
I must be killed or sent from here in exile,
forced out in disgrace. I have been moved [670]
to act compassionately by what you said,
not by Creon's words. But if he stays here,
he will be hateful to me.

CREON:

You are obstinate—
obviously unhappy to concede,
and when you lose your temper, you go too far.
But men like that find it most difficult
to tolerate themselves. In that there's justice.

OEDIPUS:

Why not go—just leave me alone?

CREON:

I'll leave— 820
since I see you do not understand me.
But these men here know I'm a reasonable man.

[Exit CREON away from the palace, leaving OEDIPUS and JOCASTA and the CHORUS on stage]

CHORUS LEADER:

Lady, will you escort our king inside?

JOCASTA:

Yes, once I have learned what happened here.

[680]

CHORUS LEADER:

They talked—

their words gave rise to uninformed suspicions,
an all-consuming lack of proper justice.

JOCASTA:

From both of them?

CHORUS LEADER:

Yes.

JOCASTA:

What caused it?

CHORUS LEADER:

With our country already in distress,
it is enough, it seems to me, enough
to leave things as they are.

OEDIPUS:

Now do you see

830

the point you've reached thanks to your noble wish
to dissolve and dull my firmer purpose?

CHORUS LEADER:

My lord, I have declared it more than once,

[690]

so you must know it would have been quite mad
if I abandoned you, who, when this land,
my cherished Thebes, was in great trouble,
set it right again and who, in these harsh times

which now consume us, should prove a trusty guide.

JOCASTA:

By all the gods, my king, let me know

why in this present crisis you now feel

840

such unrelenting rage.

OEDIPUS:

To you I'll speak, lady,

[700]

since I respect you more than I do these men.

It's Creon's fault. He conspired against me.

JOCASTA:

In this quarrel what was said? Tell me.

OEDIPUS:

Creon claims that I'm the murderer—

that I killed Laius.

JOCASTA:

Does he know this first hand,

or has he picked it up from someone else?

OEDIPUS:

No. He set up that treasonous prophet.

What he says himself sounds innocent.

JOCASTA:

All right, forget about those things you've said.

850

Listen to me, and ease your mind with this—

no human being has skill in prophecy.

I'll show you why with this example.

[710]

King Laius once received a prophecy.

I won't say it came straight from Apollo,

but it was from those who do assist the god.

It said Laius was fated to be killed

by a child conceived by him and me.

Now, at least according to the story,

one day Laius was killed by foreigners, 860

by robbers, at a place where three roads meet.

Besides, before our child was three days old,

Laius fused his ankles tight together

and ordered other men to throw him out

on a mountain rock where no one ever goes.

And so Apollo's plan that he'd become [720]

the one who killed his father didn't work,

and Laius never suffered what he feared,

that his own son would be his murderer,

although that's what the oracle had claimed. 870

So don't concern yourself with prophecies.

Whatever gods intend to bring about

they themselves make known quite easily.

OEDIPUS:

Lady, as I listen to these words of yours,

my soul is shaken, my mind confused . . .

JOCASTA:

Why do you say that? What's worrying you?

OEDIPUS:

I thought I heard you say that Laius

was murdered at a place where three roads meet. [730]

JOCASTA:

That's what was said and people still believe.

OEDIPUS:

Where is this place? Where did it happen?

880

JOCASTA:

In a land called Phocis. Two roads lead there—
one from Delphi and one from Daulia.

OEDIPUS:

How long is it since these events took place?

JOCASTA:

The story was reported in the city
just before you took over royal power
here in Thebes.

OEDIPUS:

Oh Zeus, what have you done?

What have you planned for me?

JOCASTA:

What is it,
Oedipus? Why is your spirit so troubled?

OEDIPUS:

Not yet,
no questions yet. Tell me this—Laius,
how tall was he? How old a man?

[740]

890

JOCASTA:

He was big—his hair was turning white.
In shape he was not all that unlike you.

OEDIPUS:

The worse for me! I may have just set myself

under a dreadful curse without my knowledge!

JOCASTA:

What do you mean? As I look at you, my king,
I start to tremble.

OEDIPUS:

I am afraid,
full of terrible fears the prophet sees.
But you can reveal this better if you now
will tell me one thing more.

JOCASTA:

I'm shaking,
but if you ask me, I will answer you. 900

OEDIPUS:

Did Laius have a small escort with him [750]
or a troop of soldiers, like a royal king?

JOCASTA:

Five men, including a herald, went with him.
A carriage carried Laius.

OEDIPUS:

Alas! Alas!
It's all too clear! Lady, who told you this?

JOCASTA:

A servant—the only one who got away.
He came back here.

OEDIPUS:

Is there any chance
he's in our household now?

JOCASTA:

No.

Once he returned and understood that you
had now assumed the power of slaughtered Laius, 910
he clasped my hands, begged me to send him off [760]
to where our animals graze out in the fields,
so he could be as far away as possible
from the sight of town. And so I sent him.
He was a slave but he'd earned my gratitude.
He deserved an even greater favour.

OEDIPUS:

I'd like him to return back here to us,
and quickly, too.

JOCASTA:

That can be arranged—
but why's that something you would want to do?

OEDIPUS:

Lady, I'm afraid I may have said too much. 920
That's why I want to see him here in front of me.

JOCASTA:

Then he will be here. But now, my lord,
I deserve to learn why you are so distressed. [770]

OEDIPUS:

My forebodings now have grown so great
I will not keep them from you, for who is there
I should confide in rather than in you
about such a twisted turn of fortune.
My father was Polybus of Corinth,
my mother Merope, a Dorian.

There I was regarded as the finest man 930

in all the city, until, as chance would have it,
something really astonishing took place,
though it was not worth what it caused me to do.

At a dinner there a man who was quite drunk
from too much wine began to shout at me,
claiming I was not my father's real son. [780]

That troubled me, but for a day at least
I said nothing, though it was difficult.

