

**ORANGE PUBLIC SCHOOLS
OFFICE OF CURRICULUM AND INSTRUCTION
OFFICE OF ENGLISH LANGUAGE ARTS**

**GRADE 9
Curriculum Guide
Module 2**



School Year 2016-2017

9.2

Module Overview

Working with Evidence and Making Claims: How Do Authors Structure Texts and Develop Ideas?

Texts	<p>Unit 1: “The Tell-Tale Heart” and “I felt a Funeral, in my Brain,”</p> <p>Unit 2: <i>Oedipus the King</i></p> <p>Unit 3: “True Crime: The roots of an American obsession,” “How Bernard Madoff Did It,” <i>The Wizard of Lies</i> Epilogue excerpt, and text-based video “\$50bn Ponzi Scheme - How Madoff Did It.”</p>
Number of Lessons in Module	51 (including Module Performance Assessment)

Introduction

In Module 9.2, students engage with literature and nonfiction texts that develop central ideas of guilt, obsession, and madness, among others. Building on work with evidence-based analysis and debate in Module 9.1, students will produce evidence-based claims to analyze the development of central ideas and text structure. Students will develop and strengthen their writing by revising and editing, and will refine their speaking and listening skills through discussion-based assessments.

In Unit 9.2.1, students analyze the development and refinement of common central ideas in Edgar Allan Poe’s short story “The Tell-Tale Heart” and Emily Dickinson’s poem “I felt a Funeral, in my Brain.” The narrator of “The Tell-Tale Heart,” disturbed by an old man’s eye, kills the man and hides the body. The speaker in “I felt a Funeral, in my Brain,” likens her descent into madness to the stages of a funeral ceremony. These texts offer rich evidence to support claims about point of view, central idea, and text structure, including how point of view and text structure contribute to the development of central ideas. Students will begin to produce evidence-based claims and multi-paragraph writing in unit 9.2.1.

In Unit 9.2.2, students read the Greek tragedy *Oedipus the King*. The longest text in the module, *Oedipus the King* allows students to analyze how multiple central ideas are developed and refined throughout the drama; among the many themes developed in the play is Oedipus’s guilt in relation to the discovery of his past. Students will continue to produce multi-paragraph writing and participate in structured

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discussions to build mastery of speaking and listening skills in anticipation of the End-of-Unit Assessment in Unit 3, an evidence-based discussion of multiple nonfiction texts.

In Unit 9.2.3, students read “True Crime: The roots of an American obsession,” an article from Newsweek that examines humanity’s relationship with guilt; “How Bernard Madoff Did It,” a book review of *The Wizard of Lies*; and an excerpt from the nonfiction book, *The Wizard of Lies*, which examines the downfall of white-collar criminal Bernard Madoff. These three texts complement each other in their treatment of guilt and people’s fascination with crime. In this unit, students focus on peer reviewing and revising their writing. The End-of-Unit Assessment in this unit is an evidence-based discussion, which offers students the opportunity to verbally articulate claims. In this forum, students will be asked to make connections across unit texts, particularly in relation to the development of central ideas.

The End-of-Unit Assessments provide scaffolding for the Module Performance Assessment in which students will explore how a common central idea is developed across two module texts: one literary and one informational.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based conversations about text
- Write evidence-based claims
- Utilize rubrics for self-assessment and peer review of writing
- Revise writing
- Generate and respond to questions in scholarly discourse

English Language Arts Outcomes

Yearlong Target Standards

These standards embody the pedagogical shifts required by the Common Core Standards and will be a strong focus in every English Language Arts module and unit in grades 9-12.

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.9-10.4	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.9-10.10	By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Reading – Informational Text	
RI.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.
RI.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
RI.9-10.10	By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Writing	
W.9-10.9	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> 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]”). b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).
W.9-10.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of purposes, tasks, and audiences.
CCS Standards: Speaking & Listening	

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.
CCS Standards: Language	
L. 9-10.4	<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> <ol style="list-style-type: none"> 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. 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>). Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Module-Specific Assessed Standards

These standards will be the specific focus of instruction and assessment, based on the texts studied and proficiencies developed in this module.

CCRA: Reading	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
CCS Standards: Reading – Literature	
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.9-10.5	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: Reading – Informational Text	
RI.9-10.2	Determine a central idea of a text and analyze 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.
RI.9-10.5	Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
CCS Standards: Writing	
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.9-10.5	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, b	<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> <p>b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</p>
CCS Standards: Speaking & Listening	

<p>SL.9-10.1.a, b, c, d</p>	<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> <ul style="list-style-type: none"> 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. 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. 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 discussion; and clarify, verify, or challenge ideas and conclusions. 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>SL.9-10.4</p>	<p>Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.</p>
<p>SL.9-10.6</p>	<p>Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)</p>
<p>CCS Standards: Language</p>	
<p>L.9-10.1</p>	<p>Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.</p>
<p>L.9-10.2</p>	<p>Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.</p>

Addressed Standards

These standards will be addressed at the unit or module level, and may be considered in assessment, but will not be the focus of extended instruction in this module.

CCS Standards: Reading – Literature

None.	
CCS Standards: Reading – Informational Text	
RI.9-10.7	Analyze various accounts of a subject told in different mediums (e.g. a person’s life story in both print and multimedia), determining which details are emphasized in each account.
CCS Standards: Writing	
None.	
CCS Standards: Speaking & Listening	
None.	
CCS Standards: Language	
L.9-10.4.a, 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. 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. 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>).
L.9-10.5.a, b	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. b. Analyze nuances in the meaning of words with similar denotations.

Module Performance Assessment

In this five-lesson Performance Assessment, students will produce an evidence-based claim about the relationship of central ideas across two module texts: one literary and one informational.

In Lesson 1, students will review their various claims about central idea and structure for each Module 9.2 text to identify patterns or connections within and across texts. In this lesson, students may work individually or in pairs before transitioning to an evidence-based group discussion around their analyses and connections. At the end of the lesson, based on the evidence-based discussion, each student will select a focal central idea for the essay.

In Lesson 2, students will draft a claim about how each author develops the central idea they identified in Lesson 1, and begin to gather relevant textual evidence to support a claim. They will use this evidence to further develop and refine their claims, and prepare to respond to the prompt by organizing their evidence.

In Lesson 3, students will independently write a first draft of their essays using the analysis from the previous day.

In Lesson 4, students will engage in a self-review process to strengthen and refine the responses they drafted in Lesson 3.

In Lesson 5, an optional peer review lesson, students will engage in a peer review process modeled on protocols established in Unit 3, Lesson 4.

Texts

Unit 1: “And then a Plank in Reason, broke, And I dropped down, and down –”
Poe, Edgar Allan. (1843). “The Tell-Tale Heart.”
Dickinson, Emily. “I felt a Funeral, in my Brain.” http://www.poetryfoundation.org/poem/174975
Unit 2: “a husband from a husband, children from a child”
Sophocles, <i>Oedipus the King</i> , trans. Ian Johnston [Vancouver Island University] accessed November 15, 2013, https://records.viu.ca/~johnstoi/sophocles/oedipustheking.htm . Reproduced with permission.
Unit 3: “Everybody is guilty of something
Mosley, Walter. “True Crime.” July 31, 2009. Newsweek. http://mag.newsweek.com/2009/07/31/true-crime.html .
Ahamed, Liaquat. “How Bernard Madoff Did It.” May 13, 2011. The New York Times. http://www.nytimes.com/2011/05/15/books/review/book-review-the-wizard-of-lies-bernie-madoff-and-the-death-of-trust-by-diana-b-henriques.html?_r=1&pagewanted=all& .
Henriques, Diana. <i>The Wizard of Lies</i> Epilogue. (2011). Times Books, an imprint of Henry Holt and Company. (pp. 345–348).
“\$50bn Ponzi Scheme - How Madoff Did It.” November 3, 2012. http://youtu.be/52nYNE9DYYQ .

9.1 Module-at-a-Glance Calendar

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
Unit 1: “And then a Plank in Reason, broke, And I dropped down, and down –”				
<p>“The Tell-Tale Heart” (Edgar Allan Poe)</p> <p>“I felt a Funeral, in my Brain,” (Emily Dickinson)</p>	13	<ul style="list-style-type: none"> • Read closely for textual details • Annotate texts to support comprehension and analysis • Engage in productive evidence-based conversations about text • Provide an objective summary of the text • Make evidence-based claims • Participate in collaborative discussions • Determine meaning of unknown vocabulary 	<p>CCRA.R.6</p> <p>CCRA.R.9</p> <p>RL.9-10.2</p> <p>RL.9-10.4</p> <p>RL.9-10.5</p> <p>W.9-10.2.b, d</p> <p>W.9-10.9.a</p> <p>SL.9-10.1.a</p> <p>L.9-10.1</p> <p>L.9-10.2</p> <p>L.9-10.5.a, b</p>	<p>Mid-Unit:</p> <p>Students will participate in an evidence-based discussion in which they will collect and organize evidence using an Evidence Collection Tool.</p> <p>Students will then respond individually in writing to the following prompt: Identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text.</p> <p>End-of-Unit:</p> <p>Students will individually write a multi-paragraph essay addressing the following prompt: Identify a central idea shared by both texts, “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart,” and make an original claim about how Dickinson and Poe develop and</p>

				refine this idea.
Unit 2: “a husband from a husband, children from a child”				
<i>Oedipus the King</i> (Sophocles)	20	<ul style="list-style-type: none"> • Read closely for textual details • Annotate texts to support comprehension and analysis • Provide an objective summary of the text • Engage in productive evidence-based conversations about text • Make evidence-based claims • Revise writing • Participate in collaborative discussions • Determine meaning of unknown vocabulary 	RL.9-10.1 RL.9-10.2 RL.9-10.4 RL.9-10.5 W.9-10.2.a, b, d, f W.9-10.5 W.9-10.9.a SL.9-10.1.a, b, c, d L.9-10.1 L.9-10.2 L.9-10.4.a, b L.9-10.5.a, b	<p>Mid-Unit:</p> <p>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: What relationship does Sophocles establish between prophecy and Oedipus’s actions?</p> <p>End-of-Unit:</p> <p>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: How does Sophocles develop the conflict between Oedipus’s guilt and his innocence?</p>
Unit 3: “Everybody is Guilty of Something”				
“True Crime” (Newsweek) <i>New York Times</i> Book Review “How Bernard Madoff Did It,” by Liaquat	13	<ul style="list-style-type: none"> • Read closely for textual details • Annotate texts to support comprehension and analysis • Engage in productive evidence-based conversations about 	RI.9-10.2 RI.9-10.5 RI.9-10.7 W.9-10.2.a, b W.9-10.5 W.9-10.9.b SL.9-10.1.a, c, d SL.9-10.4	<p>Mid-Unit:</p> <p>Students will draft a multi-paragraph analysis of how Mosley develops the central idea that humans are fascinated with true and fictional crime stories.</p> <p>Students will use a writing</p>

<p>Ahamed</p> <p><i>The Wizard of Lies</i> Epilogue (excerpt), by Diana Henriques</p> <p>“\$50bn Ponzi Scheme - How Madoff Did It.”</p>		<p>text</p> <ul style="list-style-type: none"> • Determine meaning of unknown vocabulary • Provide an objective summary of the text • Paraphrase and quote relevant evidence from a text • Write original evidence-based claims • Critique one’s own writing and peers’ writing • Revise writing • Generate and respond to questions in scholarly discourse 	<p>SL.9-10.6 L.9-10.1 L.9-10.2 L.9-10.4.a</p>	<p>rubric to peer-review responses for strength of evidence, and incorporate peer feedback into revisions of their own writing.</p> <p>End-of-Unit:</p> <p>Part 1:</p> <p>Students review annotations and responses to text-dependent questions for “True Crime,” “How Bernard Madoff Did It,” and <i>The Wizard of Lies</i>. Students generate open-ended questions to be used during the whole-class discussion.</p> <p>Part 2:</p> <p>Students will analyze “True Crime,” “How Bernard Madoff Did It,” and <i>The Wizard of Lies</i>. Using a fishbowl method for discussion, students will both engage in a critical dialogue about the texts and assess their peers’ speaking and listening skills.</p>
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9.2.1 **Unit Overview**

**“And then a Plank in Reason, broke,
And I dropped down, and down –”**

Text(s)	“The Tell-Tale Heart” by Edgar Allan Poe and “I felt a Funeral, in my Brain,” by Emily Dickinson
Number of Lessons in Unit	13

Introduction

In the first unit of Module 9.2, students will continue to work on skills, practices, and routines introduced in Module 9.1: close reading, annotating text, and evidence-based discussion and writing, especially through text-dependent questioning and focused annotation. Students will continue learning how to analyze texts critically for deep meaning and will begin identifying and connecting relevant evidence to make claims about text and across texts.

Students will analyze how authors develop and refine central ideas as they read two texts that consider the central ideas of madness and obsession: the Edgar Allan Poe short story, “The Tell-Tale Heart” and the Emily Dickinson poem, “I felt a Funeral, in my Brain.” The unit exposes students to two different literary genres and asks students to make connections across both texts by considering authorial choices and the development of central ideas. As students read, discuss, and write about both texts, they will examine how an author uses text structure, time, and ordering of events to create specific effects and how point of view shapes the content and style of a text. Students will also consider how the effects of these authorial choices and specific details contribute to the development of central ideas.

There are two formal assessments in this unit. The Mid-Unit Assessment focuses on “The Tell-Tale Heart” and asks students to identify a central idea and discuss how point of view and structural choices

contribute to the development of that central idea over the course of the text (RL.9-10.2, RL.9-10.5, CCRA.R.6, W.9-10.2.b, d). At the end of the unit, students will write a multi-paragraph essay identifying a central idea shared by both texts, “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart,” and make an original claim about how Dickinson and Poe develop and refine this idea (RL.9-10.2, CCRA.R.9, W.9-10.2.b, d).

Note: This unit continues Accountable Independent Reading (AIR). See Module 9.1 Prefatory Material for more information about AIR.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based discussions about text
- Collect and organize evidence from texts to support analysis in writing
- Make claims about and across texts using specific textual evidence

Standards for This Unit

CCRA: Reading—Anchor	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
CCS Standards: Reading—Literature	
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.b , d	<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>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>
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	<p>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>
CCS Standards: Language	
L.9-10.1	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>
L.9-10.2	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</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>
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Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.9-10.2, RL.9-10.4, RL.9-10.5, CCRA.R.6, CCRA.R.9, W.9-10.2.b, d
Description of Assessment	Varies by lesson but may include responses to text-dependent questions focused on structural choices, central idea development, point of view, and word choice through discussion and informal writing prompts

Mid-Unit Assessment	
Standards Assessed	RL.9-10.2, RL.9-10.5, CCRA.R.6, W.9-10.2.b, d
Description of Assessment	The Mid-Unit Assessment will evaluate students’ understanding of how authorial choices, specifically structural choices and point of view, contribute to the development of a central idea. Students will participate in an evidence-based discussion in which they will collect and organize evidence using an Evidence Collection Tool. Students will then respond individually in writing to the following prompt: Identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text.

End-of-Unit Assessment

Standards Assessed	RL.9-10.2, CCRA.R.9, W.9-10.2.b, d
Description of Assessment	Students will individually write a multi-paragraph essay addressing the following prompt: Identify a central idea shared by both texts, “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart,” and make an original claim about how Dickinson and Poe develop and refine this idea.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	“The Tell-Tale Heart” (entire text and paragraph 1)	Students will begin an exploration of Edgar Allan Poe’s “The Tell-Tale Heart” by listening to a masterful reading of the entire text and beginning an analysis of the first paragraph, in which Poe introduces the narrator. Students will analyze and discuss anchor standard CCRA.R.6 and consider the narrator’s purpose in the first paragraph.
2	“The Tell-Tale Heart” (paragraphs 1 and 2)	Students analyze paragraphs 1 and 2, in which Poe introduces the narrator’s reason for killing the old man. Students will explore how Poe begins to develop the central ideas of obsession and madness through specific textual details by engaging in evidence-based discussion. Additionally, students will continue to consider how point of view shapes the content and style of the text.
3	“The Tell-Tale Heart” (paragraph 3)	Students will analyze paragraph 3 of “The Tell-Tale Heart,” in which the narrator details his methodical plan to murder the old man. Students will be introduced to standard RL.9-10.5 and participate in an evidence-based discussion, focusing on Poe’s structural choices, particularly his manipulation of time, and the effects of this manipulation as the reader waits to find out the narrator’s objective. Additionally, students will continue to trace the development and refinement of central ideas through annotation.

4	"The Tell-Tale Heart" (paragraphs 4–7)	Students analyze paragraphs 4 through 7, in which the actions of the eighth night are slowly revealed as the old man awakens fearfully, and the narrator plans his next move. Students will learn how the narrative point of view further develops the central ideas of madness and obsession. Additionally, students will continue to consider how Poe makes structural choices regarding manipulation of time, as the narrator stalls the story's action, building tension.
5	"The Tell-Tale Heart" (paragraphs 8–13)	Students analyze paragraphs 8 through 13 by responding to questions in an evidence-based discussion. In this excerpt, the tension builds as the narrator finally murders the old man, and buries the body in the floor. Lesson activities include a series of questions, discussion in pairs, and focused annotation in which students consider how Poe's structural choices develop and refine the text's central ideas of madness and obsession.
6	The Tell-Tale Heart (paragraphs 14–18)	Students analyze paragraph 14 through the text's conclusion, in which the narrator finally admits his murderous deed to the police. Students will examine how Poe drives the story toward the narrator's confession in the last paragraph and consider how a new idea, guilt, emerges and develops in the resolution of the story.
7	"The Tell-Tale Heart" (entire text)	Students analyze the entire text with a focus on Poe's choices concerning text structure, time, and order of events. Students will practice identifying and connecting textual evidence to develop a claim about Poe's structural choices. This lesson's work directly supports the Mid-Unit Assessment.
8	"The Tell-Tale Heart" (entire text)	Students will complete the Mid-Unit Assessment, which asks students to identify a central idea in "The Tell-Tale Heart" and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text.
9	"I felt a Funeral, in my Brain," (entire text)	Students will listen to two masterful readings of Emily Dickinson's poem "I felt a Funeral, in my Brain," and share initial reactions and questions. A sequence of questions orients students to the poem and scaffold comprehension by focusing on particular words and

		phrases in the poem. Students will consider specific lines from the poem that begin to address the central idea and Dickinson’s structural choices, concepts upon which Lessons 10 and 11 will continue to build.
10	“I felt a Funeral, in my Brain,” (entire text)	Students will continue their analysis of the poem by participating in a group gallery walk activity, collaboratively generating observations around the development of a central idea. Through a series of guided questions, students will make meaning of Dickinson’s extended metaphor, of the funeral service (and burial), and consider the speaker’s experience as she grapples with a deteriorating mental state and isolation.
11	“I felt a Funeral, in my Brain,” (entire text)	Students complete their analysis of “I felt a Funeral, in my Brain,” by considering the structural elements of Dickinson’s poem including the use of capitalization (both at the beginning of each line and for key details), rhyme, and rhythm. This lesson will employ a combination of focused annotation and questions to guide students to an understanding of Emily Dickinson’s structural choices.
12	“The Tell-Tale Heart” and “I felt a Funeral, in my Brain,” (entire texts)	Students will engage in an evidence-based discussion in which they will analyze how the two unit texts, “The Tell-Tale Heart” and “I felt a Funeral, in my Brain,” talk to each other. Students will discuss connections across the two texts and will use this information to make a claim about how Poe and Dickinson develop and refine a shared central idea. This work directly prepares students for the End-of-Unit Assessment in the following lesson.
13	“The Tell-Tale Heart” and “I felt a Funeral, in my Brain,” (entire texts)	Students will exhibit the literacy skills and habits developed in Unit 1 by writing a formal evidence-based essay addressing the assessment prompt: Identify a central idea shared by both texts and make a claim about how Dickinson and Poe develop and refine this idea.

Preparation, Materials, and Resources

Preparation

- Read and annotate “The Tell-Tale Heart” by Edgar Allan Poe and “I felt a Funeral, in my Brain,” by Emily Dickinson.
- 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 texts “The Tell-Tale Heart” and “I felt a Funeral, in my Brain,”
- Masterful recordings of both texts (optional): see Lessons 1 and 9
- 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

THE TELL-TALE HEART

by Edgar Allan Poe

1843

TRUE!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

1 It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

2 Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked) —I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

3 Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers—of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

4 I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out—"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening; —just as I have done, night after night, hearkening to the death watches in the wall.

5 Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

6 It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot. And have I not told you that what you mistake for madness is but over-acuteness of the sense? —now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

7 But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment!—do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

8 I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye—not even his—could have detected any thing wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too wary for that. A tub had caught all—ha! ha!

When I had made an end of these labors, it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, —for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

9 I smiled,—for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct:—It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness—until, at length, I found that the noise was not within my ears.

No doubt I now grew *very* pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton. I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men—but the noise steadily increased. Oh God! what could I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now—again!—hark! louder! louder! louder! louder!

"Villains!" I shrieked, "dissemble no more! I admit the deed!—tear up the planks! here, here!—It is the beating of his hideous heart!"



Home > Poems & Poets > Browse Poems > I felt a Funeral, in my Brain, (340) by Emily Dickinson

I felt a Funeral, in my Brain, (340)

BY EMILY DICKINSON

I felt a Funeral, in my Brain,
And Mourners to and fro
Kept treading - treading - till it seemed
That Sense was breaking through -

And when they all were seated,
A Service, like a Drum -
Kept beating - beating - till I thought
My mind was going numb -

And then I heard them lift a Box
And creak across my Soul
With those same Boots of Lead, again,
Then Space - began to toll,

As all the Heavens were a Bell,
And Being, but an Ear,
And I, and Silence, some strange Race,
Wrecked, solitary, here -

And then a Plank in Reason, broke,
And I dropped down, and down -
And hit a World, at every plunge,
And Finished knowing - then -

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9.2.1

Lesson 1

Introduction

In this first lesson of the unit and the module, students will begin an exploration of Edgar Allan Poe’s “The Tell-Tale Heart.” They will listen to a masterful reading of the text and begin to analyze the first paragraph of this classic text, in which Poe introduces the narrator.

Students will analyze and discuss anchor standard CCRA.R.6 and, in the lesson assessment, begin to consider the narrator’s purpose in the first paragraph. For homework, students will continue to read their Accountable Independent Reading through the lens of their focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard. Additionally, students will reread and annotate paragraph 1 of “The Tell-Tale Heart” to gather evidence about whether the narrator is mad. Students will preview paragraph 2 and annotate using the annotation codes from Module 9.1.

Standards

Assessed Standard(s)	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a 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. <ol style="list-style-type: none"> 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 evidence from the text and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> • What is the narrator's purpose in asking the two questions in paragraph 1?
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> • The questions show that the narrator is speaking to someone who has accused him of being mad. And, by asking the questions, he is trying to prove that he is not mad: “but why will you say that I am mad?”

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • in medias res (adv.) – in or into the middle of a narrative or plot
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: CCRA.R.6, RL.9-10.5, W.9-10.9.a • Text: “The Tell-Tale Heart,” entire text and paragraph 1 	
Learning Sequence:	
1. Introduction to Unit and Lesson Agenda	1. 20%
2. Homework Accountability	2. 5%
3. “The Tell-Tale Heart” Masterful Reading	3. 30%
4. Paragraph 1 Reading and Discussion	4. 20%
5. Quick Write	5. 15%
6. Closing	6. 10%

Materials

- Copies of “The Tell-Tale Heart” for each student
- Copies of the 9.2 Common Core Learning Standards Tool for each student
- Free Audio Resource: http://www.loudlit.org/audio/heart/pages/01_01_heart.htm

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 Unit and Lesson Agenda

20%

Introduce the focus of this unit and module: Build students’ ability to read complex texts and use evidence to talk and write about fiction, nonfiction, drama, and poetry. Share with students the End-of-Unit Assessments and the Module Performance Assessment. Inform students that their work over the next several weeks should prepare them for each of these assessments. Briefly introduce the unit and the texts: “The Tell-Tale Heart” from Edgar Allan Poe and “I felt a Funeral, in my Brain,” by Emily Dickinson. Inform students that this unit will focus on analyzing the development of central ideas through specific textual details like point of view and structural choices.

- ▶ Students listen.

Distribute copies of the 9.2 Common Core Learning Standards Tool to each student. Explain that students will continue to work on mastering the skills described in the Common Core Learning Standards (CCLS) throughout this new module and the rest of the year.

- ▶ Students listen and examine their 9.2 Common Core Learning Standards Tool.

ⓘ It may be helpful here to explain to students that they will be returning to the standards at the beginning of each lesson, as they did in Module 9.1. Whenever a new standard is introduced,

students will use their 9.2 Common Core Learning Standards Tool to read, paraphrase, and assess their familiarity with and mastery of the new standard.

Introduce the agenda and the assessed standard for this lesson: CCRA.R.6. Today, students will experience a new text called “The Tell-Tale Heart” through a masterful reading and will begin the process of reading paragraph 1 closely. Students will analyze and discuss reading standard CCRA.R.6 and begin to consider the narrator’s purpose in paragraph 1.

