

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.
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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,

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[20]

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[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)