The next day I went to ask my parents,
my father and my mother. They were angry 940
at the man who had insulted them this way,
so I was reassured. But nonetheless,
the accusation always troubled me—
the story had become well known all over.

And so I went in secret off to Delphi.

I didn't tell my mother or my father.

Apollo sent me back without an answer,
so I didn't learn what I had come to find.

But when he spoke he uttered monstrous things, [790]
strange terrors and horrific miseries— 950

it was my fate to defile my mother's bed,
to bring forth to men a human family
that people could not bear to look upon,
to murder the father who engendered me.

When I heard that, I ran away from Corinth.

From then on I thought of it just as a place
beneath the stars. I went to other lands,

so I would never see that prophecy fulfilled,

the abomination of my evil fate.

In my travelling I came across that place

960

in which you say your king was murdered.

And now, lady, I will tell you the truth.

[800]

As I was on the move, I passed close by

a spot where three roads meet, and in that place

I met a herald and a horse-drawn carriage.

Inside there was a man like you described.

The guide there tried to force me off the road—

and the old man, too, got personally involved.

In my rage, I lashed out at the driver,

who was shoving me aside. The old man,

970

seeing me walking past him in the carriage,

kept his eye on me, and with his double whip

struck me on my head, right here on top.

Well, I retaliated in good measure—

[810]

I hit him a quick blow with the staff I held

and knocked him from his carriage to the road.

He lay there on his back. Then I killed them all.

If that stranger was somehow linked to Laius,

who is now more unfortunate than me?

What man could be more hateful to the gods?

980

No stranger and no citizen can welcome him

into their lives or speak to him. Instead,

they must keep him from their doors, a curse

I laid upon myself. With these hands of mine,

[820]

these killer's hands, I now contaminate

the dead man's bed. Am I not depraved?
Am I not utterly abhorrent?
Now I must fly into exile and there,
a fugitive, never see my people,
never set foot in my native land again—
or else I must get married to my mother
and kill my father, Polybus, who raised me,
the man who gave me life. If anyone
claimed this came from some malevolent god,
would he not be right? O you gods,
you pure, blessed gods, may I not see that day!
Let me rather vanish from the sight of men,
before I see a fate like that roll over me.

990

[830]

CHORUS LEADER:

My lord, to us these things are ominous.
But you must sustain your hope until you hear
the servant who was present at the time.

1000

OEDIPUS:

I do have some hope left, at least enough
to wait for the man we've summoned from the fields.

JOCASTA:

Once he comes, what do you hope to hear?

OEDIPUS:

I'll tell you. If we discover what he says
matches what you say, then I'll escape disaster.

[840]

JOCASTA:

What was so remarkable in what I said?

OEDIPUS:

You said that in his story the man claimed
Laius was murdered by a band of thieves.
If he still says that there were several men,
then I was not the killer, since one man
could never be mistaken for a crowd.
But if he says it was a single man,
then I'm the one responsible for this.

1010

JOCASTA:

Well, that's certainly what he reported then.
He cannot now withdraw what he once said.
The whole city heard him, not just me alone.
But even if he changes that old news,
he cannot ever demonstrate, my lord,
that Laius' murder fits the prophecy.
For Apollo clearly said the man would die
at the hands of an infant born from me.
Now, how did that unhappy son of ours
kill Laius, when he'd perished long before?
So as far as these oracular sayings go,
I would not look for confirmation anywhere.

[850]

1020

OEDIPUS:

You're right in what you say. But nonetheless,
send for that peasant. Don't fail to do that.

[860]

JOCASTA:

I'll call him here as quickly as I can.
Let's go inside. I'll not do anything
which does not meet with your approval.

1030

[OEDIPUS and JOCASTA go into the palace together]

CHORUS:

I pray fate still finds me worthy,
demonstrating piety and reverence
in all I say and do—in everything
our loftiest traditions consecrate,
those laws engendered in the heavenly skies,
whose only father is Olympus.

They were not born from mortal men,
nor will they sleep and be forgotten. [870]
In them lives an ageless mighty god. 1040

Insolence gives birth to tyranny—
that insolence which vainly crams itself
and overflows with so much stuff
beyond what's right or beneficial,
that once it's climbed the highest rooftop,
it's hurled down by force—such a quick fall
there's no safe landing on one's feet.
But I pray the god never will abolish
the rivalry so beneficial to our state. [880]
That god I will hold on to always, 1050
the one who stands as our protector.*

But if a man conducts himself
disdainfully in what he says and does,
and manifests no fear of righteousness,
no reverence for the statues of the gods,
may miserable fate seize such a man

for his disastrous arrogance,
if he does not behave with justice [890]
when he strives to benefit himself,
appropriates all things impiously, 1060
and, like a fool, profanes the sacred.
What man is there who does such things
who can still claim he will ward off
the arrow of the gods aimed at his heart?
If such actions are considered worthy,
why should we dance to honour god?

No longer will I go in reverence
to the sacred stone, earth's very centre,
or to the temple at Abae or Olympia, [900]
if these prophecies fail to be fulfilled 1070
and manifest themselves to mortal men.
But you, all-conquering, all-ruling Zeus,
if by right those names belong to you,
let this not evade you and your ageless might.
For ancient oracles which dealt with Laius
are withering—men now set them aside.
Nowhere is Apollo honoured publicly,
and our religious faith is dying away. [910]

[JOCASTA enters from the palace and moves to an altar to Apollo which stands outside the palace doors. She is accompanied by one or two SERVANTS]

JOCASTA:

You leading men of Thebes, I think
it is appropriate for me to visit 1080
our god's sacred shrine, bearing in my hands

this garland and an offering of incense.

For Oedipus has let excessive pain
seize on his heart and does not understand
what's happening now by thinking of the past,
like a man with sense. Instead he listens to
whoever speaks to him of dreadful things.
I can do nothing more for him with my advice,
and so, Lycean Apollo, I come to you,
who stand here beside us, a suppliant,
with offerings and prayers for you to find
some way of cleansing what corrupts us.
For now we are afraid, just like those
who on a ship see their helmsman terrified.