- ▶ Students look at the agenda.

Inform students that they will begin working with two new standards in this lesson: CCRA.R.6 and W.9-10.9.a. Ask students to individually read standards CCRA.R.6 and W.9-10.9.a on the 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of these standards.

- ▶ Students read standards CCRA.R.6 and W.9-10.9.a and assess their familiarity with and mastery of these standards.

① “The Tell-Tale Heart” is an excellent text in which to discuss point of view. However, the language of standard RL.9-10.6 specifies a focus on literature from outside the U.S. In order to give students an opportunity to consider point of view with this classic text, this unit focuses on Anchor Standard CCRA.R.6, rather than the grade level standard.

Instruct students to focus on CCRA.R.6. Ask students the following questions:

What is point of view?

- ☞ Point of view is the narrator or who is telling the story.

What are examples of text content?

- ☞ Student responses may include the following: characters, plot, theme, or setting.

What are examples of text style?

- ☞ Student responses may include the following: punctuation used, how the plot or action is ordered, the story’s pacing, word choice.

Ask students to paraphrase standard CCRA.R.6

- ☞ How the author influences what is in the story and how it is written.

① Students will have the opportunity to assess their familiarity with and mastery of each of the other standards as they are introduced in subsequent lessons.

- ① It may be useful to have the standards written on the board or displayed in some other way before class begins, for ease of student reference and to encourage students to develop ownership of the standards.

Ask students to look at W.9-10.9.a in pairs and compare it to RL.9-10.1, a standard they worked with several times in the last module. Instruct students to talk about what they notice about these two standards.

- 🗨 Student responses may include the following: Both standards ask students to learn to use evidence from text; W.9-10.9.a asks students to apply the reading standards (which include RL.9-10.1); W.9-10.9.a specifically focuses on using evidence in writing.
- ① Students should easily recognize the similarities between W.9-10.9.a and RL.9-10.1, having worked with the latter extensively in the last module. It may be useful to project both standards if students need additional support.

Inform students that they will be focusing on W.9-10.9.a for this unit, using annotation as they learn first to identify and later to collect evidence from fiction texts.

Activity 2: Homework Accountability

5%

Check in with students about their Accountable Independent Reading text. Inform students that they will begin discussing their reading in class in Lesson 2, and the focus standard is RL.9-10.4, which they will discuss at the end of this lesson.

- ▶ Students listen.

Activity 3: “The Tell-Tale Heart” Masterful Reading

30%

Introduce the Quick Write assessment (What is the narrator's purpose in asking the two questions in paragraph 1?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students examine the Quick Write assessment and listen.
- ① Display the Quick Write assessment for students to see.

Distribute copies of “The Tell-Tale Heart” to each student and instruct students to number the paragraphs.

- ▶ Students number the paragraphs on their individual copies of “The Tell-Tale Heart.”
- ① There are 18 paragraphs in “The Tell-Tale Heart.”

Have students listen to a masterful reading of “The Tell-Tale Heart” in its entirety. (Read from “True!—nervous—very, very dreadfully nervous I had been and am” to “It is the beating of his hideous heart!”) Instruct students to read along in their text.

▶ Students follow along, reading silently.

- ① Consider reading aloud the text or using a recording for the masterful reading. However, if using a recording, make sure the recording matches the version of the text distributed to the students.
- ① **Differentiation Consideration:** Although this is a short text, consider dividing the masterful reading into sections to allow students to comprehend smaller sections of text. A suggestion is to pause the masterful reading after paragraphs 3, 11, and the text’s conclusion to give students time to write down initial reactions and questions.

Ask students to spend about 3–5 minutes independently writing down initial reactions and questions they have about the text.

🗨 Student questions may include the following:

- Who thinks the narrator is mad?
 - What is a “vulture eye”?
 - Why would he kill the old man over his eye?
 - How can the narrator hear the old man’s beating heart?
 - What is *vexed*? What is *stealthily*?
 - Is the narrator insane?
 - Why would the narrator allow the police to sit in the bedroom where the body was buried?
 - How can the old man’s heart continue to beat if he is dead?
 - What are *gesticulations*?
 - Could the police tell the narrator was going crazy from the beating heart?
 - What is *mockery*?
 - Is the narrator in prison?
 - Is he telling this story from prison?
 - What is wrong with this narrator?
- ① Assure students that any question related to the text is a valid one. If students are struggling with questions, encourage them to think about unknown vocabulary, textual details that seem confusing, or what they still want to know from the text after this initial reading.
 - ① Although students will have questions about unknown vocabulary, consider asking students to leave their vocabulary questions as questions for now, because vocabulary is explored in-depth in subsequent lessons.

Ask students to share out their initial questions. Write these questions on the board or on chart paper. Share with the students that it is okay to have questions as they engage in complex texts. Remind them that many of these questions will be answered as they read the text closely in upcoming lessons. Also, as they read students can keep an eye out for these answers, as well as answers to other questions that may arise.

- ▶ Students share out questions.

① Posting these questions will be helpful when students go back and read the text closely in subsequent lessons.

Activity 4: Paragraph 1 Reading and Discussion

20%

Instruct students to reread paragraph 1 in pairs.

- ▶ Student pairs reread paragraph 1.

Lead a whole class discussion by asking students the following questions:

What information does the narrator reveal about himself in paragraph 1?

🗨 Student responses might include the following:

- He is nervous.
- He has some disease that has made his hearing sharper.
- He hears things in heaven, in earth, and in hell.
- He is going to tell the reader the story.
- He is worried about being seen as mad.

① Consider discussing with students the use of the word *mad* in this text to mean “insane.” If students do not know this alternate use of the word, ask them to use context clues to determine the meaning.

Point out that this narrator provides the point of view for the story. Instruct students to underline the word “I” where it repeats in this paragraph and annotate the text by writing POV in the margin. Remind students that since the narrator is using “I,” the story is written from a first person point of view.

Who is the narrator speaking to?

🗨 The text does not say. He is either talking to an unknown character or the reader.

What does Poe’s use of punctuation in the first sentence reveal about the narrator?

- ☛ Poe uses punctuation to show how nervous or excited the narrator is. He reveals the narrator’s excitability by the narrator exclaiming “True!” and “Hearken!” Poe also uses dashes to show the narrator’s repetition, which reveals the narrator’s nervousness: “nervous—very, very dreadfully nervous.”

Ask students to look again at CCRA.R.6. Point out that the analysis they just did around punctuation is a good example of how the story’s point of view shapes the content and style. Instruct students to underline the punctuation and make a note in the margin. Instruct them to use the code POV and write the connection in their own words.

- ▶ Students annotate their text according to the instructions.
- ① This connection is an important one for students to make. If your students need additional scaffolding, it may be helpful to ask them to report out on their annotations and have a brief discussion.

During what part of the action does Poe begin his story?

- ☛ Student responses should include the following: The story begins after the action of the story has occurred. The narrator has already committed the murder and now he is going to tell the story of how it happened: “how calmly I can tell you the whole story.”
- ① **Extension:** Consider discussing the literary technique of *in medias res* (in or into the middle of a narrative or plot) and how Poe structures the story’s beginning using this technique.

What is the effect of Poe’s choice to begin the story after the action has taken place?

- ☛ Starting the story in the middle creates suspense or anticipation because the reader does not know who the narrator is, what the story is, or who he is talking to: “How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.”

Activity 5: Quick Write

15%

Introduce the Quick Write assessment by reminding students of the standards they were working on during this lesson: CCRA.R.6 and W.9-10.9.a. Instruct students to respond briefly in writing to the following prompt:

What is the narrator's purpose in asking the two questions in paragraph 1?

Remind students to answer the above prompt based on the reading completed in the lesson by citing strong and thorough textual evidence. Remind them to take a look at the evidence they underlined for Point of View.

- ▶ Students listen and read the Quick Write prompt.

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

Introduce the Short Response Checklist and Rubric. Briefly explain the purpose of the Checklist and Rubric: to help students improve their Quick Write and reflective writing responses. Inform students that they should use the Short Response Checklist and Rubric to guide their own writing, and that they will be using it for both Quick Writes and reflective writing assignments. For longer writing assignments (like the Mid-Unit and End-of-Unit Assessments) students will use the Text Analysis Rubric.

Lead a brief discussion of the Short Response Checklist and Rubric categories: Inferences/Claims, Analysis, Evidence, and Conventions. Review the components of high-quality responses.

Transition to independent Quick Write.

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

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

Activity 6: Closing

10%

Introduce standard RL.9-10.4 as a focus standard to guide students' Accountable Independent Reading, and model what applying a focus standard looks like. Inform students that 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, RL.9-10.4 asks students to “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).” Students who read “The Tell-Tale Heart” might say, “The narrator states, ‘I placed my hand upon the heart and held it there many minutes. There was no more pulsation.’” The word *pulsation* describes what a beating heart should feel like. When the narrator states, “There was no more pulsation,” the reader knows that he feels no heartbeat when he touches the old man’s chest. “The old man was dead.”

- ▶ Students listen.

Display and distribute the homework assignment. For homework, instruct students to continue their Accountable Independent Reading through the lens of the new focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard.

Instruct students to reread and annotate paragraph 1 to gather evidence about whether the narrator is mad. Instruct students to preview paragraph 2 and annotate using the annotation codes from Module 9.1.

▶ Students follow along.

- ① Consider reviewing the annotation codes introduced in Module 9.1. Box or circle unfamiliar words and phrases and rewrite a word or phrase you might have figured out; star (*) important or repeating ideas; put a question mark (?) next to a section you are questioning or confused about; and use an exclamation point (!) for areas that remind you of another text or ideas that strike you or surprise you in some way. Remind students that besides using the codes, marking the text with thinking related to the codes is important. Explain that students will continue using these codes throughout their reading of both texts in the unit to think more deeply about the details in each text.
- ① **Differentiation Consideration:** The process of annotation can be complex for some students. Consider providing them the annotation symbols on chart paper, on a handout or bookmark, or posted on their desks.

Homework

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of your text based on that standard.

Reread and annotate paragraph 1 to gather evidence about whether the narrator is mad. Preview paragraph 2 and annotate using the annotation codes from Module 9.1.

9.2 Common Core Learning Standards Tool

Name:	Class:	Date:
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CCL Standards: Reading—Literature	I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this 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.			
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).			

CCL Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this 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.			
CCL Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.9-10.2	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.			

CCL Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.9-10.2.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.			
W.9-10.2.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.			
W.9-10.2.d	Use precise language and domain-specific vocabulary to manage the complexity of the topic.			

CCL Standards: Writing	I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
<p>W.9-10.5</p> <p>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.</p>			
<p>W.9-10.9.a</p> <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>			

CCL Standards: Speaking & Listening		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this 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 grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.			
SL.9-10.1.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.			
SL.9-10.1.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 discussion; and clarify, verify, or challenge ideas and conclusions.			

CCL Standards: Speaking & Listening		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
SL.9-10.1.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.			
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.			
SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.			

CC.1 Standards: College and Career Readiness Anchor Standards for Reading		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.			
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			

Short Response Rubric

Assessed Standard(s): _____

	2-Point Response	1-Point response	0-Point Response
Inferences/Claims	Includes valid inferences or claims from the text. Fully and directly responds to the prompt.	Includes inferences or claims that are loosely based on the text. Responds partially to the prompt or does not address all elements of the prompt.	Does not address any of the requirements of the prompt or is totally inaccurate.
Analysis	Includes evidence of reflection and analysis of the text.	A mostly literal recounting of events or details from the text(s).	The response is blank.
Evidence	Includes relevant and sufficient textual evidence to develop response according to the requirements of the Quick Write.	Includes some relevant facts, definitions, concrete details, or other information from the text(s) to develop an analysis of the text according to the requirements of the Quick Write.	The response includes no evidence from the text.
Conventions	Uses complete sentences where errors do not impact readability.	Includes incomplete sentences or bullets.	The response is unintelligible or indecipherable.

Short Response Checklist

Assessed Standard(s): _____

Does my writing...	Did I...	✓
Include valid inferences and/or claims from the text(s)?	Closely read the prompt and address the whole prompt in my response?	<input type="checkbox"/>
	Clearly state a text-based claim I want the reader to consider?	<input type="checkbox"/>
	Confirm that my claim is directly supported by what I read in the text?	<input type="checkbox"/>
Develop an analysis of the text(s)?	Did I consider the author’s choices, impact of word choices, the text’s central ideas, etc.?	<input type="checkbox"/>
Include evidence from the text(s)?	Directly quote or paraphrase evidence from the text?	<input type="checkbox"/>
	Arrange my evidence in an order that makes sense and supports my claim?	<input type="checkbox"/>
	Reflect on the text to ensure the evidence I used is the best evidence to support my claim?	<input type="checkbox"/>
Use complete sentences, correct punctuation, and spelling?	Reread my writing to ensure it means exactly what I want it to mean?	<input type="checkbox"/>
	Review my writing for correct grammar, spelling, and punctuation?	<input type="checkbox"/>

9.2.1 Lesson 2

Introduction

In this lesson, students reread and analyze paragraphs 1 and 2 of the “The Tell-Tale Heart,” in which Poe introduces the narrator’s reason for killing the old man.

Students will explore how Poe begins to develop central ideas of obsession and madness through specific textual details. Additionally, students will continue to consider how point of view shapes the content and style of the text. Students will engage in an evidence-based discussion as well as complete a Quick Write to close the lesson. For homework, students will reflect on their initial reactions and questions from Lesson 1’s masterful reading and today’s close reading and write a paragraph in response to this prompt: Think back to your impressions of the story from Lesson 1. What do you know about the story now that you did not know before? Additionally, students will preview the next lesson’s text by annotating paragraph 3, using the annotation codes from Module 9.1.

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)	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> 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 central ideas emerge in paragraphs 1 and 2? Include specific details from the text in your response.
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> • Poe begins to develop the central idea of madness in paragraph 1 by constructing a narrator who is mad. The narrator asserts that he is not mad, only nervous: “dreadfully nervous I had been and am; but why will you say that I am mad?” However, the evidence shows he is mad. He claims he has a “disease” that has heightened his senses, but this shows his madness because he says he “heard many things in hell.” He also continues to question the reader or unknown character about his madness, which makes his sanity seem questionable: “How, then, am I mad?” Additionally, he says that he will tell the story in a calm and healthy manner but he continues to exclaim at the reader, further revealing his unreliable mental health: “True!” and “Hearken!” • Poe begins to develop the central idea of obsession in paragraph 2 by revealing the narrator’s sole reason for killing the old man. The narrator explains that he loves the old man and has no other reason to kill him except for the eye. The eye torments the narrator as the “eye of a vulture.” He “gradually” makes up his mind to take the “life of the old man” so he can be rid of the eye.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • hearken (v.) – listen; give heed to what is said • vulture (n.) – a bird of prey
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • acute (adj.) – extremely sensitive even to slight details or impressions

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> Standards: RL.9-10.2, CCRA.R.6, W.9-10.9.a Text: “The Tell-Tale Heart,” paragraphs 1 and 2 	
Learning Sequence <ol style="list-style-type: none"> Introduction to Lesson Agenda Homework Accountability Paragraph 1 and 2 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 20% 55% 15% 5%

Materials

- Copies of Tips for Integrating Quotations Student 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 the assessed standard for this lesson: RL.9-10.2. In this lesson, students will explore how Poe begins to develop central ideas in paragraphs 1 and 2. Additionally, students will continue to consider how point of view shapes the content and style of the text. Students will engage in evidence-based discussion as well as complete a brief writing assignment to close the lesson.

Activity 2: Homework Accountability

20%

Instruct students to talk in pairs about how they can apply their focus standard, RL.9-10.4, to their Accountable Independent Reading (AIR) 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.

Instruct students to take out their paragraph 1 and 2 annotation (Lesson 1 Homework) and do a Turn-and-Talk in pairs about the paragraph 1 annotation. Instruct the student pairs to discuss, based on their annotation, whether or not the narrator is mad.

Student annotation may include:

- o Star near the word "nervous." – The narrator admits he is very nervous and repeats this word twice. He is saying he is just nervous and not mad.
- o Star near "sharpened my senses." – The narrator says his senses are heightened from some "disease." This is a reason for why he is not mad.
- o Exclamation point near the quote, "I heard many things in hell," – noting the narrator might be mad since he can hear things in hell.
- o Star near the line, "Hearken! and observe how healthily – how calmly I can tell you the whole story." – The narrator says he can tell the story in a calm and healthy way showing he is not mad.
- o Star near the words "True!" and "Hearken!" – noting how he is exclaiming at the reader.

Instruct students to continue their discussions in pairs about paragraph 2 annotation.

Student annotation may include:

- o Boxes around the words *conceived*, *vulture*.
- o Exclamation point near the quote "It haunted me." – Something is haunting the narrator.

- o Question mark near “I loved the old man.” – If the narrator loved the old man, why would he kill him?
- o Question near the line, “He had the eye of a vulture – a pale blue eye, with a film over it.” –Is something wrong with the old man’s eye?
- o Star near the line, “I made up my mind to take the life of the old man, and thus rid myself of the eye forever,” – noting the strangeness of wanting to kill someone because of their eye.

Activity 3: Paragraph 1 and 2 Reading and Discussion

55%

Explain that the focus of this lesson’s reading is to determine how Poe begins to develop central ideas in paragraphs 1–2.

Teachers may want to review central idea before moving forward with this lesson. Central ideas were discussed in Module 9.1, Unit 2. If students would benefit from a review, ask students to consider the phrase “central idea” and share what they think it means.

Student responses may include:

- o The main ideas of a text; the main topics; ideas that repeat
- o If students say “theme,” explain that theme can be what a piece of literature is about or what a text says about a subject. In this case, students will only be using the word “central idea” to describe the overarching ideas of the text.

Students listen.

Introduce the Quick Write assessment (What central ideas emerge in paragraphs 1 and 2? Include specific details from the text in your responses.). Explain to students that this is the lesson assessment and the focus for paragraphs 1 and 2 reading.

Students read the assessment and listen.

Display the Quick Write assessment for students to see.

Explain to students throughout the discussion, they will stop and take notes about what has been discussed in preparation for this Quick Write assessment. Instruct students to take notes in their notebooks or add to their text annotation.

Students listen.

Transition students to reading. Read aloud the sentence: “True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad?” Instruct students to read along in their text.

Students follow along, reading silently.

Ask students the following questions (possible student responses are shown below each question):

Consider having the students discuss the questions in pairs before sharing out with the whole class.

What is “True!”?

The narrator is confirming that he is “dreadfully nervous.”

What distinction is the narrator making between *nervous* and *mad*?

He is saying that he is very nervous but not mad. According to the narrator, nervous is more acceptable than mad.

If students struggle with this question, discuss the words *nervous* and *mad*. *Nervous* means highly excitable, uneasy or apprehensive while *mad* refers to madness meaning insane or mentally ill.

Remind students of the lesson assessment and how the evidence-based discussion supports that assessment.

Students take notes in their notebooks or add to their text annotation.

Consider modeling how to take notes on the previous discussion so students have guidance about what to write.

Read aloud “The disease had sharpened my senses—not destroyed—not dulled them” through “How, then, am I mad?”

Students follow along, reading silently.

Ask students the following questions (possible student responses are shown below each question):

Consider having the students discuss the questions in pairs before sharing out with the whole class.

What has happened to the narrator’s senses?

Some “disease” has made them sharp; his hearing is extremely heightened.

If students struggle with the meaning of *senses*, consider asking a scaffolding question: What “senses” is the narrator referring to and how do you know? (A human being’s five senses; the narrator talks about his “sense of hearing.”)

What evidence does the narrator give to show his hearing was *acute*?

He says he heard things in the heavens, in the earth, and in hell.

What words (synonyms) could replace *acute* in this context?

sensitive or sharp

What does his *acute* hearing reveal about the narrator?

He is more than nervous. He may be insane. It is not humanly possible to hear things in heaven, in earth, and in hell.

Instruct students to take notes on the previous discussion in their notebooks or add to their text annotation. Remind students of the lesson assessment and how the evidence-based discussion supports the lesson assessment.

Students take notes in their notebooks or add to their text annotation.

Instruct students to reread the line “Hearken! and observe how healthily—how calmly I can tell you the whole story.”

Students reread silently.

Instruct students to write down the meaning of the word *hearken* (listen) on their copy of the text.

Students write the meaning of the word *hearken*.

Hearken is not a Tier 2/academic vocabulary word, but its meaning is integral to the story’s analysis as it reveals the narrator’s way of speaking and is referenced in a key moment later in the text.

What is the narrator telling the reader to do?

He is telling the reader or unknown character to listen and watch as he tells the story.

How does the narrator speak to the reader in this excerpt?

He exclaims or demands the reader should listen and watch how he tells the story.

Why does the narrator choose the words *calmly* and *healthily* when describing how he is going to tell the story?

The narrator is assuring the reader that he is calm and healthy enough to tell the story and that he is not mad.

Instruct students to take notes on the previous discussion in their notebooks or add to their text annotation. Remind students of the lesson assessment and how the evidence-based discussion supports the lesson assessment.

Students take notes in their notebooks or add to their text annotation.

Instruct student pairs to discuss and write central ideas they notice emerging in paragraph 1 in the margin of the text. Direct students to mark those places in the text with the code: CI (Central Idea). Remind students this will help them keep track of evidence they will be using later in the lesson assessment as well as the Mid-Unit and End-of-Unit Assessments, which focus on the development of central ideas in the text. This focused annotation supports students' engagement with W.9-10.a, which focuses on the use of textual evidence in writing.

Student pairs discuss and annotate their texts.

Ask student pairs to share out possible central ideas from their discussion.

Student responses may include the following:

- o Madness, nervousness, contradiction

Instruct students to form pairs and reread paragraph 2.

Student pairs reread paragraph 2.

Ask students the following questions (possible student responses are shown below each question):

Consider having the students discuss the questions in pairs before sharing out with the whole class.

What “haunted” the narrator?

Student responses should include: The idea of killing another man haunts him: “how first the idea entered my brain; but once conceived, it haunted me day and night.”

Why does the narrator decide to “take the life of the old man”?

Because he wants to rid himself “of the eye forever.”

How does the narrator feel about the old man?

The narrator says that he loves the old man and has no reason to kill him. He says that the old man has never insulted him or wronged him: “I loved the old man. He had never wronged me. He had never given me insult.”

How does the narrator describe the old man’s eye?

Student responses should include the following: He describes the eye as “the eye of a vulture” —a pale blue eye, with a film over it.” It makes him upset or frightened, “Whenever it fell upon me, my blood ran cold.”

If students do not know what a *vulture* is, offer the word’s meaning: “a bird of prey”.

How does the eye affect the narrator?

Student responses might include the following:

- o It makes him want to kill the old man because he wants to rid himself of the eye: “I made up my mind to take the life of the old man, and thus rid myself of the eye forever.”
- o He discusses how he has no other reason to kill the old man: “Passion there was none. I loved the old man.”
- o The eye torments the narrator to the point that he must kill the old man: “Whenever it fell upon me, my blood ran cold.”

Instruct students to do a Turn-and-Talk in pairs and discuss what repeating ideas they notice in paragraph 2.

Are any of these ideas similar to those determined in paragraph 1?

Student responses may include the following:

- o Repeated from paragraph 1: madness/insanity for being driven to murder because of an eye; this is also seen in his contradiction of loving the old man but willingness to kill him for his eye.
- o New to paragraph 2: obsession (plans to kill the old man solely because of his eye).

Have students write their central ideas on their text as they discuss in pairs.

Record these ideas for all students to see and reference for the lesson assessment.

Activity 4: Quick Write

15%

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

What central ideas emerge in paragraphs 1 and 2? Include specific details from the text in your responses.

Instruct students to look at their annotations to find evidence. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

Students listen and read the Quick Write prompt.

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

Remind students of the work they did in Module 1 around integrating quotes into written responses. Redistribute the Tips for Integrating Quotations Student Handout and instruct students to review it individually. Lead a brief review of how to integrate quotes.

Students read.

Transition to the independent Quick Write.

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

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reflect on their initial reactions and questions from Lesson 1's masterful reading and today's close reading. Then students write a paragraph in response to this prompt: Think back to your impressions of the story from Lesson 1. What do you know about the story now that you did not know before? Remind students to use the Short Response Checklist and Rubric to guide their written responses.

Additionally, instruct students to preview the following lesson's text by annotating paragraph 3 using the annotation codes from Module 9.1.

Students follow along.

Homework

Think about your initial reactions and questions from Lesson 1's masterful reading and today's close reading. Then write a paragraph in response to this prompt: Think back to your impressions of the story from Lesson 1. What do you know about the story now that you did not know before?

Preview the following lesson's text by annotating paragraph 3 using the annotation codes from Module 9.1.