1090 [920]

[JOCASTA sets her offerings on the altar. A MESSENGER enters, an older man]

MESSENGER:

Strangers, can you tell me where I find
the house of Oedipus, your king? Better yet,
if you know, can you tell me where he is?

CHORUS LEADER:

His home is here, stranger, and he's inside.
This lady is the mother of his children.

MESSENGER:

May her happy home always be blessed,
for she is his queen, true mistress of his house.

1100

[930]

JOCASTA:

I wish the same for you, stranger. Your fine words
make you deserve as much. But tell us now
why you have come. Do you seek information,

or do you wish to give us some report?

MESSENGER:

Lady, I have good news for your whole house—
and for your husband, too.

JOCASTA:

What news is that?

Where have you come from?

MESSENGER:

I've come from Corinth.

I'll give you my report at once, and then
you will, no doubt, be glad, although perhaps
you will be sad, as well.

1110

JOCASTA:

What is your news?

How can it have two such effects at once?

MESSENGER:

The people who live there, in the lands
beside the Isthmus, will make him their king.*

They have announced it.

[940]

JOCASTA:

What are you saying?

Is old man Polybus no longer king?

MESSENGER:

No. He's dead and in his grave.

JOCASTA:

What?

Has Oedipus' father died?

MESSENGER:

Yes.

If what I'm telling you is not the truth,
then I deserve to die.

JOCASTA: [to a servant]

You there—

1120

go at once and tell this to your master.

[SERVANT goes into the palace]

Oh, you oracles of the gods, so much for you.
Oedipus has for so long been afraid
that he would murder him. He ran away.
Now Polybus has died, killed by fate
and not by Oedipus.

[Enter OEDIPUS from the palace]

OEDIPUS:

Ah, Jocasta,

my dearest wife, why have you summoned me
to leave our home and come out here?

[950]

JOCASTA:

You must hear this man, and as you listen,
decide for yourself what these prophecies,
these solemn proclamations from the gods,
amount to.

1130

OEDIPUS:

Who is this man? What report
does he have for me?

JOCASTA:

He comes from Corinth,
bringing news that Polybus, your father,

no longer is alive. He's dead.

OEDIPUS:

What?

Stranger, let me hear from you in person.

MESSENGER:

If I must first report my news quite plainly,
then I should let you know that Polybus
has passed away. He's gone.

OEDIPUS:

By treachery,
or was it the result of some disease?

1140 [960]

MESSENGER:

With old bodies a slight weight on the scales
brings final peace.

OEDIPUS:

Apparently his death
was from an illness?

MESSENGER:

Yes, and from old age.

OEDIPUS:

Alas! Indeed, lady, why should any man
pay due reverence to Apollo's shrine,
where his prophet lives, or to those birds
which scream out overhead? For they foretold
that I was going to murder my own father.
But now he's dead and lies beneath the earth,
and I am here. I never touched my spear.
Perhaps he died from a desire to see me—

1150

so in that sense I brought about his death.

[970]

But as for those prophetic oracles,
they're worthless. Polybus has taken them
to Hades, where he lies.

JOCASTA:

Was I not the one
who predicted this some time ago?

OEDIPUS:

You did,
but then I was misguided by my fears.

JOCASTA:

You must not keep on filling up your heart
with all these things.

OEDIPUS:

But my mother's bed—
I am afraid of that. And surely I should be?

1160

JOCASTA:

Why should a man whose life seems ruled by chance
live in fear—a man who never looks ahead,
who has no certain vision of his future?
It's best to live haphazardly, as best one can.
Do not worry you will wed your mother.
It's true that in their dreams a lot of men
have slept with their own mothers, but someone
who ignores all this bears life more easily.

[980]

OEDIPUS:

Everything you say would be commendable,
if my mother were not still alive.

1170

But since she is, I must remain afraid,
although what you are saying is right.

JOCASTA:

But still,
your father's death is a great comfort to us.

OEDIPUS:

Yes, it is good, I know. But I do fear
that lady—she is still alive.

MESSENGER:

This one you fear,
what kind of woman is she?

OEDIPUS:

Old man,
her name is Merope, wife to Polybus. [990]

MESSENGER:

And what in her makes you so fearful?

OEDIPUS

Stranger,
a dreadful prophecy sent from the god.

MESSENGER:

Is it well known? Or something private, 1180
which another person has no right to know?

OEDIPUS:

No, no. It's public knowledge. Loxias*
once said it was my fate that I would marry
my own mother and shed my father's blood
with my own hands. That's why, many years ago,
I left my home in Corinth. Things turned out well,

but nonetheless it gives the sweetest joy
to look into the eyes of one's own parents.

MESSENGER:

And because you were afraid of her [1000]
you stayed away from Corinth?

OEDIPUS:

And because 1190
I did not want to be my father's killer.

MESSENGER:

My lord, since I came to make you happy,
why don't I relieve you of this fear?

OEDIPUS:

You would receive from me a worthy thanks.

MESSENGER:

That's really why I came—so your return
might prove a benefit to me back home.

OEDIPUS:

But I will never go back to my parents.

MESSENGER:

My son, it is so clear you have no idea
what you are doing . . .

OEDIPUS:

[interrupting] What do you mean, old man?

In the name of all the gods, tell me. 1200

MESSENGER:

. . . if that's the reason you're a fugitive [1010]
and won't go home.

OEDIPUS:

[interrupting] I feared Apollo's prophecy
might reveal itself in me.

MESSENGER:

[interrupting] You were afraid
you might become corrupted through your parents?

OEDIPUS:

That's right, old man. That was my constant fear.

MESSENGER:

Are you aware these fears of yours are groundless?

OEDIPUS:

And why is that? If I was born their child . . .

MESSENGER:

Because you and Polybus were not related.

OEDIPUS:

What do you mean? Was not Polybus my father?

MESSENGER:

He was as much your father as this man here,
no more, no less.

1210

OEDIPUS:

But how can any man
who means nothing to me be the same
as my own father?

MESSENGER:

But Polybus
was not your father, no more than I am.

[1020]

OEDIPUS:

Then why did he call me his son?

MESSENGER:

If you must know,
he received you many years ago as a gift.
I gave you to him.

OEDIPUS:

He really loved me.
How could he if I came from someone else?

MESSENGER:

Well, before you came, he had no children—
that made him love you.

OEDIPUS:

When you gave me to him,
had you bought me or found me by accident?

1220

MESSENGER:

I found you in Cithaeron's forest valleys.

OEDIPUS:

What were you doing wandering up there?

MESSENGER:

I was looking after flocks of sheep.

OEDIPUS:

You were a shepherd, just a hired servant
roaming here and there?

MESSENGER:

Yes, my son, I was.
But at that time I was the one who saved you.

[1030]

OEDIPUS:

When you picked me up and took me off,
what sort of suffering was I going through?

MESSENGER:

The ankles on your feet could tell you that.

1230

OEDIPUS:

Ah, my old misfortune. Why mention that?

MESSENGER:

Your ankles had been pierced and tied together.

I set them free.

OEDIPUS:

My dreadful mark of shame—

I've had that scar there since I was a child.

MESSENGER:

That's why fortune gave you your very name,
the one which you still carry.*

OEDIPUS:

Tell me,

in the name of heaven, why did my parents,
my father or my mother, do this to me?

MESSENGER:

I don't know. The man who gave you to me
knows more of that than I do.

OEDIPUS:

You mean to say

1240

you got me from someone else? It wasn't you
who stumbled on me?

MESSENGER:

No, it wasn't me.

Another shepherd gave you to me.

[1040]

OEDIPUS:

Who?

Who was he? Do you know? Can you tell me
any details, ones you know for certain?

MESSENGER:

Well, I think he was one of Laius' servants—
that's what people said.

OEDIPUS:

You mean king Laius,
the one who ruled this country years ago?

MESSENGER:

That's right. He was one of the king's shepherds.

OEDIPUS:

Is he still alive? Can I still see him? 1250

MESSENGER:

You people live here. You'd best answer that.

OEDIPUS: [turning to the Chorus]

Do any of you here now know the man,
this shepherd he describes? Have you seen him,
either in the fields or here in Thebes?
Answer me. It's critical, time at last
to find out what this means. [1050]

CHORUS LEADER:

The man he mentioned
is, I think, the very peasant from the fields
you wanted to see earlier. But of this
Jocasta could tell more than anyone.

OEDIPUS:

Lady, do you know the man we sent for— 1260
just minutes ago—the one we summoned here?

Is he the one this messenger refers to?

JOCASTA:

Why ask me what he means? Forget all that.

There's no point in trying to sort out what he said.

OEDIPUS:

With all these indications of the truth

here in my grasp, I cannot end this now.

I must reveal the details of my birth.

JOCASTA:

In the name of the gods, no! If you have
some concern for your own life, then stop!

[1060]

Do not keep investigating this.

1270

I will suffer—that will be enough.

OEDIPUS:

Be brave. Even if I should turn out to be
born from a shameful mother, whose family
for three generations have been slaves,
you will still have your noble lineage.

JOCASTA:

Listen to me, I beg you. Do not do this.

OEDIPUS:

I will not be convinced I should not learn
the whole truth of what these facts amount to.

JOCASTA:

But I care about your own well being—
what I tell you is for your benefit.

1280

OEDIPUS:

What you're telling me for my own good

just brings me more distress.

JOCASTA:

Oh, you unhappy man!

May you never find out who you really are!

OEDIPUS: [to Chorus]

Go, one of you, and bring that shepherd here.

Leave the lady to enjoy her noble family. [1070]

JOCASTA:

Alas, you poor miserable man!

There's nothing more that I can say to you.

And now I'll never speak again.

[JOCASTA runs into the palace]

CHORUS LEADER:

Why has the queen rushed off, Oedipus,
so full of grief? I fear a disastrous storm
will soon break through her silence. 1290

OEDIPUS:

Then let it break,
whatever it is. As for myself,
no matter how base born my family,
I wish to know the seed from where I came.
Perhaps my queen is now ashamed of me
and of my insignificant origin—
she likes to play the noble lady.
But I will never feel myself dishonoured. [1080]
I see myself as a child of fortune—
and she is generous, that mother of mine 1300
from whom I spring, and the months, my siblings,

have seen me by turns both small and great.
That's how I was born. I cannot change
to someone else, nor can I ever cease
from seeking out the facts of my own birth.

CHORUS:

If I have any power of prophecy
or skill in knowing things,
then, by the Olympian deities,
you, Cithaeron, at tomorrow's moon [1090]
will surely know that Oedipus 1310
pays tribute to you as his native land
both as his mother and his nurse,
and that our choral dance and song
acknowledge you because you are
so pleasing to our king.
O Phoebus, we cry out to you—
may our song fill you with delight!

Who gave birth to you, my child?
Which one of the immortal gods
bore you to your father Pan, 1320 [1100]
who roams the mountainsides?
Was it some daughter of Apollo,
the god who loves all country fields?
Perhaps Cyllene's royal king?
Or was it the Bacchanalian god
dwelling on the mountain tops
who took you as a new-born joy

from maiden nymphs of Helicon
with whom he often romps and plays?*

OEDIPUS: [looking out away from the palace]

You elders, although I've never seen the man
we've been looking for a long time now,
if I had to guess, I think I see him.

He's coming here. He looks very old—
as is appropriate, if he's the one.

And I know the people coming with him,
servants of mine. But if you've seen him before,
you'll recognize him better than I will.

CHORUS LEADER:

Yes, I recognize the man. There's no doubt.
He worked for Laius—a trusty shepherd.

[Enter SERVANT, an old shepherd]

OEDIPUS:

Stranger from Corinth, let me first ask you—
is this the man you mentioned?

1330 [1110]

MESSENGER:

Yes, he is—

he's the man you see in front of you.