Tips for Integrating Quotations Student Handout

Step 1:

- Select a quotation you would like to integrate into your piece.
 - Sample: “by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever”

Step 2:

- Select a word, or several words, from that quotation that carry significant ideas.
 - Sample: “by degrees—very gradually,” “I made up my mind to take the life of the old man,” and “rid myself of the eye forever”

Step 3:

- Compose a sentence that includes those words and the point you want to make. There are several ways to do this:
 1. Write a complete sentence and use a colon to introduce the quote.
Sample: The narrator has a clear goal in killing the old man: “to rid [him]self of the eye forever.”
 10. Write a statement ending in *that* to introduce the quote.
Sample: The narrator reveals his madness and cold-bloodedness when he tells the reader that “[He] made up [his] mind to take the life of the old man.”
 11. Write a statement followed by a comma to introduce the quote.
Sample: The narrator explains calmly, “I made up my mind to take the life of the old man.”
 12. Insert short quotations into your own sentence.
Sample: Poe uses dashes to emphasize how the narrator “very gradually” decides to kill the old man.

9.2.1 Lesson 3

Introduction

In this lesson, students will read paragraph 3 of “The Tell-Tale Heart” closely from “Now this is the point” to “I looked in upon him while he slept.” In this excerpt, the narrator details his methodical plan to murder the old man.

Students will be introduced to standard RL.9-10.5 and reread paragraph 3. Students participate in an evidence-based discussion, in which questions focus on Poe’s structural choices, particularly his manipulation of time, and the effects of this manipulation as the reader waits to find out the narrator’s objective. Additionally, students will continue to trace the continued development and refinement of central ideas in paragraph 3 through annotation. For homework, students will write a response to the following prompt: Using the evidence annotated in class today, how does Poe continue to develop and refine central ideas of madness and obsession in paragraph 3? Additionally, students will preview the following lesson’s text by annotating paragraphs 4–7 using the annotation codes from Module 9.1.

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 research. <ul style="list-style-type: none"> 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)
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: <ul style="list-style-type: none"> How does Poe manipulate (use) time in paragraph 3? What is the effect of Poe’s manipulation (use) of time?
High Performance Response(s)
A High Performance Response may include the following: <ul style="list-style-type: none"> Poe manipulates time through the narrator’s repetition, which shows how slowly the narrator is moving: “I undid the lantern cautiously—oh, so cautiously—cautiously.” He also slows down the pace of the narrator’s movements at night to show how cautiously the narrator is moving, as opposed to the narrator’s quick movements during the day: “And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him.” He elaborates on the slow night movements for most of the paragraph to show how “cautiously” and “cunningly” the narrator is moving to execute his plan. Poe’s manipulation of time creates the effect of suspense because the narrator is moving so slowly and methodically. The narrator is seeking out the eye by trying to avoid disturbing the old man’s sleep. This creates suspense because the reader knows as soon as the narrator sees the eye he plans to kill the old man: “for it was not the old man who vexed me, but his Evil Eye.”

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> lantern (n.) – a transparent, usually portable, case for enclosing a light and protecting it from the wind or rain hinges (n.) – movable joints or mechanism on which a door or lid swings as it opens and closes
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> foresight (n.) – knowledge of what will be needed in the future

- cunningly (adv.) – cleverly or skillfully
- vexed (v.) – annoyed

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 ● Text: “The Tell-Tale Heart,” paragraph 3 	
Learning Sequence	
1. Introduction to Lesson Agenda	1. 10%
2. Homework Accountability	6. 10%
3. Paragraph 3 Reading and Discussion	7. 60%
4. Quick Write	8. 15%
5. Closing	9. 5%

Materials

- Student copies of 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1)
- Student copies of Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo l	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 standard for this lesson: RL.9-10.5. Tell students they will be focusing on Poe’s structural choices in paragraph 3 of “The Tell-Tale Heart” through an evidence-based discussion. Students will also continue to trace the development of the central ideas of madness and obsession.

Students look at the agenda.

Explain that students will begin working on a new standard: RL.9-10.5. Instruct students to individually reread the standard.

Display standard RL.9-10.5.

Students read standard RL.9-10.5 and assess their familiarity on the Unit 9.2 Common Core Learning Standards Tool.

Explain that it will be helpful to understand this standard by reflecting on a text previously read. Instruct students to reflect on the conclusion of “Romeo and Juliet” from Unit 9.1.3 in Module 9.1. Ask the following questions:

How did Shakespeare order events in the conclusion of “Romeo and Juliet”?

Student responses should include the following: Juliet fakes her death, Romeo finds Juliet unconscious, Romeo kills himself, Juliet awakens, and Juliet kills herself.

What is the effect Shakespeare creates by ordering events in this way?

Student responses may include the following: Suspense, because the reader knows Juliet is not dead but Romeo kills himself before she awakens.

How did Shakespeare manipulate (use) time in the conclusion of “Romeo and Juliet”?

While Juliet remains “dead,” Romeo discusses whether or not he should kill himself for a lengthy amount of time.

What effect does Shakespeare’s manipulation of time create?

Suspense or tension because the longer Romeo talks, the more likely Juliet will awaken and tragedy will be averted.

Instruct students that text structure regards sentence and paragraph length, repetition, and punctuation.

Students listen.

Activity 2: Homework Accountability

10%

Ask students to volunteer their responses to the reflective writing homework from Lesson 2: Think back to your impressions of the story from Lesson 1. What do you know about the story now that you did not know before?

Students volunteer their responses to the Lesson 2 reflective writing homework.

Student responses may include the following: The narrator solely wants to kill the old man because of his eye. The eye is an obsession for the narrator. The narrator is mad, as revealed by his contradictions like exclaiming at the reader when he says he will tell the story “calmly” and “healthily.”

Lead a brief whole-class discussion to ensure the responses are supported by the text and demonstrate understandings of key ideas.

Instruct students to share their paragraph 3 annotation in pairs.

Student pairs share their paragraph 3 annotation.

Student annotations may include the following:

- Star near the repetition of “you” – the narrator is speaking directly to the reader and wants to convince the reader that he is not mad.
- Boxes around the words: *dissimulation, foresight, cunningly, profound, chamber, lantern, vexed.*
- Exclamation point near “I was never kinder to the old man than during the whole week before I killed him” – the narrator is being overly kind to him; the narrator does not want the old man to suspect that he might be in danger.
- Star near the words “...closed, closed...thrust my head...” – the narrator chooses contrasting ways to describe his actions; he moves slowly, but then suddenly shoves his head into the doorway.

- Question in the margin – Why does the narrator laugh at the old man?
- Star near the word “madman” – the narrator continues to claim he is not mad.
- Star near the words “cautiously” – this shows how carefully the narrator is moving.
- Question mark near “...so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye.” Why would an eye drive someone to commit murder? Why does the man keep saying he is not mad if he is willing to kill over an eye?
- Star the line “...I went boldly into the chamber, and spoke courageously to him...” – the narrator exhibits no fear of the old man.

Activity 3: Paragraph 3 Reading and Discussion

60%

Introduce the Quick Write assessment (How does Poe manipulate (use) time in paragraph 3? What is the effect of Poe’s manipulation (use) of time?) Explain to students that this is the lesson assessment and focus for today’s reading.

Students read the assessment and listen.

Display the Quick Write assessment for students to see.

Read aloud from “Now this is the point. You fancy me mad” through “I was never kinder to the old man than during the whole week before I killed him.” Instruct students to revise or add to their annotation as they analyze the text. Ask students the following questions:

Consider having students discuss the questions in pairs before responding to the whole class.

How does the narrator distinguish himself from “madmen”?

The narrator sets up a contrast between himself and madmen: “Madmen know nothing. But you should have seen me.” He uses the word “but” to show that he is not “mad.” According to the narrator, he proceeded “wisely” and with “caution” and “foresight,” so he is not mad.

How does the narrator demonstrate his *foresight*?

The narrator “was never kinder to the old man than during the whole week before” the murder.

In addition to context clues, which words do you recognize in *foresight* that help you to make meaning of this word?

Student responses should include references to the words *fore* and *sight*. Students may suggest that *fore* reminds them of *before*. The word *foresight* means “planning ahead or knowing what is needed for the future.”

Instruct students to do a Turn-and-Talk in pairs about the following question:

What do you notice about the development of central ideas in this excerpt?

Student pairs do a Turn-and-Talk about the development of central ideas in the excerpt.

Lead a share out of responses. Instruct students to annotate for central idea on their text during the share out, using the code CI. Remind students that 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 focus on the development of central ideas in the text. This focused annotation supports students’ engagement with W.9-10.a, which focuses on the use of textual evidence in writing.

Students share out their responses and annotate for central idea on their texts.

Responses may include:

- The narrator being kind to the old man before he kills him shows how mad he is: “I was never kinder to the old man than during the whole week before I killed him.”
- The narrator is still trying to prove he is not mad by addressing the reader and saying that he was not mad because he planned the murder: “You fancy me mad. Madmen know nothing. But you should have seen me.”
- The narrator executes his plan with “caution” and “foresight,” showing his madness and obsession: “I proceeded—with what caution—with what foresight.”

Instruct students to reread “And every night, about midnight, I turned the latch of his door” through “I undid it just so much that a single thin ray fell upon the vulture eye.” Ask students the following questions:

Differentiation Consideration: Have the students read in pairs.

Consider having students discuss the questions in pairs before responding to the whole class.

Where does the narrator go “every night, about midnight”? What does the narrator see?

The narrator goes to the old man’s bedroom. He sees the old man “as he lay upon his bed.”

How does the narrator explain what he does with the lantern?

The narrator explains that he keeps the lantern “closed, closed” at first, and then he “cautiously—oh so cautiously—cautiously” opens the lantern to shine a “thin ray” on the “vulture eye.”

Differentiation Consideration: Explain that Poe uses words that were common when he was writing this story in 1843. Consider giving students the word meanings of *lantern* (“a transparent, usually portable, case for enclosing a light and protecting it from the wind or rain”) and *hinges* (“movable joints or mechanism on which a door or lid swings as it opens and closes”).

How does the narrator describe his movements in this excerpt?

The narrator uses the words “gently,” “cunningly,” “slowly,” “cautiously.” He states that it took “an hour” to place his head into the room far enough so that he could see the old man in his bed.

Consider the words that describe the narrator’s movements. Based on the meanings of these words, what might be some synonyms for *cunningly*?

Some synonyms for *cunningly* are *cleverly*, *skillfully*, or *slyly*.

Why does the narrator move in these ways?

He does not want to “disturb the old man’s sleep.” The narrator does not want the old man to wake up and see him.

What is the effect of Poe’s use of repetition in this excerpt?

Student responses may include: The repetition of words slows the pace of the narrator’s retelling of the story, building suspense. The repetition of the words “slowly” and “cautiously” actually refer to the narrator’s movements and show how methodically he is moving.

Tell students this question addresses the text structure as well as Poe’s manipulation of time—both elements of RL.9-10.5. Instruct students to return to the text to annotate for evidence of Poe’s structural choices, using the code SC.

Instruct students to do a Turn-and-Talk in pairs about the following question:

What do you notice about the development of central idea in this excerpt?

Lead a share out of responses. Instruct students to annotate for central idea on their text during the share out.

Student pairs discuss the excerpt. Then they share out their responses and annotate for central idea on their texts.

Responses may include:

- The narrator says the reader would have laughed to see how “cunningly [he] thrust” the light in showing how he thinks what he is doing is admirable, but he is going to commit murder; this reveals madness.
- The narrator takes an hour to place his head in the door. This shows his obsessive nature; he does not want to fail to see the eye.
- The narrator says “Ha! would a madman have been so wise as this” still trying to prove he is not mad. But his plan is showing how mad he is.

Although RL.9-10.2 is not the assessed standard for this lesson, students should continue to trace the development of central ideas throughout the text as they read.

Instruct students to reread “And this I did for seven long nights” through “it was not the old man who vexed me, but his Evil Eye.” Ask students the following questions:

What action takes place up to this point in paragraph 3?

The narrator visits the old man’s bedroom (or “chamber”) every night for seven nights around midnight. Each night, he opens the door “gently,” and “slowly” puts his head into the room. He “cautiously” opens the lantern to try and see the old man’s eye.

What is “the work”? Why is it “impossible” for the narrator to “do the work”?

The work is the murder of the old man. The narrator cannot kill him because the man’s eye is always closed. The narrator is “vexed” by the old man’s “Evil Eye,” not by the man himself. The narrator cannot kill the old man if he cannot see the eye.

If students struggle with this question, ask them to try replacing the word *vexed* with other, more familiar words until they find one that makes sense.

Extension: Ask the following extension question: Why does Poe choose to capitalize Evil Eye?

- Poe's choice shows that the eye is its own entity and is separate from the old man; therefore, he can rationalize the killing.

Instruct students to do a Turn-and-Talk in pairs about the following question:

What do you notice about the development of central idea in this excerpt?

Student pairs do a Turn-and-Talk about the development of central idea in the excerpt.

Lead a share out of responses. Instruct students to annotate for central idea on their text during the share out.

Students share out their responses and annotate for central idea on their texts.

Responses may include:

- The narrator says that he cannot “do the work” of murdering the old man because the eye is closed. This shows the narrator's obsession with the eye.
- The narrator says the old man does not annoy him, only the eye. This shows madness and obsession because of his willingness to kill the old man for his eye.

Instruct students to reread from “And every morning, when the day broke, I went boldly into the chamber” to “just at twelve, I looked in upon him while he slept.” Ask students the following questions:

Differentiation Consideration: Have the students read in pairs for support.

Consider having the students discuss the questions in pairs before sharing out with the whole class.

How does the narrator describe his actions during the day?

The narrator went “boldly” into the old man's room, and “spoke courageously” to him “in a hearty tone.”

Why does the narrator inquire “how [the old man] has passed the night”? What does this reveal about the narrator and his relationship with the old man?

The narrator asks about the old man's night because the narrator is the old man's caregiver. He pretends to be friendly and caring so that the old man does not "suspect that every night, just at twelve, [the narrator] looked in upon him while he slept."

Instruct students to mark on their text where the narrator explains his nighttime actions, and where he explains his daytime actions.

Ask students the following questions:

What is the pace of the narrator's actions at night?

The narrator moves slowly and cautiously: "I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep."

What is the pace of the narrator's actions during the day?

The narrator moves quickly: "And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone."

What do you notice about how Poe uses the text to explain the narrator's actions at night and during the day?

Poe uses 14 lines (most of the paragraph) to slowly reveal the narrator's actions at night. He uses only 2 lines to reveal how the narrator acts during the day.

Instruct students to return to the passage to annotate for evidence of Poe's structural choices, using the code SC. Remind students that they are beginning to identify textual evidence to be used in upcoming assessments. This focused annotation supports students' engagement with W.9-10.a, which focuses on the use of textual evidence in writing.

Instruct students to do a Turn-and-Talk in pairs about the following question:

What do you notice about the development of central idea in this excerpt?

Lead a share out of responses. Instruct students to annotate for central idea on their text during the share out.

Student pairs do a Turn-and-Talk about the development of central idea in the excerpt. Then they share out their responses and annotate for central idea on their texts.

Responses may include:

- The narrator acts friendly to the old man, even though he is going to kill him; this shows madness: “spoke courageously to him, calling him by name in a hearty tone.”

Activity 4: Quick Write

15%

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

How does Poe manipulate (use) time in paragraph 3? What is the effect of Poe’s manipulation (use) of time?

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

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 5: Closing

5%

Display and distribute the homework assignment. For homework, students will write a response to the following prompt: How does Poe continue to develop and refine central ideas of madness and obsession in paragraph 3? Use the evidence annotated in class today. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

Additionally, instruct students to preview the following lesson’s text by annotating paragraphs 4–7 using the annotation codes from Module 9.1.

Students follow along.

Homework

Write a response to the following prompt: How does Poe continue to develop and refine central ideas of madness and obsession in paragraph 3? In your response, use the evidence annotated in class today and the Short Response Checklist and Rubric.

Preview the following lesson's text by annotating paragraphs 4–7 using the annotation codes from Module 9.1.

9.2.1

Lesson 4

Introduction

In this lesson, students closely read paragraphs 4 through 7 of “The Tell-Tale Heart” (from “Upon the eighth night I was more than usually cautious” to “—to feel the presence of my head within the room.”) and respond to questions about the text. In this excerpt, the actions of the eighth night are slowly revealed as the old man awakens fearfully, and the narrator plans his next move.

Through this lesson’s text analysis, students will learn how the narrative point of view contributes to the reader’s understanding of the central ideas of madness and obsession. Additionally, students will continue to consider how Poe makes structural choices regarding manipulation of time. Students will engage in evidence-based discussions in pairs and small groups, as well as complete a brief writing assignment to close the lesson. For homework, students will preview the following lesson’s text by reading and annotating paragraphs 8–13. Additionally, students will continue to read their Accountable Independent Reading (AIR) through the lens of their focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard.

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.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a 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.

File: 9.2.1 Lesson 4, v1.1 Date:11/15/13 Classroom Use: Starting 11/2013

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1



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>
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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 the narrator’s point of view contribute to the reader’s understanding of a central idea?
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> Through the narrator’s point of view, as he retells the story, Poe further develops the central idea of madness. The narrator discusses how powerful and accomplished he feels as he carries out his plan on the eighth night: “Never before that night had I felt the extent of my own powers—of my sagacity. I could scarcely contain my feelings of triumph.” This shows how mad he is because he feels excited about carrying out his plan to kill the old man. He also can identify with the old man’s terror and he pities him but also laughs at him, revealing his contradictory nature or madness: “I knew what the old man felt, and pitied him, although I chuckled at heart.” Through the narrator’s point of view, as he retells the story, Poe further develops the central idea of obsession. The narrator continues to enter the old man’s room, even when the old man is startled: “and I kept pushing it on steadily, steadily.” This shows how obsessed the narrator is; the old man startling will not prevent the narrator from carrying out his plan. Additionally, the narrator does not move for an hour while the old man is sitting up; the narrator relentlessly carries out his plan.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> sagacity (n.) – the ability to make good judgments or to plan ahead
Vocabulary to teach (may include direct word work and/or questions)

- suppositions (n.) – assumptions or hypotheses
- vain (adj.) – baseless or worthless

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text	
<ul style="list-style-type: none"> ● Standards: RL.9-10.2, CCRA.R.6, RL.9-10.5, W.9-10.9.a ● Text: “The Tell-Tale Heart,” paragraphs 4–7 	
Learning Sequence	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	6. 10%
3. Paragraphs 4–7 Reading and Discussion	7. 65%
4. Quick Write	8. 15%
5. Closing	9. 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	
Symbo l	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.

U

Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda**5%**

Begin by reviewing the agenda and sharing the assessed standards for this lesson: RL.9-10.2 and CCRA.R.6. In this lesson, students will explore paragraphs 4–7, in which the actions of the eighth night are slowly revealed as the old man fearfully awakens, and the narrator plans his next move. Through this lesson’s text analysis, students will learn how the narrative point of view further develops the central ideas of madness and obsession. Additionally, students will continue to consider how Poe makes structural choices regarding manipulation of time.

Students look at the agenda.

Students analyzed standards CCRA.R.6 in Lesson 1 of this unit, and RL.9-10.2 in Module 9.1.

Activity 2: Homework Accountability**10%**

Ask students to take out their Lesson 3 reflective writing homework. Instruct students to form pairs and discuss their responses. (Lesson 3’s homework prompt: How does Poe continue to develop and refine the central ideas of madness and obsession in paragraph 3?)

Student pairs discuss their Lesson 3 homework responses.

Lead a brief share out to ensure the responses are supported by the text and demonstrate understandings of key ideas.

Student responses may include the following:

- o Poe reveals how slow and cautiously the narrator is moving to demonstrate his madness and obsession.
- o The narrator does not want to “disturb the old man’s sleep,” so that he can shine the “single thin ray” on the “vulture eye.”
- o The narrator seeks out the eye so he can “do the work,” showing his obsession.
- o The narrator executes his plan at night and then acts friendly to the old man in the morning, revealing his madness. He does this for “seven long nights,” showing his obsession and madness, as he is willing to continue this routine so that he can catch a glimpse of the eye to kill the old man.

Instruct students to stay in their pairs from the previous activity and take out their annotated copies of “The Tell-Tale Heart.” Instruct student pairs to share their paragraphs 4–7 annotation (Lesson 3’s homework).

Student responses may include:

(Paragraph 4)

- Box around the word *sagacity*.
- Star near the idea, “I fairly chuckled at the idea” – noting the narrator wants to laugh about his plan.
- Star near, “for he moved on the bed suddenly, as if startled.” – this night is different in that the old man awakens.
- Exclamation point near, “and I kept pushing it on steadily, steadily” – noting the narrator’s fearlessness; he wants to kill the old man.

(Paragraphs 5 and 6)

- Star near, “For a whole hour I did not move a muscle” – he is waiting a long time to make his next move.
- Box around *death watches*.

(Paragraph 7)

- Boxes around the words *bosom, suppositions, vain, unperceived*.
- Question mark near, “the terrors that distracted me” – What terrors frighten the narrator?
- Question mark near, “He had been saying to himself” – How does the narrator know what the old man is thinking?

Activity 3: Paragraphs 4–7 Reading and Discussion

65%

Introduce the Quick Write assessment (How does the narrator’s point of view continue to develop 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.

Display the Quick Write assessment for students to see.

Instruct students to form small groups and read aloud paragraph 4 in their groups (From “Upon the eighth night I was more than usually cautious” to “and I kept pushing it on steadily, steadily.”)

Students form small groups and read aloud paragraph 4.

Consider forming heterogeneous groupings to support students with reading this complex text.

Post or project the following questions for the student groups to discuss:

Consider writing the questions on a handout for the small groups.

Why does the narrator experience “feelings of triumph”?

He feels powerful and accomplished because the old man is unaware of his plans: “and he not even to dream of my secret deeds or thoughts”.

Consider giving students the definition of *sagacity*: “the ability to make good judgments or plan ahead”.

What does the use of “chuckled” reveal about the narrator’s feelings in this paragraph?

The narrator feels good about his methodical planning: “he not even to dream of my secret deeds or thoughts.” He is proud of himself for his strategic planning.

How does the narrator respond to the old man’s sudden movement?

He continues to push into the old man’s room: “Now you may think that I drew back—but no.”
He continues to open the door “steadily, steadily.”

Circulate and listen to the small groups’ discussions. Remind students to use evidence from the text to support their thinking.

Instruct small groups to read aloud paragraphs 5–6 (From “I had my head in, and was about to open the lantern” to “hearkening to the death watches in the wall”).

Small groups read aloud paragraphs 5–6.

Post or project the following questions for the student groups to discuss:

Consider writing the questions on a handout for the small groups.

How does the narrator respond to the old man “crying out”?

He does not move for “a whole hour.”

Why does the narrator not “move a muscle” for a “whole hour”?

He is determined to see the old man’s eye; he wants to move forward with his plan.

Remind students of their work with RL.9-10.5 in the previous lesson, and their ongoing work with W.9-10.9.a. Instruct the small groups to discuss and annotate this excerpt for Poe’s structural choices concerning manipulation of time.

The narrator does not move for a whole hour and the old man does not lie down: “For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down.” The story’s action is halted.

Circulate and listen to the small groups’ discussions. Remind students to use evidence from the text to support their thinking.

Instruct small groups to read aloud the first part of paragraph 7 (from “Presently I heard a slight groan, and I knew it was the groan” through “I knew what the old man felt, and pitied him, although I chuckled at heart”) and answer the following questions:

Small groups read aloud the first part of paragraph 7 and answer the following questions:

Post or project the questions for the student groups to discuss.

Consider writing the questions on a handout for the small groups.

Why does the narrator pity the old man?

Student responses should include the following: The narrator says he pities the old man because he has felt the same terror “many a night.”

Explain the narrator’s feelings in the following sentence “I knew what the old man felt, and pitied him, although I chuckled at heart.” What is the purpose of the word “although” in this sentence?

It sets up a contrast to reveal the narrator’s madness. It shows a disconnect between feeling pity for the old man and laughing at his fear.

Instruct students to return to the text and annotate for evidence of the narrator’s point of view (POV). Remind students that as they annotate, they are beginning to identify evidence to be used in upcoming writing assessments.

Instruct small groups to read aloud the second part of paragraph 7 (from “I knew that he had been lying awake ever since” through “—to feel the presence of my head within the room”) and answer the following questions:

Small groups read aloud the second part of paragraph 7 and answer the following questions.

Post or project the questions for the student groups to discuss.

Consider writing the questions on a handout for the small groups.

What are the old man’s *suppositions*?

The reasons for his fears: “He had been saying to himself—‘It is nothing but the wind in the chimney’”

Some students may note the similarity to the word *suppose*, to suggest that the old man’s *suppositions* are thoughts that he *supposes* to be true.

Why are the old man’s *suppositions* in *vain*?

The old man’s reasons are all worthless because the narrator knows that death is coming to the old man.

What does *in vain* mean in this context?

In vain means “useless or worthless.”

What is the “unperceived shadow” in the last sentence?

Student responses may include the following: It is “Death” stalking the old man. It is the narrator putting his head in the room.

The narrator is personifying Death. Some students may say the shadow is the narrator and some may say it is Death. Encourage this discussion, as it continues to develop the central idea of madness.