[1120]

OEDIPUS:

You, old man, over here. Look at me.
Now answer what I ask. Some time ago
did you work for Laius?

SERVANT:

Yes, as a slave.

But I was not bought. I grew up in his house.

OEDIPUS:

How did you live? What was the work you did?

SERVANT:

Most of my life I've spent looking after sheep.

OEDIPUS:

Where? In what particular areas?

SERVANT:

On Cithaeron or the neighbouring lands.

1350

OEDIPUS:

Do you know if you came across this man
anywhere up there?

SERVANT:

Doing what?

What man do you mean?

OEDIPUS:

The man over here—

this one. Have you ever run into him?

[1130]

SERVANT:

Right now I can't say I remember him.

MESSENGER:

My lord, that's surely not surprising.

Let me refresh his failing memory.

I think he will remember all too well
the time we spent around Cithaeron.

He had two flocks of sheep and I had one.

1360

I was with him there for six months at a stretch,
from early spring until the autumn season.

In winter I'd drive my sheep down to my folds,

and he'd take his to pens that Laius owned.

Isn't that what happened—what I've just said? [1140]

SERVANT:

You spoke the truth. But it was long ago.

MESSENGER:

All right, then. Now, tell me if you recall
how you gave me a child, an infant boy,
for me to raise as my own foster son.

SERVANT:

What? Why ask about that?

MESSENGER:

This man here, my friend, 1370
was that young child back then.

SERVANT:

Damn you!
Can't you keep quiet about it!

OEDIPUS:

Hold on, old man.
Don't criticize him. What you have said
is more objectionable than his account.

SERVANT:

My noble master, what have I done wrong?

OEDIPUS:

You did not tell us of that infant boy, [1150]
the one he asked about.

SERVANT:

That's what he says,
but he knows nothing—a useless busybody.

OEDIPUS:

If you won't tell us of your own free will,
once we start to hurt you, you will talk.

1380

SERVANT:

By all the gods, don't torture an old man!

OEDIPUS:

One of you there, tie up this fellow's hands.

SERVANT:

Why are you doing this? It's too much for me!

What is it you want to know?

OEDIPUS:

That child he mentioned—

did you give it to him?

SERVANT:

I did. How I wish

I'd died that day!

OEDIPUS:

Well, you're going to die

if you don't speak the truth.

SERVANT:

And if I do,

there's an even greater chance that I'll be killed.

OEDIPUS:

It seems to me the man is trying to stall.

[1160]

SERVANT:

No, no, I'm not. I've already told you—

1390

I did give him the child.

OEDIPUS:

Where did you get it?

Did it come from your home or somewhere else?

SERVANT:

It was not mine—I got it from someone.

OEDIPUS:

Which of our citizens? Whose home was it?

SERVANT:

In the name of the gods, my lord, don't ask!

Please, no more questions!

OEDIPUS:

If I have to ask again,

then you will die.

SERVANT:

The child was born in Laius' house.

OEDIPUS:

From a slave or from some relative of his?

SERVANT:

Alas, what I'm about to say now . . .

it's horrible.

OEDIPUS:

And I'm about to hear it.

1400 [1170]

But nonetheless I have to know this.

SERVANT:

If you must know, they said the child was his.

But your wife inside the palace is the one

who could best tell you what was going on.

OEDIPUS:

You mean she gave the child to you?

SERVANT:

Yes, my lord.

OEDIPUS:

Why did she do that?

SERVANT:

So I would kill it.

OEDIPUS:

That wretched woman was the mother?

SERVANT:

Yes.

She was afraid of dreadful prophecies.

OEDIPUS:

What sort of prophecies?

SERVANT:

The story went

that he would kill his father.

OEDIPUS:

If that was true,

1410

why did you give the child to this old man?

SERVANT:

I pitied the boy, master, and I thought
he'd take the child off to a foreign land
where he was from. But he rescued him,
only to save him for the greatest grief of all.

[1180]

For if you're the one this man says you are
you know your birth carried an awful fate.

OEDIPUS:

Ah, so it all came true. It's so clear now.

O light, let me look at you one final time,
a man who stands revealed as cursed by birth, 1420
cursed by my own family, and cursed
by murder where I should not kill.

[OEDIPUS moves into the palace]

CHORUS:

O generations of mortal men,
how I count your life as scarcely living.
What man is there, what human being,
who attains a greater happiness [1190]
than mere appearances, a joy
which seems to fade away to nothing?
Poor wretched Oedipus, your fate
stands here to demonstrate for me 1430
how no mortal man is ever blessed.

Here was a man who fired his arrows well—
his skill was matchless—and he won
the highest happiness in everything.
For, Zeus, he slaughtered the hook-taloned Sphinx
and stilled her cryptic song. For our state,
he stood there like a tower against death, [1200]
and from that moment, Oedipus,
we have called you our king
and honoured you above all other men, 1440
the one who rules in mighty Thebes.

But now who is there whose story

is more terrible to hear? Whose life
has been so changed by trouble,
by such ferocious agonies?
Alas, for celebrated Oedipus,
the same spacious place of refuge
served you both as child and father,
the place you entered as a new bridegroom. [1210]
How could the furrow where your father planted, 1450
poor wretched man, have tolerated you
in such silence for so long?

Time, which watches everything
and uncovered you against your will,
now sits in judgment of that fatal marriage,
where child and parent have been joined so long.
O child of Laius, how I wish
I'd never seen you—now I wail
like one whose mouth pours forth laments. [1220]
To tell it right, it was through you 1460
I found my life and breathed again,
and then through you my eyesight failed.

[The Second Messenger enters from the palace]

SECOND MESSENGER:

O you most honoured citizens of Thebes,
what actions you will hear about and see,
what sorrows you will bear, if, as natives here,
you are still loyal to the house of Labdacus!
I do not think the Ister or the Phasis rivers

could cleanse this house. It conceals too much
and soon will bring to light the vilest things,
brought on by choice and not by accident.*

1470 [1230]

What we do to ourselves brings us most pain.

CHORUS LEADER:

The calamities we knew about before
were hard enough to bear. What can you say
to make them worse?

SECOND MESSENGER:

I'll waste no words—
know this—noble Jocasta, our queen, is dead.

CHORUS LEADER:

That poor unhappy lady! How did she die?

SECOND MESSENGER:

She killed herself. You did not see it,
so you'll be spared the worst of what went on.
But from what I recall of what I saw
you'll learn how that poor woman suffered.
She left here frantic and rushed inside,
fingers on both hands clenched in her hair.
She ran through the hall straight to her marriage bed.
She went in, slamming both doors shut behind her
and crying out to Laius, who's been a corpse
a long time now. She was remembering
that child of theirs born many years ago—
the one who killed his father, who left her
to conceive cursed children with that son.
She lay moaning by the bed, where she,

1480 [1240]

1490

poor woman, had given birth twice over—
a husband from a husband, children from a child. [1250]
How she died after that I don't fully know.
With a scream Oedipus came bursting in.
He would not let us see her suffering,
her final pain. We watched him charge around,
back and forth. As he moved, he kept asking us
to give him a sword, as he tried to find
that wife who was no wife—whose mother's womb
had given birth to him and to his children. 1500
As he raved, some immortal power led him on—
no human in the room came close to him.
With a dreadful howl, as if someone [1260]
had pushed him, he leapt at the double doors,
bent the bolts by force out of their sockets,
and burst into the room. Then we saw her.
She was hanging there, swaying, with twisted cords
roped round her neck. When Oedipus saw her,
with a dreadful groan he took her body
out of the noose in which she hung, and then, 1510
when the poor woman was lying on the ground—
what happened next was a horrific sight—
from her clothes he ripped the golden brooches
she wore as ornaments, raised them high,
and drove them deep into his eyeballs, [1270]
crying as he did so: "You will no longer see
all those atrocious things I suffered,
the dreadful things I did! No. You have seen

those you never should have looked upon,
and those I wished to know you did not see. 1520

So now and for all future time be dark!"

With these words he raised his hand and struck,
not once, but many times, right in the sockets.

With every blow blood spurted from his eyes
down on his beard, and not in single drops,
but showers of dark blood spattered like hail. [1280]

So what these two have done has overwhelmed
not one alone—this disaster swallows up
a man and wife together. That old happiness
they had before in their rich ancestry 1530
was truly joy, but now lament and ruin,
death and shame, and all calamities
which men can name are theirs to keep.

CHORUS LEADER:

And has that suffering man found some relief
to ease his pain?

SECOND MESSENGER:

He shouts at everyone
to open up the gates and thus reveal
to all Cadmeians his father's killer,
his mother's . . . but I must not say those words.
He wants them to cast him out of Thebes, [1290]
so the curse he laid will not come on this house 1540
if he still lives inside. But he is weak
and needs someone to lead him on his way.
His agony is more than he can bear—

as he will show you—for on the palace doors
the bolts are being pulled back. Soon you will see
a sight which even a man filled with disgust
would have to pity.

[OEDIPUS enters through the palace doors]

CHORUS LEADER:

An awful fate for human eyes to witness,
an appalling sight—the worst I’ve ever seen.
O you poor man, what madness came on you? 1550
What eternal force pounced on your life [1300]
and, springing further than the longest leap,
brought you this awful doom? Alas! Alas!
You unhappy man! I cannot look at you.
I want to ask you many things—there’s much
I wish to learn. You fill me with such horror,
yet there is so much I must see.

OEDIPUS:

Aaaiiii, aaaiii . . . Alas! Alas!
How miserable I am . . . such wretchedness . . .
Where do I go? How can the wings of air 1560 [1310]
sweep up my voice? Oh my destiny,
how far you have sprung now!

CHORUS LEADER:

To a fearful place from which men turn away,
a place they hate to look upon.

OEDIPUS:

O the dark horror wrapped around me,
this nameless visitor I can’t resist

swept here by fair and fatal winds.

Alas for me! And yet again, alas for me!

The agony of stabbing brooches

pierces me! The memory of aching shame!

1570

CHORUS LEADER:

In your distress it's not astonishing

you bear a double load of suffering,

[1320]

a double load of pain.

OEDIPUS:

Ah, my friend,

so you still care for me, as always,

and with patience nurse me now I'm blind.

Alas! Alas! You are not hidden from me—

I recognize you all too clearly.

Though I am blind, I know that voice so well.

CHORUS LEADER:

You have carried out such dreadful things—

how could you dare to blind yourself this way?

1580

What god drove you to it?

OEDIPUS:

It was Apollo, friends,

it was Apollo. He brought on these troubles—

[1330]

the awful things I suffer. But the hand

which stabbed out my eyes was mine alone.

In my wretched life, why should I have eyes

when nothing I could see would bring me joy?

CHORUS LEADER:

What you have said is true enough.

OEDIPUS:

What is there for me to see, my friends?

What can I love? Whose greeting can I hear

and feel delight? Hurry now, my friends,

1590 [1340]

lead me away from Thebes—take me somewhere,

a man completely lost, utterly accursed,

the mortal man the gods despise the most.

CHORUS LEADER:

Unhappy in your fate and in your mind

which now knows all. Would I had never known you!

OEDIPUS:

Whoever the man is who freed my feet,

who released me from that cruel shackle

[1350]

and rescued me from death, may that man die!

It was a thankless act. Had I perished then,

I would not have brought such agony

1600

to myself or to my friends.

CHORUS LEADER:

I agree—

I would have preferred your death, as well.

OEDIPUS:

I would not have come to kill my father,

and men would not see in me the husband

of the woman who gave birth to me.

Now I am abandoned by the gods,

[1360]

the son of a corrupted mother,

conceiving children with the woman

who gave me my own miserable life.

If there is some suffering more serious
than all the rest, then it too belongs
in the fate of Oedipus. 1610

CHORUS LEADER:

I do not believe
what you did to yourself is for the best.
Better to be dead than alive and blind.