Remind students of their work with RL.9-10.5 in the previous lesson, and their ongoing work with W.9-10.9.a. Instruct the small groups to discuss and annotate for Poe’s structural choices in this excerpt concerning manipulation of time.

Students discuss and annotate for Poe’s structural choices in this excerpt.

Students responses may include:

- There is no action in this paragraph, only the narrator and old man listening to each other. The narrator is revealing his thinking about the old man’s terror and impending death.

Activity 5: Quick Write

15%

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

How does the narrator’s point of view contribute to the reader’s understanding of a central idea?

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

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 continue their Accountable Independent Reading through the lens of their focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard.

Instruct students to preview the following lesson’s text by annotating paragraphs 8–13 according to the protocols established in 9.1.1, and using the codes CI, SC, and POV.

Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of your text based on that standard.

Preview the following lesson’s text by annotating paragraphs 8–13.

9.2.1

Lesson 5

Introduction

In this lesson, students read paragraphs 8–13 of “The Tell-Tale Heart” (“When I had waited a long time, very patiently” through “A tub had caught all—ha! ha!”) and analyze the text through an evidence-based discussion. In this excerpt, the tension builds as the narrator finally murders the old man, and buries the body in the floor.

Through paired discussion and focused annotation, students will consider how Poe’s structural choices develop and refine the text’s central ideas. For homework, students will revisit their initial annotation of the text made during Lessons 2–5, adding to and revising those annotations. This will allow them to consider their own learning from the previous lessons’ close reading, including questions answered/remaining, repetition of ideas, connections between parts of the text, and defined vocabulary. Additionally, students will preview the following lesson’s text by annotating paragraphs 14–18.

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.
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)	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a 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>
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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 evidence-based discussion completed in the lesson:</p> <ul style="list-style-type: none"> How do Poe’s structural choices contribute to the development and refinement of a central idea?
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> Poe uses repetition to slow down the story’s action. This helps develop the idea of obsession in the story, by further revealing the narrator’s obsessive tendencies. For example, when the narrator is preparing to shine the lantern’s ray on the old man’s eye, he uses repetition to describe how slowly he is moving: “I resolved to open a little—a very, very little crevice in the lantern.” This repetition shows his determination to see the old man’s eye and reveals his obsession with it. Poe speeds the pacing up as the narrator describes the beating of the heart, even though there is little action: “It grew quicker and quicker, and louder and louder every instant.” The effect of this acceleration and halted movement is a sense of urgency for the narrator to rid himself of the old man’s heart and his eye, which reveals his obsessive nature. Poe uses punctuation to show the narrator’s growing anxiety about the old man’s beating heart. Poe shows how the narrator is disturbed by the beating heart growing “quicker” and “louder” revealing his madness.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> scantlings (n.) – rafters or timbers that compose a house frame planks (n.) – a long, flat piece of timber cease (v.) – to stop
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> stealthily (adj.) – slowly, deliberately, secretly

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, CCRA.R.6, W.9-10.9.a Text: “The Tell-Tale Heart,” paragraphs 8–13 	
Learning Sequence	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	6. 10%
3. Paragraphs 8–13 Reading and Discussion	7. 70%
4. Quick Write	8. 10%
5. Closing	9. 5%

Materials

- Student copies of the Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)
- The homework for this lesson asks students to revisit their initial annotations from Lessons 2–5. For accountability purposes, students may need a different colored writing utensil.

Learning Sequence

How to Use the Learning Sequence	
Symbols	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%

File: 9.2.1 Lesson 5, v1.1 Date: 11/15/13 Classroom Use: Starting 11/2013

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3



Begin by reviewing the lesson agenda. Explain that students will continue working with RL.9-10.2 and RL.9-10.5, the assessed standards for this lesson. Explain to students that they will be closely reading paragraphs 8–13 in “The Tell-Tale Heart” and participating in an evidence-based discussion to consider how Poe’s structural choices contribute to the development and refinement of 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, RL.9-10.4 to their text. Lead a brief share out on the previous lesson’s Accountable Independent Reading (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 (RL.9-10.4) to their AIR text from the previous lesson’s homework.

Instruct students to do a Turn-and-Talk in pairs about paragraphs 8–13 annotation.

Students discuss their annotation for paragraphs 8–13.

Annotation may include the following:

(Paragraph 8)

- Box around the word *crevice*.
- Star near the repetition of the word “very” – This repetition shows that Poe wants to draw attention to the narrator’s methodical actions.
- Star near the phrase, “stealthily, stealthily” – This shows again, how slow and meticulous the narrator describes his actions. Everything he does is calculated.
- Star the word “it” – noting the vulture eye, the narrator’s obsession.

(Paragraph 9)

- Exclamation point near “furious” – The narrator is angry about the eye being open but he was searching for it for seven nights.
- Star near “but I could see nothing else of the old man’s face or person” – noting how the narrator only wants to see the eye; the old man himself does not matter.

(Paragraph 10)

- o Star the repetition of the word “you” – The narrator continues to address the reader as if the reader will empathize with him.
- o Exclamation point near “the beating of the old man’s heart” – noting the narrator’s transition from the eye to the old man’s heart, further revealing his obsessive tendencies.

(Paragraph 11)

- o Star near the repetition of the word “louder” – The beating of the heart is getting louder.
- o Exclamation point near the murder scene – For a man who had watched the old man so carefully for days, he quickly kills him by pulling a bed over him.
- o Star near “His eye would trouble me no more.” – The narrator believes that all of his troubles will be over by simply killing the old man and ridding himself of the eye.
- o Boxes around the words *shrieked, gaily, ceased*.
- o Exclamation point near “I then smiled gaily, to find the deed so far done” – noting how the narrator smiles after killing the old man.

(Paragraph 12)

- o Star near the line “wise precautions I took for the concealment of the body” – It is evident the narrator is taking great care in hiding the body.
- o Box around the word *dismembered*.
- o Exclamation mark near *dismembered* – The narrator is chopping the body up like a serial killer; this further reveals the narrator’s insanity.

(Paragraph 13)

- o Star near the phrase, “no human eye—not even his” – Even though the man is dead, the narrator remains obsessed with the old man’s eye.
- o Star near the phrase, “There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too wary for that. A tub had caught all” – Again, the narrator is careful, skilled at his crime.
- o Boxes around the words *deposited, scantlings*.

Activity 3: Paragraphs 8–13 Reading and Discussion

70%

Introduce the Quick Write assessment (How do Poe’s structural choices contribute to the development and refinement of a central idea?). Explain to students that this is the lesson assessment and the focus for today’s reading.

Students examine the Quick Write assessment and listen.

Display the Quick Write assessment for students to see.

Instruct students to keep this assessment in mind as they analyze the text in the evidence-based discussion. Inform students that they will be annotating specifically for Poe’s structural choices and the development of central idea as they discuss the text.

Instruct students to take out their annotated copy of “The Tell-Tale Heart” and turn to paragraph 8 (“When I had waited a long time, very patiently” through “shot out from the crevice and fell full upon the vulture eye”). Instruct students to reread this paragraph in pairs.

Ask students the following questions:

Consider having student pairs discuss the questions before asking them in a whole-class setting.

How does the narrator describe his movements in this paragraph?

He is moving very slowly and carefully: “I resolved to open a little—a very, very little crevice in the lantern” and “stealthily.”

Why does the narrator move in these ways?

He is trying to see the “vulture eye.”

What is the effect of Poe’s use of repetition in this excerpt?

The repetition shows how slowly and carefully the narrator is moving and builds tension and suspense.

Remind students this question is addressing text structure and is an example of RL.9-10.5. Instruct students to annotate their text to mark this evidence, using the code SC.

Instruct students to do a Turn-and-Talk in pairs about the following question:

What do you notice about the development of central idea in this excerpt?

Students do a Turn-and-Talk in pairs about the development of central idea in the excerpt.

Lead a share out of pair responses. Instruct students to annotate the text for central idea during the share out.

Student responses may include:

- o The narrator is still revealing his madness and obsession by showing how patient and slow he is willing to move to get a glimpse of the old man's eye: "So I opened it—you cannot imagine how stealthily, stealthily."

Instruct students to reread in pairs paragraphs 9 and 10 ("It was open—wide, wide open—and I grew furious" through "as the beating of a drum stimulates the soldier into courage").

Instruct students to continue to annotate the text for evidence of Poe's structural choices. 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. This focused annotation supports students' engagement with W.9-10.a, which focuses on the use of textual evidence in writing.

Ask students the following questions:

Consider having students discuss the questions in pairs before sharing out with the whole class.

How does the old man's eye affect the narrator?

He grows angry at it, but it also frightens him: "with a hideous veil over it that chilled the very marrow in my bones."

What does the narrator mean when he states that he had directed the ray of light "as if by instinct"?

The narrator is so obsessed with the eye and has been in the old man's room for so many nights, that he naturally shines the light exactly upon the eye: "for I had directed the ray as if by instinct, precisely upon that damned spot."

Where has the narrator previously discussed his *acute* senses? Why does he remind the reader of this in paragraph 10?

In the first paragraph the narrator tells the reader his hearing is heightened: "The disease had sharpened my senses." He reminds the reader because he is beginning to hear the old man's beating heart and wants to remind the reader that he is not mad, his hearing is just heightened: "And have I not told you that what you mistake for madness is but over-acuteness of the sense?"

What action is happening in paragraphs 8, 9, and 10?

The narrator is opening a "little—a very, very little crevice in the lantern" and shining the light on the old man's "vulture eye."

What is the effect of Poe's use of time in paragraphs 8, 9, and 10?

Student responses may include the following:

- The story's pacing is slow and halting in paragraphs 9 and 10.
- Poe stops the action to show the narrator's intense reaction to the eye and his new attention on the heart, which creates suspense.

Instruct students to do a Turn-and-Talk in pairs about the following question:

What do you notice about the development of central idea in this excerpt?

Student pairs discuss the development of central idea in the excerpt.

Lead a share out of responses. Instruct students to annotate the text for central idea during the share out.

Responses may include:

- The narrator mentions again how he is not mad, and that he simply has heightened hearing: "And have I not told you that what you mistake for madness is but over-acuteness of the sense?" He is now hearing the old man's beating heart, which actually shows that the narrator is mad.
- The narrator finally sees his obsession, the eye. He talks about how it makes him "furious" but also frightens him: "chilled the very marrow in my bones."
- The narrator also mentions that he cannot see the "old man's face or person" showing how he only wants to see the eye, because he is obsessed with the eye alone.

Instruct students to reread in pairs the first part of paragraph 11 ("But even yet I refrained and kept still" through "so strange a noise as this excited me to uncontrollable terror").

Ask students the following questions:

Consider having students discuss the questions in pairs before sharing out with the whole class.

Why does the narrator hold the lantern motionless?

The narrator is obsessed with the eye, and he wants to keep the light on his place of obsession: "I tried how steadily I could maintain the ray upon the eye."

What explanation does the narrator give for his "uncontrollable terror"?

According to the narrator, the old man's beating heart is growing "quicker" and "louder," and it is a strange noise that is causing him "uncontrollable terror."

Instruct students to reread in pairs the second part of paragraph 11 (“Yet, for some minutes longer I refrained and stood still” through “His eye would trouble me no more”).

What does the narrator mean when he says the “old man’s hour had come!”?

He is going to kill the old man.

Why would the old man’s eye no longer “trouble” the narrator?

Because the narrator has made sure the narrator is “stone, stone dead.” The narrator even places his hand on the old man’s heart to ensure there is no “pulsation.”

Consider noting how the narrator uses the word *vex* to describe the beating heart. In paragraph 3, he used *vex* to describe the old man’s eye.

Consider the story’s pacing in paragraphs 8–10. How does Poe use text structure and time in paragraph 11?

Student responses may include the following:

- At the beginning of paragraph 11, the narrator says, “But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless.” Poe has stalled the story’s action here, but the pace feels quick because of the short and precise sentences. This structural choice slows down the action in the story, but the pace quickens. It also builds tension as the narrator waits, listening as the beating heart grows “louder and louder every instant.”
- Poe’s use of repetition and punctuation, such as exclaiming about the heart as “It grew louder, I say, louder every moment!” and “But the beating grew louder, louder!” increases the tension in the story. These passages are also interrupted by the narrator’s exclaiming “do you mark me well I have told you that I am nervous: so I am.” These exclamations increase the frenzied tone of the narrator and make the pace of the story seem quicker as compared to the narrator’s extremely slow movements up to this point.
- The action leading to the murder was slow and careful, and Poe used lengthy description. Poe describes the murder in only a few sentences.

Instruct students to do a Turn-and-Talk in pairs about the following question:

What do you notice about the development of central idea in this excerpt?

Student pairs do a Turn-and-Talk about the development of central idea in the excerpt.

Lead a share out of responses. Instruct students to annotate for central idea on their text during the share out.

Students share out their responses and annotate for central idea.

Responses may include:

- The narrator is saying that he can hear the old man’s heart beat growing louder and quicker, although it is not possible that he actually heard the old man’s heart: “It grew louder, I say, louder every moment.” This shows his madness.
- The narrator ensures the old man is dead by placing his “hand upon the heart.” This shows how obsessed he is with making sure the old man is dead so that “his eye would trouble [him] no more.”

Instruct students to reread in pairs paragraphs 12 and 13 (“If still you think me mad” through “A tub had caught all—ha! ha!”).

Students reread paragraphs 12 and 13 in pairs.

Ask the following questions:

Consider having the students discuss the questions in pairs before sharing out with the whole class.

What are the “wise precautions” the narrator takes?

Student responses should include the following: He dismembers the old man and puts him under the floorboards of the room: “First of all I dismembered the corpse. I cut off the head and the arms and the legs.”

Consider providing the definition of the words *scantlings* (rafters or timbers that compose a house frame) and *planks* (a long, flat piece of timber).

Why does he refer to the “precautions” as “wise”?

Because they are carefully executed and he believes no one is going to detect anything: “I then replaced the boards so cleverly, so cunningly, that no human eye—not even his—could have detected any thing wrong.” The narrator believes that he will not seem mad because he behaves so wisely.

Facilitate a discussion about Poe’s structural choices throughout paragraphs 8–13.

What structural choices is Poe making throughout these paragraphs?

Student responses may include:

- In paragraph 8, the narrator’s actions are moving slowly as exhibited by the repetition Poe uses.
- In paragraph 9 and 10, Poe stops the action of the story. The narrator is focused on the old man’s eye and hearing the old man’s beating heart.
- In paragraph 11, the story’s action is still moving slowly as the narrator fixates on the old man’s eye but continues to hear the beating heart grow “louder” and “quicker.” Poe uses punctuation to show the narrator’s growing excitement about the beating heart. This increases the suspense of the story, as the narrator grows more upset.
- In paragraphs 12 and 13, the story’s action resumes as the narrator calmly explains his plans for concealing the body.

Remind students to think about the choices an author can make including using time, order of events, or text structure (RL.9-10.5).

Activity 5: Quick Write

10%

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

How do Poe’s structural choices contribute to the development and refinement of a central idea?

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

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. Instruct students to revisit their initial annotation of the text made during Lessons 2–5 by adding to or revising the annotation. The revised annotation will show the learning from the previous lessons’ close reading including questions remaining/answered, repetition of ideas, connections between parts of the text, and defined vocabulary.

Instruct students to preview the following lesson’s text by annotating paragraphs 14–18.

Students follow along.

Homework

Revisit your initial annotation of the text made during Lessons 2–5 by adding to/revising annotation. The revised annotation will demonstrate your learning from the previous lessons' close reading, specifically questions remaining/answered, repetition of ideas, connections between parts of the text, and defined vocabulary.

Preview the following lesson's text by annotating paragraphs 14–18.

9.2.1

Lesson 6

Introduction

In this lesson, students read paragraph 14 through the end of “The Tell-Tale Heart” (from “When I had made an end of these labors” through “—It is the beating of his hideous heart!”), in which the narrator finally admits his murderous deed to the police.

Students will analyze how Poe drives the story toward the narrator’s confession in the last paragraph and consider how a new idea, guilt, emerges and develops in the resolution of the story. Additionally, students will continue to analyze how Poe further develops the ideas of madness and obsession through specific textual details.

Students will read independently and engage in evidence-based discussions in pairs, a small group, and the whole class, as well as complete a brief writing assignment to close the lesson. For homework, students will continue to read their Accountable Independent Reading (AIR) through the lens of their focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard. Additionally, students will reflect on previous lessons’ textual analysis and write a paragraph response to the following question: Which section of the story seems to be the most successful in creating tension? Explain why, providing evidence of Poe’s structural choices to support your thinking.

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.

CCRA.R.6	Assess how point of view or purpose shapes the content and style of a 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>

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:

- Where does a new central idea emerge? How does Poe develop this idea in the conclusion of the story?

High Performance Response(s)

A High Performance Response may include the following:

The idea of guilt emerges in paragraph 16. Poe develops this idea by:

- Creating a physical reaction in the narrator and gradually increasing the effects of this physical reaction throughout the end of the story. The narrator, at first, develops a headache and a distant ringing in his ears: “My head ached, and I fancied a ringing in my ears.” This feeling gains intensity, as the ringing becomes more distinct and the narrator grows pale, he gasps for breath, he argues, and he paces frantically: “I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently.”
- Comparing the police officers’ actions with the narrator’s actions. The narrator is feeling guilty and thinks he hears the dead man’s beating heart. The police on the other hand, seem unaware of the narrator’s crime and don’t seem to notice the “noise” or the narrator’s guilt-provoked actions. For example, the police continue to smile and chat, as the narrator falls apart: “but the noise arose over all and continually increased. It grew louder—louder—louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not?”
- Connecting the narrator’s guilt to his obsessive and mad tendencies. Poe ties the narrator’s guilt into his obsession and madness, which are the main reasons for killing the old man. For example, Poe describes the ringing as “a sound as a watch makes when enveloped in cotton.” This imagery is

the same comparison used to describe the beating heart that triggers the narrator’s murder of the old man. Additionally, the narrator’s guilt physically reveals his insanity, as he swings a chair, foams, raves, swears, and finally admits his “deed”: “Oh God! What could I do? I foamed—I raved—I swore!” Finally, the “beating heart” is imagined by the narrator (the old man is dead and his heart no longer beats), further revealing his madness and obsession: “I admit the deed!—tear up the planks! Here, here!—It is the beating of his hideous heart!”

- Revealing the narrator’s gradual loss of control. When the police first arrive, the narrator is arrogant and carefree about the murder: “I smiled,—for what had I to fear?” After the guilt starts to take hold, the narrator slowly loses control by imagining the “noise” of the beating heart becoming louder, increasing the intensity of his physical reactions, and speeding up the narrator’s way of speaking. For example, he begins to talk excitedly, repeat himself, and talk in more direct, simple exclamations: “I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now—again!—hark! louder! louder! louder! louder!” This way of speaking is different from the narrator’s way of speaking when he initially plans the murder.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- reposed (v.) – rested
- dissemble (v.) – to give a false or misleading appearance
- deed (n.) – something that is done, performed, or accomplished
- fatigues (n.) – weariness from bodily or mental exertion
- gesticulations (n.) – animated or excited gestures

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

- audacity (n.) – boldness or daring, especially with confident or arrogant disregard for personal safety, conventional thought, or other restrictions
- vehemently (adv.) – emotionally, passionately, intensely
- mockery (n.) – ridicule, contempt, or derision
- hypocritical (adj.) – the pretense of having virtues, beliefs, or principles that one does not actually possess

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, CCRA.R.6, W.9-10.9.a Text: “The Tell-Tale Heart,” paragraphs 14–18 (end of the text) 	
Learning Sequence	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	6. 15%
3. Paragraphs 14–18 Reading and Discussion	7. 65%
4. Quick Write	8. 10%
5. Closing	9. 5%

Materials

- Student copies of 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 lesson agenda and assessed standards for this lesson: RL.9-10.2. In this lesson, students will read and annotate paragraphs 14 through 18 (the end) of “The Tell-Tale Heart” and analyze how Poe drives the story toward the narrator’s confession. Students will consider how a new central idea emerges and develops in the resolution of the story. Students will work in pairs, small groups, and as a class, and will conclude the lesson with a brief writing assignment.

Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they can apply their focus standard, RL.9-10.4, 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 (RL.9-10.4) to their AIR text from the previous lesson’s homework.

Instruct students to do a Turn-and-Talk in pairs about their revised annotation from Lesson 5’s homework.

See annotation examples from Lessons 2–5 for possible student responses.

Explain that the revised annotation focused on central idea and that this lesson’s reading will also focus on central idea as well as Poe’s structural choices.

Students listen.

Instruct students to stay in their pairs from the previous activity and take out their annotated copies of “The Tell-Tale Heart.” Instruct student pairs to share their paragraphs 14–18 annotation (Lesson 5’s homework). Remind students to think about the annotation codes from Module 9.1 by looking for sections of text that are confusing, areas that are reminders of other texts, sections that strike or surprise in some way, unfamiliar words and phrases, and ideas that seem important.

Annotation may include:

(Paragraph 14)

- Boxes around the words *suavity, aroused, deputed*.
- Star near “for what had I now to fear?”

(Paragraph 15)

- Boxes around the words *bade, fatigues, audacity, reposed*.
- Star near “I showed them his treasures, secure, undisturbed,” noting the narrator’s fearlessness and confidence.

(Paragraph 16)

- Star near “My head ached, and I fancied a ringing in my ears,” noting the narrator’s physical changes.
- Question mark in the margin: Why does the narrator begin hearing the ringing?

(Paragraph 17)

- Boxes around the words *vehemently, gesticulations, mockery, derision, agony, hypocritical*.
- Star near “a sound as a watch makes when enveloped in cotton,” noting the exact same description of the beating heart previously addressed in the text.
- Exclamation point near “I foamed—I raved—I swore!” to note the narrator’s erratic behavior.
- Question mark in the margin: Are the police unaware of the narrator’s crazy behavior?
- Question mark in the margin: How can the narrator “hear” the dead man’s beating heart?

(Paragraph 18)

- Boxes around the words *dissemble, deed*.
- Question mark near “‘Villains!’ I shrieked,” asking why the narrator would call the police villains when he is actually the villain himself.

The focus of this annotation is to familiarize the students with this section of the text again before additional text analysis in the following activity.

Activity 3: Paragraphs 14–18 Reading and Discussion

65%

Introduce the Quick Write assessment: (Where does a new central idea emerge? How does Poe develop this idea in the conclusion of the story?). Explain to students that this is the lesson assessment and the focus for paragraphs 14–18 reading.

Students read the assessment and listen.

Display the Quick Write assessment for students to see.

Instruct students to keep this assessment in mind as they analyze the text in the evidence-based discussion. Explain to students that throughout the discussion, they will stop and take notes in preparation for this Quick Write assessment.

Instruct students to independently reread paragraphs 14 and 15 (from “When I had made an end of these labors” through “the very spot beneath which reposed the corpse of the victim”).

Students silently reread paragraphs 14 and 15.

Differentiation Consideration: If students struggle reading independently, consider reading aloud paragraphs 14–15 for support.

Ask students the following questions and instruct them to discuss in their pairs:

Remind students to add to/revise their annotation and elaborate on ideas in a notebook or on self-stick notes.

Differentiation Consideration: Consider having the students discuss the questions in pairs before sharing out with the whole class.

Why does the narrator have a “light heart”?

Student responses should include the following: Because he thinks he has nothing to fear: “for what had I now to fear?” He has effectively cleaned up the murder and buried the body.

In paragraphs 14 and 15, what is the effect of the narrator’s question “What had I to fear?”

The narrator draws attention to his over-confident attitude that he will get away with the murder of the old man.

What does the narrator do in the “enthusiasm of [his] confidence”?

The narrator leads the police into the old man’s chamber, the scene of the murder.

What is the narrator’s “perfect triumph”?

He thinks he is getting away with the murder by fooling the police: “I bade them search—search well.” He is even willing to let the police search the old man’s bedroom and rest there: “I brought chairs into the room, and desired them here to rest from their fatigues.”

Differentiation Consideration: If students struggle with the meaning of *fatigues*, consider giving them the definition: “weariness from bodily or mental exertion.” Also, consider providing students with the definition of *audacity*: “boldness or daring.”

What does the narrator do with “wild audacity”?

The narrator moves his seat “upon the very spot beneath which reposed the corpse of the victim.” He is sitting on top of the dead body, not afraid of being caught.

Lead a brief full class discussion about student observations.

Instruct students to independently reread paragraph 16 (from “The officers were satisfied. My manner had convinced them” through “until, at length, I found that the noise was not within my ears”).

Students silently reread paragraph 16.

Differentiation Consideration: If students struggle reading independently, consider reading aloud paragraph 16 for support.

Ask students the following questions and instruct them to discuss in their pairs:

Remind students to add to/revise their annotation and elaborate on ideas in a notebook or on self-stick notes.

Consider having the students discuss the questions in pairs before sharing out with the whole class.

What does the narrator mean by “I found that the noise was not within my ears”?

The narrator now believes that the sound of the heart beating is real and that others should be able to hear the sound as well.

What is happening to the narrator in this paragraph?

He is becoming physically ill; he pales and experiences a headache. He begins to hear a ringing in his ears and is becoming agitated: “I felt myself getting pale and wished them gone.”