OEDIPUS:

Don't tell me what I've done is not the best.
And from now on spare me your advice. [1370]

If I could see, I don't know how my eyes
could look at my own father when I come
to Hades or could see my wretched mother.
Against those two I have committed acts 1620

so vile that even if I hanged myself
that would not be sufficient punishment.
Perhaps you think the sight of my own children
might give me joy? No! Look how they were born!
They could never bring delight to eyes of mine.
Nor could the city or its massive walls,
or the sacred images of its gods.
I am the most abhorred of men, I,
the finest one of all those bred in Thebes, [1380]

I have condemned myself, telling everyone 1630
they had to banish for impiety
the man the gods have now exposed
as sacrilegious—a son of Laius, too.
With such polluting stains upon me,

could I set eyes on you and hold your gaze?

No. And if I could somehow block my ears
and kill my hearing, I would not hold back.

I'd make a dungeon of this wretched body,
so I would never see or hear again.

For there is joy in isolated thought, 1640

sealed off from a world of sorrow. [1390]

O Cithaeron, why did you shelter me?

Why, when I was handed over to you,
did you not do away with me at once,
so I would never then reveal to men
the nature of my birth? Ah Polybus,
and Corinth, the place men called my home,
my father's ancient house, you raised me well—
so fine to look at, so corrupt inside!

Now I've been exposed as something bad, 1650
contaminated in my origins.

Oh you three roads and hidden forest grove,
you thicket and defile where three paths meet,
you who swallowed down my father's blood [1400]

from my own hands, do you remember me,

what I did there in front of you and then

what else I did when I came here to Thebes?

Ah, you marriage rites—you gave birth to me,
and then when I was born, you gave birth again,

children from the child of that same womb, 1660

creating an incestuous blood family

of fathers, brothers, children, brides,

wives and mothers—the most atrocious act
that human beings commit! But it is wrong
to talk about what it is wrong to do,
so in the name of all the gods, act quickly—
hide me somewhere outside the land of Thebes, [1410]
or slaughter me, or hurl me in the sea,
where you will never gaze on me again.
Come, allow yourself to touch a wretched man. 1670
Listen to me, and do not be afraid—
for this disease infects no one but me.

CHORUS LEADER:

Creon is coming. He is just in time
to plan and carry out what you propose.
With you gone he's the only one who's left
to act as guardian of Thebes.

OEDIPUS:

Alas,
how will I talk to him? How can I ask him
to put his trust in me? Not long ago [1420]
I treated him with such contempt.

[Enter Creon]

CREON:

Oedipus, I have not come here to mock 1680
or blame you for disasters in the past.
But if you can no longer value human beings,
at least respect our lord the sun, whose light
makes all things grow, and do not put on show
pollution of this kind in such a public way,

for neither earth nor light nor sacred rain
can welcome such a sight.

[Creon speaks to the attending servants]

Take him inside the house
as quickly as you can. The kindest thing
would be for members of his family [1430]
to be the only ones to see and hear him. 1690

OEDIPUS:

By all the gods, since you are acting now
so differently from what I would expect
and have come here to treat me graciously,
the very worst of men, do what I ask.
I will speak for your own benefit, not mine.

CREON:

What are you so keen to get from me?

OEDIPUS:

Cast me out as quickly as you can,
away from Thebes, to a place where no one,
no living human being, will cross my path.

CREON:

That is something I could do, of course, 1700
but first I wish to know what the god says
about what I should do.

OEDIPUS:

But what he said [1440]
was all so clear—the man who killed his father
must be destroyed. And that corrupted man
is me.

CREON:

Yes, that is what was said. But now,
with things the way they are, the wisest thing
is to ascertain quite clearly what to do.

OEDIPUS:

Will you then be making a request
on my behalf when I am so depraved?

CREON:

I will. For even you must now trust in the gods. 1710

OEDIPUS:

Yes, I do. And I have a task for you
as I make this plea—that woman in the house,
please bury her as you see fit. You are the one
to give your own the proper funeral rites.
But never let my father’s city be condemned
to have me living here while I still live. [1450]

Let me make my home up in the mountains
by Cithaeron, whose fame is now my own.
When my father and mother were alive,
they chose it as my special burying place— 1720
and thus, when I die, I’ll be following
the orders of the ones who tried to kill me.

And yet I know this much—no disease
nor any other suffering can kill me—
for I would never have been saved from death
unless I was to suffer a strange destiny.
But wherever my fate leads, just let it go.
As for my two sons, Creon, there’s no need

for you to care for them on my behalf—

they are men—thus, no matter where they are,

1730 [1460]

they'll always have enough to live on.*

But my two poor daughters have never known

my dining table placed away from them

or lacked their father's presence. They shared

everything I touched—that's how it's always been.

So take care of them for me. But first let me

feel them with my hands and then I'll grieve.

Oh my lord, you noble heart, let me do that—

if my hands could touch them it would seem

as if I were with them when I still could see.

1740 [1470]

[Some SERVANTS lead ANTIGONE and ISMENE out of the palace]

What's this? By all the gods I hear something—

is it my two dear children crying . . . ?

Has Creon taken pity on me

and sent out the children, my dear treasures?

Is that what's happening?

CREON:

Yes. I sent for them.

I know the joy they've always given you—

the joy which you feel now.

OEDIPUS:

I wish you well.

And for this act, may the god watch over you

and treat you better than he treated me.

Ah, my children, where are you? Come here,

1750 [1480]

come into my arms—you are my sisters now—

feel these hands which turned your father's eyes,
once so bright, into what you see now,
these empty sockets. He was a man, who,
seeing nothing, knowing nothing, fathered you
with the woman who had given birth to him.

I weep for you. Although I cannot see,
I think about your life in days to come,
the bitter life which men will force on you.

What citizens will associate with you? 1760

What feasts will you attend and not come home
in tears, with no share in the rejoicing? [1490]

When you're mature enough for marriage,
who will be there for you, my children,
what husband ready to assume the shame
tainting my children and their children, too?

What perversion is not manifest in us?

Your father killed his father, and then ploughed
his mother's womb—where he himself was born—
conceiving you where he, too, was conceived. 1770

Those are the insults they will hurl at you. [1500]

Who, then, will marry you? No one, my children.

You must wither, barren and unmarried.

Son of Menoeceus, with both parents gone,
you alone remain these children's father.

Do not let them live as vagrant paupers,
wandering around unmarried. You are
a relative of theirs—don't let them sink
to lives of desperation like my own.

Have pity. You see them now at their young age
deprived of everything except a share
in what you are. Promise me, you noble soul,
you will extend your hand to them. And you,
my children, if your minds were now mature,
there's so much I could say. But I urge you—
pray that you may live as best you can
and lead your destined life more happily
than your own father.

1780

[1510]

CREON:

You have grieved enough.

Now go into the house.

OEDIPUS:

I must obey,
although that's not what I desire.

CREON:

In due time
all things will work out for the best.

1790

OEDIPUS:

I will go.
But you know there are conditions.

CREON:

Tell me.
Once I hear them, I'll know what they are.

OEDIPUS:

Send me away to live outside of Thebes.

CREON:

Only the god can give you what you ask.

OEDIPUS:

But I've become abhorrent to the gods.

CREON:

Then you should quickly get what you desire.

OEDIPUS:

So you agree? [1520]

CREON:

I don't like to speak
thoughtlessly and say what I don't mean.

OEDIPUS:

Come then, lead me off.

CREON:

All right, 1800
but let go of the children.

OEDIPUS:

No, no!
Do not take them away from me.

CREON:

Don't try to be in charge of everything.
Your life has lost the power you once had.

*[CREON, OEDIPUS, ANTIGONE, ISMENE, and ATTENDANTS all enter the palace]**

CHORUS:

You residents of Thebes, our native land,
look on this man, this Oedipus, the one
who understood that celebrated riddle.
He was the most powerful of men.
All citizens who witnessed this man's wealth
were envious. Now what a surging tide 1810

of terrible disaster sweeps around him.

So while we wait to see that final day,

we cannot call a mortal being happy

before he's passed beyond life free from pain.

[1530]

Notes

**Cadmus*: legendary founder of Thebes. Hence, the citizens of Thebes were often called children of Cadmus or Cadmeians.

**Pallas*: Pallas Athena. There were two shrines to her in Thebes. *Ismenus*: A temple to Apollo Ismenios where burnt offerings were the basis for the priest's divination.

**cruel singer*: a reference to the Sphinx, a monster with the body of a lion, wings, and the head and torso of a woman. After the death of king Laius, the Sphinx tyrannized Thebes by not letting anyone into or out of the city, unless the person could answer the following riddle: "What walks on four legs in the morning, on two legs at noon, and three legs in the evening?" Those who could not answer were killed and eaten. Oedipus provided the answer (a human being), and thus saved the city. The Sphinx then committed suicide.

**berries*: a suppliant to Apollo's shrine characteristically wore such a garland if he received favourable news.

**Ares*, god of war and killing, was often disapproved of by the major Olympian deities. *Amphitrite*: was a goddess of the sea, married to Poseidon.

**lord of Lyceia*: a reference to Apollo, god of light.

*... among gods: Dionysus was also called Bacchus, and Thebes was sometimes called Baccheia (belonging to Bacchus). The Maenads are the followers of Dionysus.

**lustral water*: water purified in a communal religious ritual.

**Agenor*: founder of the Theban royal family; his son *Cadmus* moved from Sidon in Asia Minor to Greece and founded Thebes. *Polydorus*: son of Cadmus, father of Labdacus, and hence grandfather of Laius.

**Cithaeron*: the sacred mountain outside Thebes.

**Zeus' son*: a reference to Apollo. The *Furies* are the goddesses of blood revenge.

**Parnassus*: a famous mountain some distance from Thebes, but visible from the city.

**Polybus*: ruler of Corinth, who raised Oedipus and is thus believed to be his father. The house of Labdacus is the Theban royal family (i.e., Laius, Jocasta, and Creon).

*There is some argument about who speaks which lines in 622-626 of the Greek text. I follow Jebb's suggestions, ascribing 625 to Creon, to whom it seems clearly to belong (in spite of the manuscripts) and adding a line to indicate Oedipus' response.

*This part of the choral song makes an important distinction between two forms of self-assertive action: the first breeds self-aggrandizement and greed; the second is necessary for the protection of the state.

**Isthmus*: The city of Corinth stood on the narrow stretch of land (the Isthmus) connecting the Peloponnese with mainland Greece, a very strategic position.

**Loxias*: a common name for Apollo.

*... *still carry*: the name *Oedipus* can be construed to mean either "swollen feet" or "knowledge of one's feet." Both terms evoke a strongly ironic sense of how Oedipus, for all his fame as a man of knowledge, is ignorant about his origin.

*Cyllene's king is the god Hermes, who was born on Mount Cyllene; the Bacchanalian god is Dionysus.

*This line refers, not the entire story, but to what Jocasta and Oedipus have just done to themselves.

*Oedipus' two sons, Eteocles and Polyneices, would probably be fifteen or sixteen years old at this time, not old enough to succeed Oedipus.

*It is not entirely clear from these final lines whether Oedipus now leaves Thebes or not. According to Jebb's commentary (line 1519), in the traditional story on which Sophocles is relying, Oedipus was involuntarily held at Thebes for some time before the citizens and Creon expelled him from the city. Creon's lines suggest he is going to wait to hear from the oracle before deciding about Oedipus. However, there is a powerful dramatic logic in having Oedipus stumble off away from the palace. In Book 23 of the *Iliad*, Homer indicates that Oedipus died at Thebes, and there were funeral games held in his honour in that city.

Sophocles, *Oedipus the King*, trans. Ian Johnston [Vancouver Island University] accessed November 15, 2013, <https://records.viu.ca/~johnstoi/sophocles/oedipustheking.htm>. Reproduced with permission.