Lead a brief full class discussion about student observations.

Ask students to identify a structural choice Poe makes in paragraph 16, and describe the effect of that choice.

Poe shows the narrator’s growing agitation through his use of repetition when describing the increasing distinctness of the ringing: “The ringing became more distinct:—It continued and became more distinct.”

Instruct students to annotate that structural choice with SC (structural choice) and explain that choice in the margin of their text.

Students annotate.

Instruct students to independently reread paragraphs 17–18, the end of the text (from “No doubt I now grew very pale;—but I talked more fluently” through “It is the beating of his hideous heart!”).

Students silently reread paragraphs 17–18.

Differentiation Consideration: If students struggle reading independently, consider reading aloud paragraphs 17–18 for support.

Ask students the following questions and instruct them to discuss in their pairs. Remind students to add to/revise their annotation and elaborate on ideas in a notebook or on self-stick notes.

Consider having the students discuss the questions in pairs before sharing out with the whole class.

Draw students’ attention to the narrator’s repetition of the description of the beating heart as “a sound as a watch makes when enveloped in cotton.” The narrator first describes the heart this way in paragraph 10. This repetition connects to the narrator’s obsession with the eye and the beating heart.

Describe the narrator’s way of speaking in the beginning of this excerpt.

The narrator is speaking “more fluently,” “with a heightened voice” meaning loudly, “more quickly,” and arguing “in a high key.”

Ask students to volunteer a definition of *vehemently*. If students struggle, provide them with a definition: “emotionally, loudly, passionately.”

Differentiation Consideration: Consider giving students the definition of *gesticulations* (“animated or excited gestures”) to further illustrate the narrator’s erratic behavior.

What effect is the “noise” having on the narrator?

The “noise” is gradually driving the narrator insane and causing him to exhibit erratic behavior. He is arguing and talking “in a high key.” He swings a chair and grates “it upon the boards.” He is swearing and foaming: “I foamed—I raved—I swore!”

How do the police react to the narrator’s behavior?

The police seem to be unaware of the narrator’s disturbing behavior; they are continuing to chat pleasantly and smile: “And still the men chatted pleasantly, and smiled.” They seem ignorant that anything is wrong.

Why does the narrator think the police were “making a mockery” of his horror?

The police remain calm as the narrator grows more agitated. The narrator thinks the police are making fun of him or ridiculing him because, unlike the narrator, the police remain unaware of the beating heart. By contrast, the narrator is “hearing” a beating heart and he does not understand why the police continue to act as if nothing is the matter: “I could bear those hypocritical smiles no longer!” This contrast shows the narrator’s madness.

Why does the narrator call the police officers’ smiles *hypocritical*?

They are *hypocritical* or false because he believes they are pretending not to hear the beating heart.

Who does the narrator call “Villains”?

The narrator calls the police villains.

Offer students the definition of *dissemble*: “to give a false or misleading appearance.”

What does the command, “dissemble no more” reveal about the narrator?

The narrator believes the police are being dishonest with him, pretending not to hear the beating heart.

Differentiation Consideration: Consider giving students the definitions of *deed* (“something that is done, performed, or accomplished”) and *derision* (“ridicule or mockery”).

What drives the narrator to “admit the deed”?

Student responses may include:

- The narrator is driven to confess by the beating heart that only he can hear, because it represents his own obsession.
- The presence of the police makes him confess.
- The narrator is overwhelmed by guilt for killing the old man, whom he “loved.”
- When the narrator was obsessed with the eye, his response was to kill the old man. Now that the old man is dead, there is nothing more the narrator can do, other than confess, to rid himself of the beating heart.

Instruct students to reread paragraphs 17 and 18 and annotate for punctuation.

Students independently annotate paragraphs 17 and 18, noting Poe’s use of punctuation.

Instruct students to form small groups and discuss the following question about Poe’s use of text structure in paragraph 17.

Students form small groups and discuss the following question.

Display the question or provide in hard copy.

Remind students that they will revisit their annotations for and discussions about text structure in the Mid-Unit Assessment, in which they will draw evidence from the text to support their analysis (W.9-10.9.a).

What is the effect of Poe’s use of punctuation in paragraphs 17 and 18?

The short questions (“What could I do?”) and exclamations (“Oh God!” “I foamed—I raved—I swore!” “Almighty God!—no, no! They heard!” “tear up the planks! here, here!”) show that the narrator is anxious and frantic, and increase the pace of the story as the narrator completely loses control and confesses to the murder.

Activity 4: Quick Write**10%**

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

Where does a new central idea emerge? How does Poe develop this idea in the conclusion of the story?

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

Students listen and read the Quick Write prompt.

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

Transition to independent Quick Write.

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

Activity 5: Closing**5%**

Display and distribute the homework assignment. For homework, instruct students to continue their AIR through the lens of their focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard.

Additionally, instruct students to reflect on the previous lessons' textual analysis and write a paragraph response to the following question: Which section of the story seems to be the most successful in creating tension? Explain why, providing evidence of Poe's structural choices to support your thinking. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

Students follow along.

The reflective writing homework will be used to inform the instruction in the following lesson (Lesson 7).

Homework

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of your text based on that standard.

Reflect on this lesson and previous lessons' textual analysis and write a paragraph response to the following question: Which section of the story seems to be the most successful in creating tension? Explain why, providing evidence of Poe's structural choices to support your thinking.

9.2.1

Lesson 7

Introduction

In this lesson, students analyze the entire text of “The Tell-Tale Heart” with a focus on Poe’s choices concerning text structure, time, and order of events. Students will practice identifying and connecting textual evidence to develop a claim about Poe’s structural choices. This lesson’s work directly supports the Mid-Unit Assessment, as students will have to identify and connect evidence to make a claim about how point of view and structural choices contribute to the development of a central idea over the course of the text.

This lesson’s activities will engage students in learning how to identify and connect pieces of textual evidence to make a claim. Students will use their text annotation, discussion notes, and previous Quick Writes to engage in evidence-based discussion, as well as complete a brief assessment in which students will make an original claim about Poe’s use of structure, time, or order of events. For homework, students will organize their materials, annotations, and evidence in preparation for Lesson 8’s Mid-Unit Assessment.

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)	
W.9-10.2.b	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. 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.
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through an Exit Ticket at the end of the lesson. Students will make an original claim about Poe’s use of text structure, time, or order of events and support the claim with evidence from the text.</p>
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> • Poe uses repetition to show how slowly and cautiously the narrator carries out his murder plan. Text evidence: <ul style="list-style-type: none"> ○ “I undid the lantern cautiously—oh, so cautiously—cautiously” (paragraph 3) ○ “So I opened it—you cannot imagine how stealthily, stealthily” (paragraph 8) • Poe begins the story after the action has occurred to build suspense. Text evidence: <ul style="list-style-type: none"> ○ “True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad?” (paragraph 1) ○ “Hearken! And observe how healthily—how calmly I can tell you the whole story” (paragraph 1). • Poe slows down the action of the story to reveal how carefully and cautiously the narrator is executing his plan. Text evidence: <ul style="list-style-type: none"> ○ “For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down” (paragraph 6). ○ “When I had waited a long time, very patiently, without hearing him lie down” (paragraph 8)

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 these are not close reading lessons, 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.9-10.5, W.9-10.2.b, L.9-10.1 Text: “The Tell-Tale Heart” (The text has been read in its entirety.) 	
Learning Sequence	
1. Introduction to Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Gathering Textual Evidence	3. 45%
4. Making Evidence-Based Claims	4. 20%
5. Exit Ticket	5. 10%
6. Closing	6. 5%

Materials

- Copies of Evidence Collection Tool for each student
- 9.2 Common Core Learning Standards Tool (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

10%

Begin by reviewing the lesson agenda and assessed standards for this lesson: RL.9-10.5. In this lesson, students will analyze the entire text of “The Tell-Tale Heart” with a focus on how Poe makes choices concerning text structure, time, and order of events. Students will practice identifying and connecting textual evidence to develop a claim about Poe’s structural choices. This lesson’s work directly supports the Mid-Unit Assessment that will take place in Lesson 8.

Explain that students will begin working on two new standards: W.9-10.2.b. and L.9-10.1. Ask students to individually reread standard W.9-10.2.b and assess their familiarity with and mastery of the standard on their 9.2 Common Core Learning Standards Tool (See Lesson 1).

Ask students to record what they think are the large ideas in this standard and discuss them in pairs.

- ▶ Students will work in pairs to record their ideas. Sample response may include the following:
 - Develop a topic with textual evidence
 - Use well-chosen, relevant, and sufficient textual evidence

Remind students that they began considering how to integrate quotations in Module 1. Tell students they will now begin considering the quality of evidence and quotes they use. Ask students the following question: What is well-chosen, relevant, and sufficient textual evidence?

- ▶ Student response may include the following: The evidence should develop the topic directly and specifically. There should be enough evidence to fully develop the topic.

Explain to students that this lesson will focus on gathering well-chosen, relevant, and sufficient evidence to make a claim about Poe’s structural choices.

- ▶ Students listen.

Ask students to individually reread standard L.9-10.1 and assess their familiarity with and mastery of the standard on their 9.2 Common Core Learning Standards Tool.

- ▶ Students reread standard L.9-10.1 and assess their familiarity with and mastery of the standard on their tool.

Ask students to record what they think are the large ideas in this standard and discuss in pairs.

- ▶ Students record their ideas and discuss in pairs. Sample response may include the following:
 - Use complete sentences and correct verb tenses in writing and discussions.
 - Make sure that subjects and verbs agree.

Explain to students that they will practice standard L.9-10.1 throughout Unit 1 in their writing assessments and discussions, and will begin to be assessed on their mastery of this standard in Unit 2.

- ▶ Students listen.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard, RL.9-10.4, to their text. Lead a brief share out on the previous lesson's Accountable Independent Reading (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 (RL.9-10.4) to their AIR text from the previous lesson's homework.

Instruct students to take out their annotated copy of "The Tell-Tale Heart" and the reflective writing homework assignment from Lesson 6: Which section of the story seems to be the most successful in creating tension? Explain why, providing evidence of Poe's structural choices to support your thinking.

- ▶ Students take out their annotated copy of "The Tell-Tale Heart" and reflective writing homework from Lesson 6.

Ask students to share out their homework responses.

🗨️ Student responses may include the following:

- Paragraph 6 is the most successful in creating tension because the narrator does not move for "a whole hour." Poe uses time to build suspense as the narrator waits and the old man listens for the narrator's next move: "For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down."
- Paragraphs 8 and 9 are the most successful because the narrator is still moving slowly into the room and finally sees the eye. Poe continues to build tension by using repetition to show how slowly and carefully the narrator is moving: "I resolved to open a little—a very, very little crevice in the lantern" and "—you cannot imagine how stealthily, stealthily."

Activity 3: Gathering Textual Evidence

45%

Remind students that they have been annotating for Poe's structural choices throughout the close reading of the story. Inform students that they will now work in small groups to gather and examine clear and relevant evidence regarding Poe's structural choices, determine how this evidence is connected or what it says about Poe's structural choices, and then make a claim. Students will compile

evidence on an Evidence Collection Tool and draw on this evidence to support analysis in the Mid-Unit Assessment (W.9-10.9.a).

Distribute the Evidence Collection Tool.

- ▶ Students listen and examine the Evidence Collection Tool.

① **Differentiation Consideration:** Consider projecting the Evidence Collection Tool so all students can see the discussion notes.

Ask students to think about their work with standard RL.9-10.5. Remind students they have been annotating and analyzing how Poe uses time, text structure, and order of events throughout the previous six lessons.

- ▶ Students listen.

① **Differentiation Consideration:** Consider displaying standard RL.9-10.5.

Transition students into small groups. Instruct students to look through their text annotation, discussion notes, and previous Quick Writes to record clear and relevant evidence on their Evidence Collection Tools.

- ▶ Students transition into small groups and record evidence on their Evidence Collection Tools.

① Circulate as students are working to support their work in choosing clear and relevant evidence to record on their Evidence Collection Tool.

Bring students back together and facilitate a discussion of the evidence gathered. (See the model Evidence Collection Tool at the end of the lesson.)

① Hold groups accountable for listening to other groups by having students record additional evidence on their Evidence Collection Tool during the share out discussion.

Activity 4: Making Evidence-Based Claims

20%

Tell students they have collected evidence about Poe’s structural choices and they will now practice making connections between the evidence to write an evidence-based claim.

- ▶ Students listen.

Direct students’ attention to the “Connections” row under the “Text Structure” column on their Evidence Collection Tool.

Ask students: What connections can you make about your text structure evidence? Are there any noticeable patterns that Poe uses?

☞ Student responses may include the following:

- Poe uses repetition.
- Poe uses exclamation points.

Instruct students to make connections on their Evidence Collection Tool.

- ▶ Students make connections about their evidence on the Evidence Collection Tool.

Ask students to share out their connections.

☞ Student responses may include the following:

- Poe slows the actions of the narrator.
- Poe begins the story after the action has occurred.
- Poe stops the action of the story to reveal the narrator's thinking.

Instruct students to go back to their text structure connections. Ask students the following questions:

What does Poe's use of repetition tell us about the narrator?

☞ Through Poe's use of repetition, the reader knows how slowly and carefully the narrator is moving.

What claim could you make about Poe's use of repetition?

☞ Poe uses repetition to show how slowly and carefully the narrator is moving.

① **Differentiation Consideration:** If students struggle with making a claim, consider providing a sentence starter:

- Poe uses _____ to _____.

Activity 5: Exit Ticket

10%

Have students review their Evidence Collection Tool and respond to this Exit Ticket prompt: Make an original claim about Poe's use of text structure, time, or the order of events and support the claim with evidence from the text.

- ▶ Students individually make an original claim about one of Poe's choices.

① Display the Exit Ticket prompt so students can see it.

- ① Explain that making claims will be an important skill in Lesson 8 when students complete the Mid-Unit Assessment.
- ① Remind students of standard L.9-10.1 and instruct students to be attentive to conventions of grammar and usage in their Exit Tickets.

Activity 6: Closing

5%

Distribute and review the Mid-Unit Assessment prompt: Identify a central idea and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text. Tell students they will be assessed using the Text Analysis Rubric.

- ▶ Students follow along.

Display the homework assignment. For homework, instruct students to organize materials, annotations, and evidence in preparation for the Mid-Unit Assessment.

- ▶ Students follow along.

Homework

Organize materials, annotations, and evidence in preparation for the Mid-Unit Assessment.

Evidence Collection Tool

Text Structure Evidence	Time Evidence	Order of Events Evidence
<p>Connections:</p>	<p>Connections:</p>	<p>Connections:</p>

Evidence Collection Tool with High Performance Student Responses

Text Structure Evidence	Time Evidence	Order of Events Evidence
<p>Paragraph 3: “I undid the lantern cautiously—oh, so cautiously—cautiously.”</p> <p>Paragraph 8: “you cannot imagine how stealthily, stealthily”</p> <p>Paragraph 8: “I resolved to open a little—a very, very little crevice in the lantern.”</p> <p>Paragraph 17: “Oh God!” “I foamed—I raved—I swore!”</p> <p>Paragraph 17: “Almighty God!—no, no! They heard!”</p>	<p>Paragraph 6: “For a whole hour I did not move a muscle”</p> <p>Paragraph 3: “It took me an hour to place my whole head within the opening so far”</p> <p>Paragraph 4: “A watch’s minute hand moves more quickly than did mine.”</p> <p>Paragraph 11: “But even yet I refrained and kept still. I scarcely breathed.”</p> <p>Paragraph 8: “So I opened it—you cannot imagine how stealthily, stealthily”</p>	<p>Paragraph 1: “Hearken! And observe how healthily —how calmly I can tell you the whole story.”</p> <p>Paragraph 2: “It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night.”</p> <p>Paragraph 7: “His fears had been ever since growing upon him.”</p> <p>Paragraph 7: “And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room”</p>
<p>Connections:</p> <p>Poe uses repetition. Poe uses exclamation points.</p>	<p>Connections:</p> <p>Poe slows the actions of the narrator.</p>	<p>Connections:</p> <p>Poe begins the story after the action has occurred. Poe stops the action of the story to reveal the narrator’s thinking.</p>

9.2.1

Lesson 8

Introduction

In this lesson, students build on discussions from the previous seven lessons and identify and connect textual evidence to write a claim about how a central idea is developed in “The Tell-Tale Heart.” This Mid-Unit Assessment asks students to identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text. This lesson will conclude the series of lessons on “The Tell-Tale Heart.” (Students will return to “The Tell-Tale Heart” in Lesson 12.)

Building on Lesson 7’s work of making claims about Poe’s structural choices, students will begin the lesson by identifying and connecting evidence about the development of central ideas in “The Tell-Tale Heart” using an Evidence Collection Tool. Students will then use this Evidence Collection Tool to support their writing for the Mid-Unit Assessment. This assessment requires students to look across the text as a whole and analyze how the author develops and refines a central idea by connecting specific details about point of view and Poe’s structural choices. It also requires students to use the writing skills developed in Module 9.1, as students will be expected to develop a claim with well-chosen and relevant textual details. Additionally, students will be introduced to SL.9-10.1.a and will keep this standard in mind as they work in groups to identify and connect evidence. This standard will be informally assessed in Lesson 12.

The Text Analysis Rubric will be used for the Mid-Unit Assessment. For homework, students will continue to read their Accountable Independent Reading (AIR) through the lens of their focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard.

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.
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.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
W.9-10.2.b, d	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. 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.
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	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.
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Assessment

Assessment(s)
The learning in this lesson will be captured through the Mid-Unit Assessment. The Mid-Unit Assessment prompt is the following: <ul style="list-style-type: none"> Identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text.
High Performance Response(s)
A High Performance Response may include the following: (Some high performance responses may integrate point of view and structural choices, but it is

acceptable for students to treat point of view and structural choices separately.)

- Poe develops the central idea of obsession in “The Tell-Tale Heart” through his narrator who is disturbed by the old man’s eye. Poe also uses repetition to show the narrator’s preoccupation with the old man’s eye. Poe uses the story’s beginning to reveal the narrator’s obsessive personality. The narrator discusses how the old man’s eye is driving him to murder. “I think it was his eye! Yes, it was this! He had the eye of a vulture.” From there, Poe further uses the narrator’s point of view to develop the narrator’s obsession, as the narrator strategically plots the murder of the old man. For example, the narrator describes in detail the plan he executes every night for “seven long nights,” just to get a glimpse of the old man’s eye. The narrator even says that he is unable “to do the work” on one of those nights because he does not see the narrator’s “Evil Eye.” The narrator’s obsessive nature is further revealed by Poe’s use of repetition. For example, Poe uses repetition to show how slowly and cautiously the narrator is moving, just to get a glimpse of the old man’s eye. “I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down.” Additionally, Poe’s use of repetition reveals how fixated the narrator is on seeing the eye, so he can carry out the murder. “I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily.”
- Poe develops the central idea of madness by creating an insane narrator to tell his story. Also, Poe uses punctuation to show how mad the narrator is. Poe chooses to begin his story with the narrator explaining himself after the murder has occurred. The narrator makes statements about his condition, saying he was and is “dreadfully nervous” but not insane. However, the narrator’s behavior contradicts his statement, as he exclaims at the reader, “Hearken!” and says he desires to kill the old man because of his eye. “Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man.” Poe uses the narrative point of view to introduce the reader to the narrator’s madness instead of just the story’s action. “It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night.” Additionally, Poe chooses to have the insane narrator tell the story so readers can have access to his internal thoughts, further developing the idea of madness. For example, the narrator thinks he is wise and sneaky, instead of insane, for his detailed murder plans. “Oh you would have laughed to see how cunningly I thrust it in!” These thoughts further reveal his madness. The narrator also admits he has his own terrors. “I say I knew it well. I knew what the old man felt, and pitied him,” showing his madness. Additionally, Poe uses punctuation to show how excited the narrator is, revealing his madness. For example, the narrator talks loudly and excitedly when he thinks he “hears” the dead man’s beating heart: “Oh God! What could I do? I foamed—I raved—I swore!” Poe uses exclamation points to show how crazy the narrator is when he believes he is hearing the dead man’s beating heart.

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 these are not close reading lessons, 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, CCRA.R.6, W.9-10.2.b, d, W.9-10.9.a, SL.9-10.1.a, L.9-10.1 Text: “The Tell-Tale Heart” (The text has been read in its entirety.) 	
Learning Sequence <ol style="list-style-type: none"> Introduction to Lesson Agenda Homework Accountability Small Group Discussion Mid-Unit Assessment Closing 	<ol style="list-style-type: none"> 10% 5% 40% 40% 5%

Materials

- Student copies of the 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1)
- Copies of the Mid-Unit Evidence Collection Tool for each student
- Copies of the Mid-Unit Assessment for each student
- Copies of the Text Analysis Rubric and Checklist 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, RL.9-10.5, CCRA.R.6, and W.9-10.2.b, d. In this lesson, students build on discussions over the previous seven lessons and identify and connect textual evidence to develop a claim about how a central idea is developed in “The Tell-Tale Heart.” This Mid-Unit Assessment asks students to identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text. This lesson will conclude the series of lessons on “The Tell-Tale Heart.”

- ▶ Students look at the agenda.

Explain that students will begin working on new standards: W.9-10.2.d and SL.9-10.1.a. Ask students to individually reread standards W.9-10.2.d and SL.9-10.1.a and assess their familiarity with and mastery of these standards on their 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1).

Ask students to write down what they think are the main ideas in these standards and discuss them in pairs.

- ☞ Sample responses may include the following: Use precise language and domain-specific vocabulary to discuss the topic. Prepare for discussions by completing the reading or research; use the preparation to cite textual evidence to keep the discussion thoughtful and ideas flowing.

Tell students that domain-specific vocabulary in W.9-10.2.d refers to specific language used to talk about different topics in texts. In this case, the domain-specific vocabulary refers to language that has been taught throughout the unit like *structural choices* and *point of view*. Remind students to look at the standards to support them with using domain-specific vocabulary, especially when writing the Mid-Unit Assessment.

① **Differentiation Consideration:** Consider displaying the standards from the unit so students can refer to the language for writing purposes.

- ▶ Students listen.

Explain that students should practice standard SL.9-10.1.a as they engage in the evidence-based discussion in this lesson. Tell students that SL.9-10.1.a will be informally assessed in Lesson 12.

- ▶ Students listen.

Activity 2: Homework Accountability

5%

Ask students to demonstrate completion of their homework by showing their organized materials and keeping them accessible for the Mid-Unit Assessment.

- ▶ Students show their organized notes and materials.

Activity 3: Small Group Discussion

40%

Display the Mid-Unit Assessment prompt: Identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text. Ask students if they have any remaining questions about the assessment prompt.

- ▶ Students read the Mid-Unit Assessment prompt and ask questions.

① The Mid-Unit Assessment prompt was discussed in the previous lesson.

Inform students that they will be working in small groups to discuss, identify, and connect evidence about the development of central ideas in “The Tell-Tale Heart.” Distribute the Mid-Unit Evidence Collection Tool to each student.

- ▶ Students listen and examine the Mid-Unit Evidence Collection Tool.

Explain the Mid-Unit Evidence Collection Tool by modeling an example for the central idea of guilt. Instruct students to review their discussion notes, annotation, and Quick Writes from the previous lessons and look for textual evidence of how Poe develops the central idea of guilt.

- ▶ Students listen and review their discussion notes, annotation, and Quick Writes from previous lessons.

Instruct students to identify at least two pieces of textual evidence about how Poe develops the central idea of guilt in the story through his structural choices and point of view and record them on their Mid-Unit Evidence Collection Tool.

- ☛ Student responses may include the following:

Point of View Text Evidence:

- “My head ached, and I fancied a ringing in my ears”
- “—but I talked more fluently, and with a heightened voice.”

Structural Choices Evidence:

- “Oh God! What could I do?”
- “Almighty God!—no, no! They heard!”

Lead students in practice using the Mid-Unit Evidence Collection Tool by asking the following questions:

What connections can you make across the textual evidence?

- ☛ Poe is using the narrator’s point of view to show how the guilt is affecting him physically. Poe’s structural choices show how the guilt is increasing the narrator’s excitement.

What claims could be made about how Poe develops the central idea of guilt based on these connections?

- ☛ Poe develops the central idea of guilt through the narrator’s negative physical reactions. Poe develops the central idea of guilt by using punctuation to show the narrator’s breakdown.

Instruct students to form small groups and continue identifying and connecting evidence about the development of central ideas in “The Tell-Tale Heart” using the Mid-Unit Evidence Collection Tool.

- ☛ See a model student response on the sample tool at the end of the lesson.

Remind students to practice SL.9-10.1.a and L.9-10.1 as they engage in discussion.

- ① Students were introduced to L.9-10.1 in Lesson 7 and practiced applying this standard in writing for the Exit Ticket. In this lesson, students are asked to consider L.9-10.1 in relation to speaking during discussion.

Activity 4: Mid-Unit Assessment

40%

Transition students to the Mid-Unit Assessment. Tell students that they should remain quiet throughout the assessment as a courtesy to all students and they can use their annotated text, discussion notes, previous lesson Quick Writes, and Mid-Unit Evidence Collection Tool. Remind students to demonstrate correct grammar and usage in their writing to write a multi-paragraph response to the following prompt:

Identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text.

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

Tell students that if they finish well before the time allotment, they should revisit the Text Analysis Rubric to ensure they have fulfilled all the criteria.

▶ Students listen.

① Students were introduced to the Text Analysis Rubric in Module 9.1, specifically Unit 9.1.1.

Transition students to independent writing time. Give students the remaining class period to write.

▶ Students write the Mid-Unit Assessment.

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

① Circulate around the room and offer non-content support as needed.

① Consider providing students additional writing time if necessary.

① Students who finish early can read their AIR text.

Collect essays before the end of the lesson.

▶ Students hand in the Mid-Unit Assessment.

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 (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard.

▶ Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of your text based on that standard.

Mid-Unit Evidence Collection Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Central Idea:		
Structural Choices Text Evidence	Structural Choices Text Evidence	Structural Choices Text Evidence
Point of View Text Evidence	Point of View Text Evidence	Point of View Text Evidence

Connections

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Possible Claims

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Model Mid-Unit Evidence Collection Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Central Idea:	Madness		
Structural Choices Text Evidence	Structural Choices Text Evidence	Structural Choices Text Evidence	
<p>“I undid the lantern cautiously—oh, so cautiously—cautiously”</p> <p>Analysis: The repetition shows how sneakily and carefully the narrator is trying to be so he can see the eye and murder the old man.</p>	<p>“And now a new anxiety seized me—the sound would be heard by a neighbor! The old man’s hour had come!”</p> <p>Analysis: The punctuation demonstrates the narrator’s excitement in preparing to kill the old man.</p>	<p>“Almighty God!—no, no! They heard!—they suspected!—they knew!”</p> <p>Analysis: The punctuation shows the narrator’s excitement as he believes he is hearing the beating heart of the dead man.</p>	
Point of View Text Evidence	Point of View Text Evidence	Point of View Text Evidence	
<p>“Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me.”</p> <p>Analysis: The narrator’s point of view shows his madness because he continues to claim he is not mad.</p>	<p>“Oh, you would have laughed to see how cunningly I thrust it in!”</p> <p>Analysis: The narrator’s point of view reveals how sneaky and cunning he thinks he is.</p>	<p>“deepening, with its dreadful echo, the terrors that distracted me”</p> <p>Analysis: Through his point of view, the narrator admits he experiences terror, too.</p>	

Connections

Structural Choices: Poe uses repetition to show how precise and slow the narrator is when executing his murder plan. Poe uses punctuation to show the narrator's excitement about the murder plans and actual murder.

Point of View: Through his point of view, the narrator relates how he is feeling about the murder plan and his own terrors.

Possible Claims

Poe develops the central idea of madness through his use of repetition in showing how the narrator carefully plans out the murder.

Poe develops the central idea of madness through an insane narrator who reveals his crazy thoughts to the reader.

Mid-Unit Assessment (9.2.1 Lesson 8)

Text-Based Response

Your Task: Based on your close reading of “The Tell-Tale Heart” and your work on the Mid-Unit Evidence Collection Tool, write a well-developed, text-based response to the following prompt:

Identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text.

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, RL.9-10.5, CCRA.R.6, W.9-10.2 b, d

Commentary on the Task:

This task measures RL.9-10.2, RL.9-10.5, and CCRA.R.6 because it demands that students:

- Determine a central idea of a text and analyze in detail its development over the course of the text.
- Assess how point of view or purpose shapes the content and style of a text.
- 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.

This task measures W.9-10.2.b and W.9-10.2.d because it demands that students:

- Develop the topic with well-chosen, relevant and sufficient facts, extended definitions, concrete details, quotations or other information and examples.
- Use precise language and domain-specific vocabulary to manage the complexity of the topic.

Text Analysis Rubric

/16

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis: The extent to which the response conveys complex ideas and information clearly and accurately in order to respond to the task and support an analysis of the text. (W.9-10.2, W.9-10.9, R.9-10.2, R.9-10.5)</p>	<p>Introduce a well-reasoned claim regarding the development of a central idea. Demonstrate a thoughtful analysis of the author's use of specific details to shape and refine the central idea. and/or Demonstrate a thoughtful analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>	<p>Introduce a clear and focused claim regarding the development of a central idea. Demonstrate an appropriate analysis of the author's use of specific details to shape and refine the central idea. and/or Demonstrate an appropriate analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>	<p>Introduce a claim regarding the development of a central idea. Demonstrate a superficial and/or mostly literal analysis of the author's use of specific details to shape and refine the central idea. and/or Demonstrate a superficial and/or mostly literal analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>	<p>Introduce a confused or incomplete claim. and/or Demonstrate a minimal analysis of the author's use of details to shape and refine the central idea and/or Demonstrate a minimal analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>
<p>Command of Evidence: The extent to which the response presents evidence from the provided text to support analysis. (W.9-10.2.a, W.9-10.9)</p>	<p>Present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis.</p>	<p>Present ideas sufficiently, making adequate use of relevant evidence to support analysis.</p>	<p>Present ideas inconsistently, inadequately, and/or inaccurately in an attempt to support analysis, making use of some evidence that may be irrelevant.</p>	<p>Present little or no evidence from the text.</p>
<p>Coherence, Organization, and Style: The extent to which the response logically organizes complex ideas, concepts, and information using formal style and precise language. (W.9-10.2.b, e, W.9-10.9)</p>	<p>Exhibit logical organization of ideas and information to create a cohesive and coherent response. Establish and maintain a formal style, using precise language and sound structure.</p>	<p>Exhibit acceptable organization of ideas and information to create a coherent response. Establish and maintain a formal style, using appropriate language and structure.</p>	<p>Exhibit inconsistent organization of ideas and information, failing to create a coherent response. Lack a formal style, using language that is basic, inappropriate, or imprecise.</p>	<p>Exhibit little organization of ideas and information. Use language that is predominantly incoherent, inappropriate, or copied directly from the task or text. Are minimal, making assessment unreliable.</p>
<p>Control of Conventions: The extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling. (L.9-10.1, L.9-10.2)</p>	<p>Demonstrate control of the conventions with infrequent errors.</p>	<p>Demonstrate partial control of conventions with occasional errors that do not hinder comprehension.</p>	<p>Demonstrate emerging control of conventions with some errors that hinder comprehension.</p>	<p>Demonstrate a lack of control of conventions with frequent errors that make comprehension difficult. Are minimal, making assessment of conventions unreliable.</p>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

Text Analysis Checklist

Assessed Standard: _____

	Does my writing...	✓
Content and Analysis	Introduce a well-reasoned claim regarding the development of a central idea?	<input type="checkbox"/>
	Demonstrate a thoughtful analysis of the author’s use of specific details to shape and refine the central idea? and/or Demonstrate a thoughtful analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole?	<input type="checkbox"/>
Command and Evidence	Present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis?	<input type="checkbox"/>
Coherence, Organization, and Style	Exhibit logical organization of ideas and information to create a cohesive and coherent response?	<input type="checkbox"/>
	Establish and maintain a formal style, using precise language and sound structure?	<input type="checkbox"/>
Control of Conventions	Demonstrate control of the conventions with infrequent errors?	<input type="checkbox"/>

9.2.1

Lesson 9

Introduction

In this lesson, students will encounter Emily Dickinson’s poem “I felt a Funeral, in my Brain,” for the first time. Students will experience two masterful readings of “I felt a Funeral, in my Brain,” in which they will explore the overall meaning of the poetic speaker’s funeral metaphor by analyzing the language Dickinson uses. A sequence of questions orients students to the poem and scaffolds comprehension by focusing on particular words and phrases in the poem. The questions also ask students to consider specific lines from the poem that begin to address central idea and Dickinson’s structural choices, concepts upon which Lessons 10 and 11 will continue to build.

The assessment for Lesson 9, a Quick Write, asks students to consider the cumulative impact of five specific lines from the poem—one from each stanza—on the meaning of the poem. For homework, students will consider what might be inside the “Box” in line 9. This homework draws attention to the burial phase of the funeral service and serves as an entry point into Lesson 10’s focus on central idea. Additionally, students will continue their Accountable Independent Reading (AIR).

Standards

Assessed Standard	
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).
Addressed Standard	
L.9-10.5.a, b	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. b. Analyze nuances in the meaning of words with similar denotations.

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 following phrases contribute to the overall meaning of the poem? <ul style="list-style-type: none"> “I felt a Funeral, in my Brain,” “My mind was going numb –” “And creak across my Soul” “Wrecked, solitary, here –” “And I dropped down, and down –”
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> Student responses should include an understanding that the funeral is not real. The speaker is imagining the funeral, but she feels it. It affects her "mind" and "Soul."

- Student responses may include:
 - “I felt a Funeral, in my Brain,”: The speaker feels the funeral. It is happening in his/her brain, not in real life.
 - “My mind was going numb –”: The speaker’s mind feels numb because of the loud and continued beating of the drum during the service.
 - “And creak across my Soul” : The speaker’s soul is also affected by the funeral in his/her brain; Mourners wearing boots of lead tread on her soul.
 - “Wrecked, solitary, here –”: The speaker feels alone and damaged because of the beating of the drum and the treading of the mourners.
 - “And I dropped down, and down –”: The speaker is falling down into an unknown space, away from reason.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● mourners (n.) – people expressing grief or sorrow for the dead ● service (n.) – a form followed in worship or in a religious ceremony
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● to and fro (idiom) – back and forth ● sense (n.) – perception or awareness of the mind often produced through the senses: touch, sight, smell, taste, hearing. Can also refer to moral sense or awareness. ● treading (v.) – stepping, walking, or trampling so as to press, crush, or injure something ● solitary (adj.) – alone; without companions ● plank (n.) – a long, flat piece of timber, thicker than a board ● reason (n.) – the mental powers concerned with forming conclusions, judgments, or inferences; sound judgment; normal or sound powers of mind; sanity

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RL.9-10.4, L.9-10.5.a, b ● Text: “I felt a Funeral, in my Brain,” 	
<p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction Lesson Agenda 2. Homework Accountability 	<ol style="list-style-type: none"> 1. 5% 7. 10%

3. Masterful Reading	8. 15%
4. Reading and Discussion	9. 50%
5. Quick Write	10. 15%
6. Closing	11. 5%

Materials

- YouTube clip for masterful reading of “I felt a Funeral, in my Brain,”
- Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo l	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>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.4.

Instruct students to take out the 9.2 Common Core Learning Standards Tool. Ask students to individually read standard L.9-10.5.a, b on the 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

Students listen and read standard L.9-10.5 on the 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

Students may struggle to understand the words *nuances* and *denotations*. Tell students that nuances are slight differences and denotations are the literal meanings of words.

Differentiation Consideration: If students struggle with L.9-10.5.b, offer an example such as *house* and *home*, words that have the same meaning or denotation (a place to live), but have nuanced connotations (an inanimate structure versus a warm, inviting space).

Instruct students to complete a Turn-and-Talk in pairs about the meaning of *figurative language*.

Figurative language includes words that don't mean what they seem to mean, or that words are used to make the reader feel a certain way.

Ask students to offer examples of figurative language.

Student responses may include:

- o Simile, metaphor, personification, onomatopoeia

Instruct students to discuss in pairs what the big ideas of this standard are.

Student responses should indicate an understanding that this standard asks for particular attention to word choice, particularly for words that are not meant literally or those that have only slightly different meanings.

Lead a brief full class discussion of student responses. Tell students that they will practice applying standard L.9-10.5.a-b in Unit 1.

Students may notice the common threads of figurative language and word meanings in RL.9-10.4 and L.9-10.5.

Differentiation Consideration: Consider engaging students in a discussion of the nuances in these standards if questions arise.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard (RL.9-10.4) 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

15%

Introduce the Quick Write assessment: (How do the following phrases contribute to the overall meaning of the poem?: "I felt a Funeral, in my Brain," "My mind was going numb –," "And creak across my Soul," "Wrecked, solitary, here –," "And I dropped down, and down –" Include specific details from the text in your responses.) Explain to students that this is the lesson assessment and the focus for today's reading.

Students read the assessment and listen.

Display the Quick Write assessment for students to see.

Instruct students to keep this assessment in mind as they analyze the text in the evidence-based discussion. Explain to students that throughout the discussion, they will stop and take notes about what has been discussed in preparation for this Quick Write assessment.

Inform students that they will listen to “I felt a Funeral, in my Brain,” twice. For the first reading, instruct students to listen, reading silently, and then record their initial reactions and questions. Students will discuss initial reactions and questions in pairs. Then students will listen to a second masterful reading. (See instructional notes below.)

Have students listen to an initial masterful reading of “I felt a Funeral, in my Brain.”

Students follow along, reading silently. Then they record initial reactions and questions and discuss them in pairs.

Have students listen to a second masterful reading. (See the instructional notes below.)

Students follow along, reading silently.

Poetry Out Loud is a national poetry recitation competition for high school students. In 2012 the third place winner recited “I felt a Funeral, in my Brain,”:

<http://www.youtube.com/watch?v=l7v1Rq35BGY>

This recitation is an excellent example of a masterful reading, particularly the clarity of the diction and the attention to the en dash pauses that are so iconic in Dickinson’s work. It may be helpful for students to listen to the poem read aloud once in class and then follow up by listening to this recitation.

If students listen to the recitation, consider asking students to share how the recitation shapes their response to the initial masterful reading of the poem.

Activity 4: Reading and Discussion

50%

Group students into pairs for the purpose of discussing the text in more depth and recording insights. During activities and discussions allow time for pairs to share their collaborative work with the class. This

paired work will enable students to build the skills necessary to navigate and derive meaning from Dickinson’s figurative language and nuanced structure. Remind students to record their observations in their class notes.

Instruct students to read the first stanza aloud in their pairs.

It may be helpful to briefly define *stanza* (an arrangement of lines within a poem) and *line break* (the end of a line in the poem) in order to allow students to use this vocabulary in their discussion.

Students read the first stanza of “I felt a Funeral, in my Brain,” in their pairs.

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

Who is this poem about? How do you know?

Student responses should indicate an understanding that the poem is about the speaker: the speaker of the poem refers to him/herself as “I” in line 1.

What event is the speaker describing?

Student responses should indicate an understanding that the speaker is describing a “Funeral” (1) “Service” (6).

How can your understanding of the event help you to make meaning of *mourners* (2)?

Student responses should indicate an understanding that *mourners* is a word for people who are at a funeral. Some students may recognize the familiar word *mourn* to support the understanding that these people are grieving over a death at a funeral.

Ask students to volunteer a definition of *treading* (3). If students struggle, provide students with the definition: “stepping, walking, or trampling so as to press, crush, or injure something.”

What are the “Mourners” doing?

Students responses should indicate an understanding that the “Mourners” are walking “to and fro” (2); they are pacing (*treading*), walking back (*to*) and forth (*fro*) heavily, stomping.

Differentiation Consideration: It may be helpful to remind students to read the lines aloud in order to hear what is happening in the poem as well as read it and see it on the page.

Ask students to volunteer a definition of *sense* (4), based on its use in the first stanza. Tell students to use evidence from the text to support their response. Discuss student definitions.

Student responses may include:

- a definition of *sense* as sight, smell, touch, hearing, or taste, using the phrase “treading – treading –” (3) as evidence that the speaker is using the sense of hearing or sight when describing the movement of the mourners (2). Students who offer this definition of *sense* may also suggest that the repetitive sound of the treading is getting through to the speaker’s mind (senses).
- Students may also define *sense* (4) as having good understanding or good judgment as in “common sense” or “that makes sense,” using the evidence of the speaker’s reference to his/her “Brain” (1). Students who define sense in this way might suggest that the “treading – treading –” is making the speaker feel as if understanding or logic judgment is “breaking through” (4) to the speaker.

The definition of *sense* in the poem is nuanced. Either definition can offer relevant exploration into the speaker’s mental state, or the sensations he/she is describing. Consider drawing students’ attention to the possible meanings of *sense* as an example of L.9-10.5.

Students will continue further analysis of the speaker’s state of mind, and how it is revealed through what he/she hears and experiences, in later lessons.

Lead a brief full class discussion of student pair observations.

Instruct students to reread the second stanza of “I felt a Funeral, in my Brain,” in their pairs and answer the following questions.

What is happening to the speaker’s mind?

His/Her mind is going numb.

What is causing the speaker to feel this way?

The repeated “beating – beating –” of the “Drum” in the “Service.”

Lead a brief full class discussion of student observations.

Instruct students to reread the third and fourth stanzas of “I felt a Funeral, in my Brain,” in their pairs.

Students read the third and fourth stanzas in their pairs.

What does the speaker hear in Stanzas 3 and 4?

The speaker hears the mourners “lift a Box” (9) and “creak across my Soul” (10) with “Boots of Lead” (11). The speaker also hears a “Bell” (13).

Instruct students to reread the fifth stanza in their pairs.

Students read the fifth stanza.

Ask students to volunteer a definition of *plank* (17).

Some students may recall their vocabulary work with this word from “The Tell-Tale Heart” to define a *plank* as “a long, flat piece of timber, thicker than a board.”

What does this *plank* support?

Students should identify that this plank supports “Reason” (17).

Ask students to volunteer a definition of *Reason*. If students struggle, provide them with the definition: “the mental powers concerned with forming conclusions, judgments, or inferences; sound judgment, normal or sound powers of mind; sanity.”

This understanding of *reason* is key to the development of a central idea of madness in the poem, which will be addressed in Lesson 10.

Consider drawing students’ attention to the possible meanings of *reason* as an example of L.9-10.5.

What happens to the “Plank in Reason”?

It breaks.

What happens to the speaker when the plank breaks? How does this connect to the idea of the funeral?

He/She drops down and down. He/She is being buried. He/She is falling into the ground.

Activity 5: Quick Write

15%

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

How do the following phrases contribute to the overall meaning of the poem?:

- “I felt a Funeral, in my Brain,”
- “My mind was going numb –”
- “And creak across my Soul”
- “Wrecked, solitary, here –”
- “And I dropped down, and down –”

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

Students listen and read the Quick Write prompt.

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

Transition students to independent Quick Write.

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 today’s initial reactions/questions concerning the masterful reading of the poem and today’s reading of the poem, and briefly respond in writing to the following prompt: What might the “Box” (9) contain? What evidence from the poem supports your thinking? Remind students to use the Short Response Checklist and Rubric to guide their written responses.

Introduce standard RL.9-10.5 as a focus standard to guide students' Accountable Independent Reading 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, RL.9-10.5 asks students to “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.” Students who read “I Felt a Funeral, in My Brain,” might write the following: “Dickinson orders the feelings in her mind like a funeral that progresses from one phase to another. Treating her thoughts like a series of events makes the impact of the narrator’s thoughts seem real.”

Students listen.

Homework

Respond briefly in writing to the following prompt: What might the “Box” (9) contain? What evidence from the poem supports your thinking?

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.5) and prepare for a 3–5 minute discussion of your text based on that standard.

9.2.1

Lesson 10

Introduction

In this lesson students will continue their analysis of Emily Dickinson’s poem “I felt a Funeral, in my Brain,” and explore how Dickinson develops the central idea of madness through the funeral metaphor. Students will participate in a group gallery walk activity, collaboratively generating observations around the development of a central idea. Through a series of guided questions, students will make meaning of Dickinson’s extended metaphor, of the funeral service (and burial), and consider the speaker’s experience as he/she grapples with a deteriorating mental state and isolation.

Students will continue to work in pairs to support their analysis and discuss observations with the whole class. Students will complete this lesson with a Quick Write that prompts them to consider an emerging central idea of madness.

For homework, students will annotate the poem for evidence of Dickinson’s structural choices, as well as continue their Accountable Independent Reading (AIR).

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.9-10.4	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]”).
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.

- Determine a central idea in “I felt a Funeral, in my Brain.” How does this idea emerge and develop stanza by stanza over the course of the poem?

High Performance Response(s)

A High Performance Response may include the following:

- A central idea of the poem is madness. The speaker is going crazy. The “funeral” (1) is a metaphor and is taking place inside the speaker. The events take place in the speaker’s “brain” (1), the “mind” (8) and the “soul” (10). “Mourners” (2) walk back and forth, there is a service that sounds like a “beating” (7) “drum” (6), that makes the speaker’s mind go numb. The mourners lift a coffin and carry it (9–10). There is a tolling like a bell (12–13), then “silence”(15). Then the speaker falls (18). These events reveal that the speaker is coping with something dark and overwhelming like

madness, and is eventually overcome by it. He/She loses his/her ability to think and “reason” (17), and eventually loses his/her ability to know (20).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- race (n.) – a group of people related by common history, language, or culture
- solitary (adj.) – alone

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

- toll (v.) – to cause a large bell to sound slowly and repeatedly (especially for announcing death)

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, W.9-10.9.a, L.9-10.5 ● Text: “I felt a Funeral, in my Brain,” 	
Learning Sequence:	
1. Introduction to Lesson Agenda	1. 5%
2. Review of Quick Write	9. 5%
3. Homework Accountability	10. 10%
4. Masterful Reading	11. 5%
5. Reading and Discussion	12. 35%
6. Gallery Walk	13. 20%
7. Quick Write	14. 15%
8. Closing	15. 5%

Materials

- 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 the assessed standard in this lesson: RL.9-10.2. In this lesson students will continue their paired analysis of Emily Dickinson’s poem “I felt a Funeral, in my Brain,” working to determine and understand an emerging central idea of madness in the poem.

Students look at the agenda.

Activity 2: Review of Quick Write

5%

Return students' Quick Writes from Lesson 9 and lead a brief full class discussion about student responses. Ensure that students come away with the understanding that the funeral in the poem is imaginary (in the speaker's brain), yet felt.

Students review and discuss their Quick Writes from Lesson 9.

Consider drawing students' attention to L.9-10.5. If students have not identified Dickinson's use of the funeral as a metaphor, ask students to discuss in pairs what kind of figurative language they notice in the poem. After leading a brief whole-class share out, explain to students that Dickinson is using an extended metaphor, and that in today's work with RL.9-10.2, students will begin to consider the figurative meanings of the funeral.

Activity 3: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard, RL.9-10.5, 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 (RL.9-10.5) to their AIR text from the previous lesson's homework.

Instruct students to work in pairs to discuss their response to the homework from the previous lesson: What might the "Box" (9) contain? What evidence from the poem supports your thinking?

Students work in pairs, discussing their response to the previous lesson's homework prompt.

Students may suggest the box contains a dead body, a part of the speaker's brain, mind or soul, or the speaker him/herself.

In their pairs, ask students to consider the following questions to refine their understanding of the homework:

What action is occurring in stanza 3?

The mourners are “lift[ing] a Box” (9) and carrying it across the speaker’s “soul” (10).

What might the “Box” (9) represent? How does the “Box” relate to the metaphor established in the first stanza of the poem?

Students should call upon their understanding of Dickinson’s funeral metaphor to identify the “Box” (9) as a coffin or casket. Some part of the speaker is being buried.

Activity 4: Masterful Reading

5%

Introduce the Quick Write assessment (Determine a central idea in “I felt a Funeral, in my Brain.” How does this idea emerge and develop stanza by stanza over the course of the poem?). Explain to students that this is the lesson assessment and the focus for today’s reading.

Students read the assessment and listen.

Display the Quick Write assessment for students to see.

Instruct students to annotate throughout the lesson for evidence of emerging central ideas, using the code CI, just as they did in “The Tell-Tale Heart.” This focused annotation supports students’ engagement with W.9-10.a, which concerns the use of textual evidence in writing.

Have students listen to a masterful reading of “I felt a Funeral, in my Brain,” in its entirety. Students will listen to the entire poem at the beginning of each lesson on “I felt a Funeral, in my Brain.”

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

Activity 5: Reading and Discussion

35%

35%

Instruct students to get into the same pairs as in Lesson 9. Direct pairs to reread stanzas 3–4 and discuss the following questions before sharing out to the class.

To what is the speaker comparing “space” (12) and “the heavens” (13)?

Student responses may include that the speaker is comparing space and the Heavens to a bell.

If students struggle to make this connection, offer the definition of “toll” in line 12, as the steady ringing that a bell makes.

How does the speaker describe his/her “Being” in stanza 3?

Student responses should indicate that the speaker describes him/herself as “Being, but an Ear” (14).

How does this description refine your understanding of what the speaker is experiencing?

Student responses should reflect an understanding that the speaker’s sense of hearing is his/her strongest sense. He/She hears the “toll” or “Bell” of “Space” and “the Heavens.”

This question encourages students to continue to consider the sensory aspects of the poem, as well as the literal and figurative language and structure that combine to reveal a central idea of the speaker’s descent into madness.

What is the relationship of the speaker to “Silence”?

The speaker and silence are “some strange Race.”

What does the speaker mean by *Race*?

The speaker uses the word *Race* to show that he/she and silence are from the same culture or group; they are the same; they are both “strange.”

Lead a brief full class discussion of student responses.

Before posing the following question, instruct students to review their Quick Write from Lesson 9, noting their explanation of how line 16 contributes to the meaning of the poem.

Students review their Quick Write and their response to line 16, “Wrecked, solitary, here –.”

What might the location of “here” be in the line “Wrecked, solitary, here –” (16)? What makes you think so?

Student responses may indicate an understanding that “here” is the speaker’s “Brain” (1). Additionally, students may indicate an understanding that “here” (16) is the speaker’s “Soul” (10) or “Being” (14). The speaker is alone inside him/herself.

Lead a brief full class discussion of student responses.

Before posing the following questions, instruct students to review their Quick Write from Lesson 9, noting their explanation of how line 18 contributes to the meaning of the poem. Then ask students to reread stanza 5 aloud in pairs and discuss the following questions.

What action occurs in lines 17–19?

Student responses should indicate an understanding that after the “Plank in Reason” (17) breaks the speaker falls, dropping and plunging down.

What do the breaking of the “Plank in Reason” (17) and the plunge suggest about the speaker?

Student responses should indicate an understanding that this break in the speaker’s “Reason”(17) or thinking indicates that he/she’s gone crazy or left behind the ability to think or feel normally; he/she is out of control, falling.

The word “dropped” and the repetition of “down” should help students to understand that to “plunge” (19) means to fall.

What might the speaker be “Finished knowing” in the last line of the poem?

The speaker might be finished knowing reality or logical, sensible thoughts. He/She might also be finished knowing sounds or silence.

Lead a brief full class discussion of student responses.

Activity 6: Gallery Walk

20%

20%

Group students into three heterogeneous work groups. Display and distribute the directions for the Gallery Walk and review them with students: Each group will travel to a chart paper/poster and answer the question written there. The groups will then rotate clockwise, so each group sees each poster. When your group travels to the next poster, you should write something that either

- builds upon something someone else has written,
- provides evidence for something someone else has written, or
- contradicts and provides counter-evidence for something someone else has written.

Keep your text with you and refer to it as you travel.

Assign each group a poster to start with and begin the activity. Instruct students to discuss the answer before recording it on the poster, using textual evidence to support their response. Continue rotations until groups return to their original poster.

Consider providing students with self-stick notes so that they are able to place responses in proximity to original comments. Instruct students to write fewer than 10 words and to write extremely neatly on self-stick notes to ensure legibility by their peers. If students do not use self-stick notes, instruct them to write large enough to make their comments legible, but also to leave space for additional comments.

Students participate in the Gallery Walk activity, answering questions and contributing to answers written by other groups.

Questions for Gallery Walk posters:

- Poster 1: What happens to the speaker over the course of the poem?
- Poster 2: What ideas do you notice repeating throughout the poem?
- Poster 3: What is the purpose of the funeral metaphor?

After students have completed the cycle, lead a brief full class discussion, asking students to offer examples of observations they made and comments and additions they made to other groups' observations.

Student responses for each poster may include:

- Poster 1: The speaker begins by feeling a funeral in his/her brain, but then his/her brain begins to go numb (8). He/She is buried in the "Box" and he/she hears the bell of the heavens and space. He/She feels alone and broken, and he/she begins to lose his/her mind. He/She falls into madness and then stops understanding reality. He/She stops knowing.

- Poster 2: Repeating ideas may include sound (“beating,” “creak,” “toll”), solitude and silence (“numb,” “silence,” “solitary”), feeling (“felt,” “numb,” “wrecked”), sense or reason (“Sense,” “Reason,” “finished knowing”), and madness (“felt a funeral,” “my mind was going numb,” “wrecked,” “a Plank in Reason, broke,” “I dropped down, and down –,” “and Finished knowing – then –”).
- Poster 3: Student responses should indicate the understanding that the “Funeral” is a metaphor that represents the speaker’s break from “sense” (4) and “reason” (17), the end of “knowing” (20), and the descent into madness. The speaker uses the “Funeral” metaphor to describe the death of his/her mind. The different parts of the funeral represent how he/she feels as he/she gradually loses his/her mind. In stanza 1, he/she begins to feel the funeral. In stanza 2, the music/drumbeat of the funeral represents his/her mind going numb. In stanzas 3 and 4, as he/she is buried, the speaker hears the bells of heaven and then silence when he/she is completely alone in the “Box” or coffin. As he/she drops down in the coffin, the speaker finally goes mad.

Activity 7: Quick Write

15%

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

Determine a central idea in “I felt a Funeral, in my Brain.” How does this idea emerge and develop stanza by stanza over the course of the poem?

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

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 8: Closing

5%

Tell students to recall their work with standard RL.9-10.5 in the beginning of the unit, with “The Tell-Tale Heart.” Remind students that some structural choices include ordering of events, repetition, punctuation, and especially in Dickinson’s case, capitalization.

Instruct students that for homework they will annotate their copy of “I felt a Funeral, in my Brain,” noting Dickinson’s structural choices, using the code SC, just as they did for “The Tell-Tale Heart.”

Additionally, instruct students to 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

Annotate the poem for evidence of Dickinson’s structural choices. Remember to use the code SC (Structural Choice).

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.5) and prepare for a 3–5 minute discussion of your text based on that standard.

9.2.1

Lesson 11

Introduction

In this lesson students will complete their reading of “I felt a Funeral, in my Brain,” considering how Dickinson uses structural choices to develop the central idea of madness through the funeral metaphor. Students will also explore Dickinson’s use of capitalization, rhyme, and rhythm.

This lesson will employ a combination of focused annotation and questions to guide students to an understanding of Emily Dickinson’s structural choices without necessitating formal poetic instruction around meter, rhyme scheme, etc. For homework students will respond to a reflective writing prompt that asks them to consider how their reading of “I felt a Funeral, in my Brain,” informs their understandings of “The Tell-Tale Heart.” Additionally, 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.
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)	

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.9-10.2	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>

Assessment

<p>Assessment(s)</p>
<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 Dickinson’s structural choices contribute to the development of a central idea?
<p>High Performance Response(s)</p>
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> Dickinson’s structural choices develop a central idea of madness in “I felt a Funeral, in my Brain.” Dickinson capitalizes words that are not proper nouns; emphasizing these words makes the speaker seem strange. The repetition in the poem makes the speaker’s words seem slow. The use of only dashes and commas make the poem seem like one continuous thought, with no breaks. This constant but slow talking contributes to the idea that the speaker is struggling to make sense of what is happening in his/her mind. Dickinson’s use of the extended metaphor of the funeral shows how the speaker slowly falls into madness, stanza by stanza.

Vocabulary

<p>Vocabulary to provide directly (will not include extended instruction)</p>
<ul style="list-style-type: none"> None.*
<p>Vocabulary to teach (may include direct word work and/or questions)</p>

- None.*

*Although there is no specified vocabulary in this lesson, students may uncover unfamiliar words in the process of returning to the text. 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, W.9-10.9.a, L.9-10.2 • Text: "I felt a Funeral, in my Brain," 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	7. 10%
3. Masterful Reading	8. 5%
4. Annotation and Evidence-Based Discussion	9. 60%
5. Quick Write	10. 15%
6. Closing	11. 5%

Materials

- Student copies of the Unit 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1)
- 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 reviewing the agenda and assessed standards for this lesson: RL.9-10.2 and RL.9-10.5. In this lesson students will complete their reading of the poem, discuss the effects of structure in the poem, and analyze how the structure contributes to the development of a central idea.

Students look at the agenda.

Instruct students to take out their Unit 9.2 Common Core Learning Standards Tool. Tell students they will begin working with a new standard in this lesson: L.9-10.2. Ask students to individually read this standard on the 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

Students listen and read standard L.9-10.2 on their 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

Instruct students to work in pairs to identify the most important elements of this standard.

Student responses may include:

- Capitalization: proper nouns, including titles of texts and authors' names
- Punctuation: periods at the end of sentences; commas to show pauses; quotation marks to indicate a text title or a quote from the text
- Spelling

Lead a brief full class share out of student responses. Explain to students that they will practice standard L.9-10.2 in Unit 1 and will be assessed on their mastery of the standard in later units.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard, RL.9-10.5, 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 (RL.9-10.5) to their AIR text from the previous lesson's homework.

Instruct students to work in pairs to share their annotations from their homework for the previous lesson. Remind students that the evidence they identify in their annotations may be used in the lesson assessment or the End-of-Unit Assessment. Students' focused annotation supports their engagement with W.9-10.a, which focuses on the use of textual evidence in writing.

Student pairs share their annotations on Dickinson's structural choices.

Student annotations comprise a large portion of this lesson and will be used heavily during the Evidence-Based Discussion. Possible student responses appear in Activity 4.

Activity 3: Masterful Reading

5%

Introduce the Quick Write assessment (How do Dickinson's structural choices contribute to the development of 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.

Display the Quick Write assessment for students to see.

Explain to students that throughout discussion, they will stop and add to or expand their annotations based on what has been discussed in preparation for this Quick Write assessment.

Have students listen to a masterful reading of “I felt a Funeral, in my Brain,” in its entirety. Students listen to the entire poem at the beginning of each lesson on “I felt a Funeral, in my Brain.” As they listen, instruct students to continue to annotate for the structural elements they began to consider in their homework from Lesson 10 (capitalization, order of events, repetition, and punctuation).

Students listen, reading silently and following along in their text, annotating according to the instructions.

Consider revisiting the recitation of the poem, for its attention to text structure:

<http://www.youtube.com/watch?v=I7v1Rq35BGY>

This recitation is an excellent example of a masterful reading, particularly the clarity of the diction and the attention to the en dash pauses that are so iconic in Dickinson’s work. This is an accessible way for students to encounter the meter of the poem without direct instruction on this formal element. It may be helpful for students to listen to the poem read aloud once in class and then follow up by listening to this recitation. In either case, during the masterful reading take care to emphasize the meter created by Dickinson’s use of dashes, punctuations, capitalizations, and line breaks in the poem.

Activity 4: Annotation and Evidence-Based Discussion

60%

Instruct students to review the poem and their annotations for capitalization.

Student annotations should include the following:

- o Funeral (1)
- o Brain (1)
- o Mourners (2)

- o Sense (4)
- o Service (5)
- o Drum (5)
- o Box (9)
- o Soul (10)
- o Boots (11)
- o Lead (11)
- o Space (12)
- o Heavens (13)
- o Bell (13)
- o Being (14)
- o Ear (14)
- o Silence (15)
- o Race (15)
- o Plank (17)
- o Reason (17)
- o World (19)
- o Finished (20)

Pose the following question for full class discussion:

How does Dickinson use capitalization in “I felt a Funeral, in my Brain,”?

Student responses should indicate that key details are (generally) capitalized.

What is an effect of Dickinson’s use of capitalization on the meaning of the poem?

Dickinson uses capitalization to draw the reader’s attention to certain things and actions throughout the poem. Capitalizing these words means they should be emphasized. The words that are capitalized are not (all) proper nouns; they are common words that seem important to the speaker.

Consider pausing here to ask students how Dickinson’s use of capitalization aligns with or deviates from the conventions of standard English referenced in L.9-10.2.

Instruct students to work in pairs to review the poem and their annotations for order of events.

Pose the following questions for discussion in pairs:

How does Dickinson choose to order events within the poem?

The extended metaphor of the funeral provides the order of events in the poem.

Recall that students have done the pre-work for this question in lesson 10 by naming the order of literal events.

How is the order of events related to the speaker’s experience?

As the funeral progresses, the speaker “plunge[s]” further into madness.

Students’ responses from Poster 3 in the Gallery Walk and the Quick Write from Lesson 10 will be useful in considering Dickinson’s use of text structure.

Lead a brief full class discussion of student observations.

Instruct students to review the poem and their annotations for repetition.

Student responses should include the following repeating words:

- o Treading (3)
- o Beating (7)

- o down (18)

Pose the following questions for discussion in pairs:

Where does Dickinson use repetition in the poem?

Dickinson uses repetition to describe the “Mourners” “treading – treading” and the “Drum” “beating – beating.” She also uses repetition in Stanza 5 to describe how the speaker “dropped down, and down.”

What is an effect of Dickinson’s use of repetition?

Dickinson uses repetition to control the pace of the poem. The repetition of “treading – treading” and “beating – beating” makes the action of the poem seem slow and mind-numbing. The repetition of “down” makes the speaker’s fall seem endless and disturbing. Some students may extend this observation to include the fact that the speaker is now in some kind of trouble or danger as he/she “hit a World” (19).

Lead a brief full class discussion of student observations.

Instruct students to review the poem and their annotations for punctuation.

Student responses may include:

- o Commas in lines 1, 4, 5, 11, 12, 13, 14, 15, 16, 17, 18, 19
- o Dashes in lines 3, 4, 6, 7, 8, 12, 13, 18, 20

Pose the following questions for discussion in pairs:

What types of punctuation does Dickinson use?

The poem contains commas and dashes.

What are the effects of Dickinson’s use of punctuation?

Student responses should indicate that pauses or breaths are present at moments of punctuation, particularly the dashes. These pauses create tension and eeriness or strangeness. The speaker's words are halting and awkward.

Students may have noted the effects of punctuation from listening to the masterful reading as well as from their annotations.

Consider pausing here to ask students how Dickinson's use of punctuation aligns with or deviates from the conventions of standard English referenced in L.9-10.2.

Ask students to provide textual evidence to support their answers in discussion. Student responses may include: "I felt a Funeral, in my Brain," (1), "Wrecked, solitary, here – "(16), "And then a Plank in Reason, broke," (17).

What kind of punctuation is missing from this poem?

Student responses will vary, but should indicate that there are no periods in the poem. There are also no question marks or exclamation points.

What is an effect of Dickinson's choice to leave out certain types of punctuation?

The poem has no stopping points or complete sentences. It is one continuous text. The poem seems like one uninterrupted but strange thought, which adds to its creepiness.

How do the structural choices you identified in your annotations refine your understanding of what is happening to the speaker?

Student responses should indicate a connection between the halting punctuation, monotonous repetition, odd capitalization of words, and linear ordering of events in the poem and the speaker's gradual descent into madness.

How does the poem end?

Student responses should indicate an understanding that this poem ends in a dash. This punctuation and the final word "then"(20) make it seem like the poem cuts off abruptly. Students should identify that the ending of the poem coincides with the speaker being "Finished knowing"(20).

What effect is created by this ending?

Student responses should indicate an understanding that the end of the poem is mysterious. The reader is not really certain what has happened to the speaker, but it does not seem to be good.

Lead a brief full class discussion on student observations.

Activity 5: Quick Write**15%**

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

How do Dickinson’s structural choices contribute to the development of a central idea?

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

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%**

Instruct students that for homework they will respond to the following prompt: How has your reading of “I felt a Funeral, in my Brain,” affected your thinking about “The Tell-Tale Heart”? Remind students to use the Short Response Checklist and Rubric to guide their written responses.

This homework assignment scaffolds to the End-of-Unit Assessment by asking students to begin thinking broadly about relationships between the two texts in Unit 1.

Additionally, instruct students to 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

How has your reading of “I felt a Funeral, in my Brain,” affected your thinking about “The Tell-Tale Heart”?

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.5) and prepare for a 3–5 minute discussion of your text based on that standard.

9.2.1

Lesson 12

Introduction

In this lesson, students will engage in an evidence-based discussion in which they will analyze connections between the two unit texts, “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart.” Students will discuss connections across the two texts and will use this information to make a claim about how Poe and Dickinson develop and refine a shared central idea. This work prepares students for the End-of-Unit Assessment in the following lesson.

Students will read and analyze standard CCRA.R.9 and work in small groups to consider how the two unit texts are connected. Students will then use this text analysis to gather evidence about how Poe and Dickinson develop a shared central idea using an evidence collection tool. This lesson precedes and directly prepares students for the End-of-Unit Assessment, in which they will write a multi-paragraph essay about both texts’ development of a shared central idea. Additionally, standard SL.9-10.1.a will be informally assessed, as students participate in this lesson’s evidence-based discussion. For homework, students will organize their materials, annotation, and evidence in preparation for the End-of-Unit Assessment.

Standards

Assessed Standard(s)	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
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.9-10.5	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.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a 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.a	<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>
L.9-10.1	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>

Assessment

<p>Assessment(s)</p>
<p>The learning in this lesson will be captured through an exit ticket* at the end of the lesson. Students will write an original claim about how both authors (Poe and Dickinson) develop a shared central idea.</p> <p>*The exit ticket is on the End-of-Unit Assessment Evidence Collection Tool.</p>
<p>High Performance Response(s)</p>
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> ● Dickinson and Poe develop and refine the central idea of madness through their narrator’s experiences. ● Dickinson and Poe develop the central idea of obsession by showing their narrator’s fixations with death. ● Dickinson and Poe develop the central idea of madness through their structural choices of word repetition and punctuation.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
● None.*
Vocabulary to teach (may include direct word work and/or questions)
● None.*

*Although there is no specified vocabulary in this lesson, students may uncover unfamiliar words in the process of returning to the text. 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	
● Standards: CCRA.R.9, RL.9-10.2, RL.9-10.5, CCRA.R.6, W.9-10.9.a, SL.9-10.1.a, L.9-10.1	
● Texts: “The Tell-Tale Heart” and “I felt a Funeral, in my Brain,” (Both texts have been read in their entirety.)	
Learning Sequence	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	7. 10%
3. Small Group Text Analysis Activity	8. 35%
4. End-of-Unit Assessment Preparation	9. 40%
5. Exit Ticket	10. 5%
6. Closing	11. 5%

Materials

- Student copies of the Unit 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1)
- Copies of the End-of-Unit Assessment Evidence Collection Tool for each student
- Copies of the Speaking and Listening Rubric and Checklist for each student

- Self-Stick Notes
- Chart Paper

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 the assessed standard for this lesson: CCRA.R.9. Students will engage in an evidence-based discussion in which they will analyze how the two unit texts, “The Tell-Tale Heart” and “I felt a Funeral, in my Brain,” talk to each other. Students will discuss connections across the two texts and will use this information to make a claim about how Poe and Dickinson develop and refine a shared central idea. This work directly prepares students for the End-of-Unit Assessment in the following lesson.

- Students look at the agenda.
- Prepare to informally assess SL.9-10.1.a by making copies of the Speaking and Listening Rubric to assess all students.

Explain that students will begin working on a new standard: CCRA.R.9. Ask students to individually reread standard CCRA.R.9 and assess their familiarity with and mastery of the standard on their Unit 9.2 Common Core Learning Standards Tool (See Lesson 1).

- Students read standard CCRA.R.9 and assess their familiarity on the Unit 9.2 Common Core Learning Standards Tool.

Ask students to Turn-and-Talk in pairs about how CCRA.R.9 connects to the other standards they have been working with in the unit (RL.9-10.2, RL.9-10.5, CCRA.R.6).

- Student pairs Turn-and-Talk about CCRA.R.9.

- Student responses may include: This standard is talking about how two or more texts address similar themes or topics; this is related to RL.9-10.2 and how a text develops a central idea. CCRA.R.9 also talks about the approaches an author takes and this is similar to RL.9-10.5 and the structural choices an author makes. It is also connected to CCRA.R.6 and the point of view an author chooses to use.

Ask students to briefly review the Speaking and Listening Rubric and Checklist, focusing on SL.9-10.1.a. Ask student pairs to summarize the expectations of this standard.

- Students review the Speaking and Listening Rubric and Checklist independently. Student pairs summarize the expectations of SL.9-10.1.a.
- Student responses may include: This standard is talking about preparing for discussions by reading all the necessary material, annotating, and organizing my notes. It also is about referring to strong and thorough evidence from the text and from my notes during discussions.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard (RL.9-10.5) 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.

Instruct students to Turn-and-Talk in pairs about their reflective writing assignment from the previous lesson (How has your reading of "I felt a Funeral, in my Brain," affected your thinking about "The Tell-Tale Heart"?).

- Student pairs Turn-and-Talk about their reflective writing assignment.
- Student responses may include the following:
 - Both narrators experience madness. The speaker of the poem realizes he/she is mad, but the narrator of "The Tell-Tale Heart" does not. After reading the poem, it is more obvious that he is clueless about his madness.
 - The poetic speaker experiences his/her madness through his/her hearing ("And Being, but an Ear"). This is similar to the narrator in "The Tell-Tale Heart" and his own "acute" sense of hearing. It is interesting that both characters' madness is experienced through their minds, but specifically sensed through their hearing.

- After reading the poem, it makes more sense that “The Tell-Tale Heart” narrator has a breakdown in the end of the story. It is similar to the speaker’s breakdown. Also, it is still unknown what happens to the poetic speaker or the narrator at the conclusion of their texts.

Activity 3: Small Group Text Analysis Activity

35%

Instruct students to take out their annotated copies of “The Tell-Tale Heart” and “I felt a Funeral, in my Brain,” and all discussion notes, tools, and Quick Writes from the unit. Remind students of their work throughout the unit with standard W.9-10.9.a, and explain that they will be drawing upon their annotations to select evidence for use in their writing for the End-of-Unit Assessment.

- Students take out their materials.

Explain to students that they are going to form small groups and discuss the two texts “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart.” Give students the following discussion question: What connections do you see between the texts (“I felt a Funeral, in my Brain,” and “The Tell-Tale Heart”)?

- Students listen.

Instruct the small groups to discuss both texts using the discussion questions and to write ideas on self-stick notes and place on the chart paper.

- Students listen.

Distribute the self-stick notes and chart paper. Instruct students to form small groups and begin the discussion. Remind students to keep SL.9-10.1.a and L.9-10.1 in mind as they engage in the evidence-based discussion.

- Students form small groups and engage in the discussion.
- **Differentiation Consideration:** Consider forming heterogeneous groupings to support students with this analysis work.

Circulate to monitor the small groups’ progress and informally assess SL.9-10.1.a using the Speaking and Listening Rubric.

- Small groups discuss and analyze the two texts and write ideas on self-stick notes to place on the chart paper.
- Listen for evidence of students discussing the following: the texts’ point of view, structural elements, how central idea is developed, and word choice. Student responses may include the following:

- Both speakers exhibit madness.
 - Death plays a role in both texts.
 - Both authors use repetition and stylized punctuation.
 - Both speakers are obsessed.
- **Differentiation Consideration:** Consider reminding students that this work will be viewed by their peers, so they should write one idea per self-stick note to put on the chart paper.
 - **Differentiation Consideration:** If students need additional guidance, direct them to consider specific parts of the text: point of view, central ideas, effect of structural choices, narrators' experiences, etc.

Activity 4: End-of-Unit Assessment Preparation

40%

Display the End-of-Unit Assessment prompt: Identify a central idea shared by both texts and make a claim about how Dickinson and Poe develop and refine this idea.

- Students examine the End-of-Unit Assessment prompt.

Explain to students that they will individually choose a central idea and use ideas from the previous text analysis discussion to gather evidence from both texts on a tool. This evidence will support students as they write their End-of-Unit Assessment in the following lesson.

- Students listen.

Distribute the End-of-Unit Assessment Evidence Collection Tool to each student.

- Students examine the tool.

Give students the following directions for the End-of-Unit Assessment Evidence Collection Tool.

- Circulate around the room and look at the text analysis work from the previous activity.
 - Write down ideas that connect to your chosen central idea in the left column under text analysis.
 - Refer back to the texts “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart” and write down relevant text evidence that corresponds to the text analysis (left column) under each author. Remember to paraphrase or directly quote the textual evidence.
- Students listen.
 - Consider displaying the directions for students to see.

- Consider modeling the use of the End-of-Unit Assessment Evidence Collection Tool. (See sample student responses in the model tool at the end of the lesson.)

Instruct students to complete the End-of-Unit Assessment evidence collection work. Circulate around the room to check students' understanding.

- Students complete the End-of-Unit Assessment evidence collection work.
- This work will help prepare students for the End-of-Unit Assessment. (A model tool provides sample student responses at the end of the lesson.)

Activity 5: Exit Ticket

5%

Have students review their End-of-Unit Assessment Evidence Collection Tool and make an original claim about how both authors develop and refine a central idea. Students can write the original claim directly on the tool.

- Students individually make an original claim about how both authors develop and refine a central idea.
- Circulate around the room to check students' claims before the end of the lesson; students should take the End-of-Unit Assessment Evidence Collection Tool with them for homework purposes.
- Display the Exit Ticket prompt so students can see it.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to take home their assessment prompt, End-of-Unit Assessment Evidence Collection Tool, discussion notes, completed unit tools, previous lesson Quick Writes, and annotated copies of the texts to continue planning their writing for the following lesson's End-of-Unit Assessment.

- Students follow along and take home the specified materials.

Homework

Continue preparing for the End-of-Unit Assessment by organizing materials, annotation, and evidence.

End-of-Unit Assessment Evidence Collection Tool

Central Idea:		
Text Analysis Ideas	Dickinson	Poe

Claim (Exit Ticket)

Model End-of-Unit Assessment Evidence Collection Tool

Name:		Class:		Date:	
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Central Idea:	Madness	
Text Analysis Ideas	Dickinson	Poe
Both texts have narrators that are mad.	“And then a Plank in Reason, broke, / And I dropped down, and down – ” (17 and 18)	“Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me.” (paragraph 3)
Both authors use repetition to show the narrator’s madness.	“Kept beating – beating – till I thought” (7)	“I undid the lantern cautiously—oh, so cautiously—cautiously.” (paragraph 3)
Both narrators have a heightened sense of hearing that reveals their madness.	“And Being, but an Ear,” (14)	“Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell.” (paragraph 1)
Poe draws attention to the narrator’s madness in the beginning of the story while Dickinson slowly develops the speaker’s madness through the funeral service.	“And then a Plank in Reason, broke, / And I dropped down, and down – ” (lines 17 and 18)	“True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad?” (paragraph 1)

Claim (Exit Ticket)
Poe and Dickinson develop the central idea of madness through their order of events. Poe reveals the narrator’s madness in the beginning of the story while Dickinson develops the speaker’s madness through the funeral service.

Speaking and Listening Rubric Assessed Standard: **SL.9-10.1** *Comprehension & Collaboration*

	2-Point Participation	1-Point Participation	0-Point Participation
Preparation SL.9-10.1.a	Student demonstrates strong evidence of preparation; student draws on preparation by referring to strong and thorough evidence from text(s).	Student demonstrates some evidence of preparation; student refers to some evidence from text(s).	Student demonstrates no evidence of preparation; student does not refer to evidence from text(s).
Collaboration SL.9-10.1.b	Student collaborates well with peers to promote collegial discussions, often engaging in the following: helping set rules for discussion; engaging in decision-making; helping set goals and deadlines; assisting with defining roles as needed.	Student collaborates with peers, occasionally engaging in the following: rule-setting for discussion; decision-making; goal and deadline-setting; defining roles as needed.	Student does not collaborate with peers, rarely engaging in the following: rule-setting for discussion; decision-making; goal and deadline-setting; defining roles as needed.
Responsiveness to Others SL.9-10.1.c	Responds well to others by often engaging in the following: propelling conversation by relating discussion to broader ideas and themes; actively incorporating others; clarifying, verifying, or challenging ideas or conclusions.	Student responds to others, occasionally engaging in the following: propelling conversations by relating discussion to broader ideas and themes; incorporating others; clarifying, verifying, or challenging ideas or conclusions.	Student does not respond to others, rarely engaging in the following: propelling conversations; incorporating others; clarifying, verifying, or challenging ideas or conclusions.
Evidence of Understanding SL.9-10.1.d	Student responds thoughtfully to diverse perspectives by often engaging in the following: summarizing points of agreement/disagreement; qualifying/justifying their own views; or making new connections in light of evidence presented.	Student responds to diverse perspectives, occasionally engaging in the following: summarizing points of agreement/disagreement; qualifying/justifying their own views; or making new connections in light of evidence presented.	Student does not respond to diverse perspectives, rarely engaging in the following: summarizing points of agreement /disagreement; qualifying/justifying their own views; or making new connections in light of evidence presented.

Assessed Standard: SL.9-10.4

Presentation of Knowledge and Ideas

	2-Point Participation	1-Point Participation	0-Point Participation
Clarity of Presentation	Information, findings, and supporting evidence are presented clearly, concisely, and logically in such a way that listeners can consistently follow the line of reasoning.	Information, findings, and supporting evidence are presented in a way that is unclear at times; listeners generally find the line of reasoning clear.	Information, findings, and supporting evidence are presented in a way that is generally unclear, such that listeners cannot follow the line of reasoning.
Organization	Organization is consistently logical and clearly supports the purpose and task.	Organization is inconsistent and unclear at times, but generally supports the purpose and task.	Organization is generally unclear or confusing and does not support the purpose and task.
Development	Information, findings, and supporting evidence are consistently and thoroughly developed and in a manner appropriate to the purpose, audience, and task.	Information, findings, and supporting evidence are inconsistently developed and occasionally do not support the purpose and task.	Information, findings, and supporting evidence demonstrate little development and do not support the purpose and task.
Substance	Information, findings, and supporting evidence are consistently substantive and appropriate to the purpose, audience, and task.	Information, findings, and supporting evidence are inconsistently substantive and occasionally do not support the purpose, audience, and task.	Information, findings, and supporting evidence are not substantive and are not appropriate to the purpose, audience, and task.
Style	Style is consistently appropriate to the purpose, audience, and task.	Style is inconsistent and at times inappropriate to the purpose, audience, and task.	Style is generally inappropriate to the purpose, audience, and task.

Assessed Standard: SL.9-10.6

Command of Spoken Language (includes L.9-10.1 and L.9-10.3)

	2-Point Participation	1-Point Participation	0-Point Participation
Language	Consistently applies knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style and to comprehend more fully when reading or listening.	Inconsistently applies knowledge of language to different contexts; occasionally makes inconsistent choices for meaning or style and to comprehend more fully when reading or listening.	Demonstrates little or no understanding of how language functions in different contexts; does not make effective choices for meaning or style and to comprehend more fully when reading or listening.
Conventions	Demonstrates command of formal English when indicated or appropriate.	Demonstrates inconsistent command of formal English when indicated or appropriate.	Demonstrates little or no command of formal English when indicated or appropriate.
Range of Language	Consistently uses a wide range of types of phrases and clauses to convey specific meanings and add variety and interest to presentations.	Uses a range of types of phrases and clauses which inconsistently convey specific meaning and occasionally add variety or interest to presentations.	Uses a narrow range of types of phrases and clauses; inconsistent use does not add variety or interest to presentations.
Structure	Uses parallel structure.	Demonstrates inconsistent use of parallel structure.	Does not use parallel structure.

Speaking and Listening Checklist

Assessed Standard: SL.9-10.1

Comprehension and Collaboration

	Did I...	✓
Preparation	Prepare for the discussion by reading all the necessary material, annotating my text(s), and organizing my notes?	<input type="checkbox"/>
	Refer to strong evidence from my text(s) and notes during the discussion?	<input type="checkbox"/>
Collaboration	Collaborate with my peers in a thoughtful, respectful way?	<input type="checkbox"/>
	Discuss and make shared decisions with my peers?	<input type="checkbox"/>
Responsiveness to Others	Connect comments from the discussion to broader ideas and themes?	<input type="checkbox"/>
	Actively include others in the discussion?	<input type="checkbox"/>
	Clarify and/or respectfully challenge others' ideas?	<input type="checkbox"/>
Evidence of Understanding	Pause to summarize agreement and disagreement?	<input type="checkbox"/>
	Justify my own views? (or) Make new connections based on evidence from the discussion?	<input type="checkbox"/>

Assessed Standard: SL.9-10.4

Presentation of Knowledge and Ideas

	Did I...	<input checked="" type="checkbox"/>
Clarity of Presentation	Present my ideas clearly, concisely, and logically?	<input type="checkbox"/>
	Follow a clear line of reasoning?	<input type="checkbox"/>
Organization	Organize my ideas in a way that supports my claims or conclusions?	<input type="checkbox"/>
	Present my ideas in a logical order?	<input type="checkbox"/>
Development	Include evidence and reasoning to thoroughly develop my ideas?	<input type="checkbox"/>
	Develop my ideas in a way that is relevant or interesting to my audience?	<input type="checkbox"/>
Substance	Present content that was meaningful to my audience and appropriate for my purpose?	<input type="checkbox"/>
Style	Maintain a style appropriate for my purpose, audience, and task?	<input type="checkbox"/>

Assessed Standard: SL.9-10.6

Command of Spoken Language (includes L.9-10.1 and L.9-10.3)

	Did I...	<input checked="" type="checkbox"/>
Language	Use language appropriate for my audience, purpose, and task?	<input type="checkbox"/>
Conventions	Demonstrate a command of formal English, when appropriate?	<input type="checkbox"/>
Range of Language	Use a wide range of types of phrases and clauses?	<input type="checkbox"/>
	Choose phrases that effectively convey specific meanings?	<input type="checkbox"/>
Structure	Use parallel structure?	<input type="checkbox"/>

9.2.1

Lesson 13

Introduction

In this final lesson of the unit, students will complete the End-of-Unit Assessment. Students will compare textual details from both texts (“The Tell-Tale Heart” and “I felt a Funeral, in my Brain,”) to craft a formal multi-paragraph essay about how both unit authors develop and refine a central idea. This essay requires students to draw upon their cumulative understanding of how both authors address similar topics in their respective texts.

The End-of-Unit Assessment asks students to identify a central idea shared by both texts, “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart,” and make an original claim about how Dickinson and Poe develop and refine this idea. This assessment builds on the Mid-Unit Assessment by asking students to analyze the development of a central idea but across two different genres (poetry and narrative literature). Students can utilize all their materials from the unit including their annotated text, lesson Quick Writes, discussion notes, tools, and the End-of-Unit Assessment Evidence Collection Tool from the previous lesson (Lesson 12). Students will develop their essays with well-chosen, relevant, and sufficient evidence using academic vocabulary.

The End-of-Unit Assessment will be assessed using the Text Analysis Rubric. For homework, students will continue to read their Accountable Independent Reading (AIR) 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.
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

<p>W.9-10.2.b, d</p>	<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>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>Possible Assessed Standards (Depending on the claim created by the students, these standards could possibly be assessed.)</p>	
<p>RL.9-10.5</p>	<p>Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p>
<p>CCRA.R.6</p>	<p>Assess how point of view or purpose shapes the content and style of a text.</p>
<p>Addressed Standard(s)</p>	
<p>W.9-10.9.a</p>	<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>
<p>L.9-10.1</p>	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>
<p>L.9-10.2</p>	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>

Assessment

<p>Assessment(s)</p>
<p>The learning in this lesson will be captured through the End-of-Unit Assessment.</p> <ul style="list-style-type: none"> Identify a central idea shared by both texts and make a claim about how Dickinson and Poe develop and refine this idea.
<p>High Performance Response(s)</p>
<p>A High Performance Response may include the following:</p>

- Poe and Dickinson develop the central idea of madness through the order of events in each of their texts. Poe initially reveals the narrator’s madness in the beginning of the story and develops and refines it throughout the story, while Dickinson more slowly reveals the narrator’s madness through her description of the funeral service.

In the beginning of “The Tell-Tale Heart,” the narrator directly addresses the reader about his possible madness. The narrator questions why someone would consider him mad (“but why will you say that I am mad?”). This questioning casts doubt on the narrator’s mental health because he actually reveals his madness while trying to defend himself against accusations of madness. The narrator tells the reader to “*Hearken!*” and blames his strong hearing instead of his madness. The narrator claims he “heard many things in hell,” which shows he is not thinking clearly.

Poe continues to develop and refine the central idea of madness throughout his story. The narrator continues to address the reader directly about the fact that he is not mad. However, his actions continue to reveal his insanity. For example, he directly addresses the reader about his “over-acuteness” of sense when explaining how he can hear the old man’s beating heart: “And have I not told you that what you mistake for madness is but over-acuteness of the sense?” But his actions show his insanity because he believes he can hear the heart beat and believes it is getting louder: “It grew louder, I say, louder every moment!—do you mark me well I have told you that I am nervous; so I am.” Poe continues to show the narrator’s madness as he dismembers the old man’s body and buries it beneath the “flooring of the chamber.” The narrator shows how proud he is of the “work” by saying that “no human eye—not even his” could see anything was wrong and that he had been so careful: “A tub had caught all—ha! Ha!” This suggests that he is insane.

Dickinson develops the central idea of madness gradually through the narrator’s description of the funeral service. Dickinson begins the poem by saying there is a funeral in the narrator’s mind. This funeral represents something is off or wrong with the narrator’s mind, that he/she has experienced a death in his/her mind: “I felt a Funeral, in my Brain.” The narrator continues to fall into madness as the beating of the service’s “Drum” makes his/her mind “numb” and he/she feels alone with “Silence”: “And I, and Silence, some strange Race, / Wrecked, solitary, here —” He/She continues to fall into madness, “A Plank in Reason, broke, / And I dropped down, and down —,” and he/she completely loses sanity or clear thought in the last stanza of the poem.

Both authors develop the central idea of madness through their order of events. Poe introduces madness in the story’s beginning (first paragraph) and continues to develop and refine it throughout the story as the narrator continues to reveal his insanity. Dickinson gradually develops the speaker’s madness through the funeral service and completes his/her descent into madness in the last stanza of the poem.

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 texts, 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, CCRA.R.9, W.9-10.2.b, d, RL.9-10.5, CCRA.R.6, W.9-10.9.a, L.9-10.1, L.9-10.2 Text: “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart” (The texts have been read in their entirety.) 	
Learning Sequence	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	6. 5%
3. End-of-Unit Assessment Directions	7. 5%
4. End-of-Unit Assessment	8. 80%
5. Closing	9. 5%

Materials

- Copies of the Text Analysis Rubric for each student (refer to 9.2.1 Lesson 8)
- Copies of the End-of-Unit Assessment for each student
- Copies of the Ancient Greek Web Exploration Tool for each student (homework for 9.2.2 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 sharing the assessed standards for this lesson: RL.9-10.2, CCRA.R.9 and W.9-10.2.b, d. In this lesson, students will complete the End-of-Unit Assessment where they will compare textual details from both texts (“The Tell-Tale Heart and “I felt a Funeral, in my Brain,”) to craft a formal multi-paragraph essay about how both unit authors develop and refine a central idea. The assessment will be assessed using the Text Analysis Rubric.

Activity 2: Homework Accountability

5%

Instruct students to take out their materials for the End-of-Unit Assessment.

Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

The materials should include the annotated texts, all lesson Quick Writes, Lesson 12’s End-of-Unit Assessment Evidence Collection Tool, unit tools, and all discussion notes.

Activity 3: End-of-Unit Assessment Directions

5%

Display the End-of-Unit Assessment prompt:

Identify a central idea shared by both texts and make a claim about how Dickinson and Poe develop and refine this idea.

Ask students if they have remaining questions about the assessment prompt.

Students examine the End-of-Unit Assessment prompt and ask remaining questions.

Remind students to use the Text Analysis Rubric to guide their written response.

Distribute and review the Text Analysis Rubric. Remind students to revisit the rubric once they are finished with the assessment to ensure they have fulfilled all the criteria.

Students review the Text Analysis Rubric.

Remind students as they write to refer to the notes, tools, and annotated texts from the previous lessons.

It may be useful to refer students to their Tips for Integrating Quotations handout (Lesson 2) as well.

Students listen.

Activity 4: End-of-Unit Assessment

80%

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include well-chosen, relevant, and sufficient textual evidence, precise language, and domain-specific vocabulary. Remind students to practice using proper grammar, capitalization, punctuation, and spelling.

Instruct students to use the text selections found on the tool and their own notes and annotations to write a multi-paragraph response to the following prompt:

Identify a central idea shared by both texts and make a claim about how Dickinson and Poe develop and refine this idea.

Transition students to independent writing time. Give students the remaining class period to write.

Students write the End-of-Unit Assessment.

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

Circulate around the room and offer non-content support as needed.

Consider providing students additional writing time if necessary.

Students who finish early can read their AIR text.

Collect essays before the end of the lesson.

Students hand in the End-of-Unit Assessment.

Activity 5: Closing

5%

Display and distribute the homework assignment.

Distribute the Ancient Greek Web Exploration Tool. Inform students that for homework they will be doing a web exploration of ancient Greece in preparation for Unit 9.2.2. Students should explore the resources on their tool, record their answers to the questions, and be prepared to share their findings in class.

Differentiation Consideration: 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 Model Exploration Tool).

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 and expand on existing foundational knowledge to enrich their exploration of *Oedipus the King*. This investigation will also 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.

In addition, instruct students to continue their Accountable Independent Reading through the lens of their focus standard (RL.9-10.4).

Homework

Complete the Ancient Greek Web Exploration Tool in preparation for Unit 9.2.2.

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.5) and prepare for a 3–5 minute discussion of your text based on that standard.

End-of-Unit Assessment (9.2.1 Lesson 13)

Text-Based Response

Your Task: Based on your close reading of “The Tell-Tale Heart” and “I felt a Funeral, in my Brain,” write a well-crafted, multi-paragraph response to the following prompt:

Identify a central idea shared by both texts and make a claim about how Dickinson and Poe develop and refine this idea.

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; CCRA.R.9; W.9-10.2 (b, d)

Commentary on the Task:

This task measures RL.9-10.2 and CCRA.R.9 because it demands that students:

- Determine a central idea of a text and analyze in detail its development over the course of the text.
- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches authors take.

This task measures W.9-10.2.b and W.9-10.2.d because it demands that students:

- Develop the topic with well-chosen, relevant and sufficient facts, extended definitions, concrete details, quotations, or other information and examples.
- Use precise language and domain-specific vocabulary to manage the complexity of the topic.

Ancient Greek Web Exploration Tool

Name:		Class:		Date:	
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Directions: Explore the resources below to answer the following questions. Record your observations 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?**

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

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

4. **Who is Apollo? What role did he play in everyday life in ancient Greece?**

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?**
 - **Who was the most powerful of the gods?**
 - **What kind of personalities did the gods and goddesses have?**
 - **Where did the gods live?**
 - **How did the ancient Greeks pay respect to their gods and goddesses?**

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	

<p>W.9-10.2. a, b, d, f</p>	<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. 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).
<p>W.9-10.5</p>	<p>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.)</p>
<p>W.9-10.9. a</p>	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> 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</p>	
<p>SL.9-10.1. a, b, c, d</p>	<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 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	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

	<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>
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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

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:

- o 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)
- o 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 1–66)	In the first lesson of this unit, students will build their close 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 454–535)	In this lesson students will 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 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

		<p>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.</p> <p><i>Note that the Chorus’s part is excerpted for time, and the excerpt begins in the fourth stanza.</i></p>
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)	This lesson comprises the Mid-Unit Assessment in which students develop a three-point claim in response to the

	<i>Oedipus the King</i> (lines 1–998)	<p>following question: What relationship does Sophocles establish between prophecy and Oedipus’s actions?</p> <p>*Note that the portion covered begins with the opening of the play to the previous lesson’s reading.</p>
13	<i>Oedipus the King</i> (lines 999–1031 and 1079–1126)	<p>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.</p> <p><i>Note that the Chorus is omitted for time.</i></p>
14	<i>Oedipus the King</i> (lines 1126–1214)	<p>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.</p>
15	<i>Oedipus the King</i> (lines 1215–1305)	<p>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.</p>
16	<i>Oedipus the King</i> (lines 1330–1422)	<p>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.</p>
17	<i>Oedipus the King</i> (lines 1423–1431 and 1462–1547)	<p>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.</p> <p><i>Note that the Chorus’s part is excerpted for time and includes only the first stanza.</i></p>

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>

Sophocles

Oedipus the King

c. 420 BC

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Translator's Note

In the following text the numbers in square brackets refer to the Greek text; the numbers without brackets refer to the English text. The asterisks indicate links to explanatory notes inserted by the translator.

The translator would like to acknowledge the invaluable help provided by Sir Richard Jebb's translation and commentary.

For an introductory lecture on *Oedipus the King*, please use the following link: [Oedipus](#).

Background Note

Sophocles (495 BC-405 BC) was a famous and successful Athenian writer of tragedies in his own lifetime. Of his 120 plays, only 7 have survived. *Oedipus the King*, also called *Oedipus Tyrannos* or *Oedipus Rex*, written around 420 BC, has long been regarded not only as his finest play but also as the purest and most powerful expression of Greek tragic drama.

Oedipus, a stranger to Thebes, became king of the city after the murder of king Laius, about fifteen or sixteen years before the start of the play. He was offered the throne because he was successful in saving the city from the Sphinx, an event referred to repeatedly in the text of the play. He married Laius' widow, Jocasta, and had four children with her, two sons, Eteocles and Polyneices, and two daughters, Antigone and Ismene.

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?*

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—

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, 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.

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 Menoeceus,
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 Menoeceus, 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 110
 than any pain I feel for my own life.

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— [100]
 or atone for murder by shedding blood again.
 This blood brings on the storm which blasts our state.

OEDIPUS
 And the one whose fate the god revealed— 120
 what sort of man is he?

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—
she sang her enigmatic song and thus forced us

[130]

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. 170
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, 350
he's not afraid of words.

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! 400
Will you not speak out? Will your stubbornness
never have an end?

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, 430
or are you trying to test me with your question? [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— [370]
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 450
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.

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
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
how you have ever given evidence
of your wise prophecy. When the Sphinx,
that singing bitch, was here, you said nothing
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.
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,
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— 530
like a riddle.

TEIRESIAS: Well, in solving riddles, [440]
are you not the best there is?

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 TEIRESLAS 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, 740

the thing most dear to him. Give it some time.

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—

[630]

it is not yours alone.

[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

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?

770

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 unremitting 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, [740]
no questions yet. Tell me this—Laius,
how tall was he? How old a man? 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— 990
 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! [830]
 Let me rather vanish from the sight of men,
 before I see a fate like that roll over me.
 CHORUS LEADER: My lord, to us these things are ominous.
 But you must sustain your hope until you hear 1000
 the servant who was present at the time.
 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, 1010
 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.

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. [850]
 But even if he changes that old news,
 he cannot ever demonstrate, my lord,
 that Laius' murder fits the prophecy. 1020
 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.

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 1030
 which does not meet with your approval.

[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, 1090 [920]
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.

[*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, 1100
for she is his queen, true mistress of his house. [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 1110
you will be sad, as well.

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. 1150
Perhaps he died from a desire to see me—
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. [980]
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.

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: I feared Apollo's prophecy
might reveal itself in me.

MESSENGER: 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, 1210
no more, no less.

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, 1220
had you bought me or found me by accident?

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 [1060]
some concern for your own life, then stop!
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 1290
will soon break through her silence.

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 1330 [1110]
 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— 1340
 is this the man you mentioned?

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. 1480 [1240]
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, 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 1610

than all the rest, then it too belongs

in the fate of Oedipus.

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,
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.

1750 [1480]

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?
What feasts will you attend and not come home
in tears, with no share in the rejoicing?

1760

[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.
Who, then, will marry you? No one, my children.

[1500]

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

1780

in what you are. Promise me, you noble soul,
you will extend your hand to them. And you, [1510]
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.

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 1790
all things will work out for the best.

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. [\[Back to Text\]](#)

**Pallas*: Pallas Athena. There were two shrines to her in Thebes. *Ismenius*: A temple to Apollo Ismenios where burnt offerings were the basis for the priest's divination. [\[Back to text\]](#)

**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. [\[Back to text\]](#)

**berries*: a suppliant to Apollo's shrine characteristically wore such a garland if he received favourable news. [\[Back to text\]](#)

**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. [\[Back to text\]](#)

**lord of Lyceia*: a reference to Apollo, god of light. [\[Back to text\]](#)

*. . . *among gods*: Dionysus was also called Bacchus, and Thebes was sometimes called Baccheia (belonging to Bacchus). The *Maenads* are the followers of Dionysus. [\[Back to text\]](#)

**lustral water*: water purified in a communal religious ritual. [\[Back to text\]](#)

**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. [\[Back to text\]](#)

**Cithaeron*: the sacred mountain outside Thebes. [\[Back to text\]](#)

**Zeus' son*: a reference to Apollo. The *Furies* are the goddesses of blood revenge. [\[Back to text\]](#)

**Parnassus*: a famous mountain some distance from Thebes, but visible from the city. [\[Back to text\]](#)

**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). [\[Back to text\]](#)

*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. [\[Back to text\]](#)

*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. [\[Back to text\]](#)

**Isthmus*: The city of Corinth stood on the narrow stretch of land (the Isthmus) connecting the Peloponnese with mainland Greece, a very strategic position. [\[Back to](#)

text]

**Loxias*: a common name for Apollo. [\[Back to the text\]](#)

*. . . *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. [\[Back to text\]](#)

*Cyllene's king is the god Hermes, who was born on Mount Cyllene; the Bacchanalian god is Dionysus. [\[Back to text\]](#)

*This line refers, not the entire story, but to what Jocasta and Oedipus have just done to themselves. [\[Back to the text\]](#)

*Oedipus' two sons, Eteocles and Polyneices, would probably be fifteen or sixteen years old at this time, not old enough to succeed Oedipus. [\[Back to text\]](#)

*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. [\[Back to text\]](#)

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)

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’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
<p>Standards & Text</p> <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 	
<p>Learning Sequence</p>	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	8. 10%
3. Masterful Reading	9. 15%
4. Lines 1–66 Reading and Discussion	10. 35%
5. Past and Present Activity	11. 20%
6. Quick Write	12. 10%
7. Closing	13. 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.

- 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).

- 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).
- 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.

- If students are unfamiliar with the word dialogue, provide the following definition: conversations between characters.
 - Students read the assessment and listen.

- 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.

- There is a [free audio version of Johnston's full translation](http://www.chatterboxtheater.org/node/1654), <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)
- 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.

- 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.
- 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).

- 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.

- 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.
- 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*.
- 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.
- 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.
- 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).
- 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.”

- 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.

- 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.

- 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.

- **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.
- 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.
- 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.
- 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.
- **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.
- 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).
- **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.

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

- 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

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

Model Past and Present Tool

Name:		Class:		Date:	
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).					

in supplication to me, while the city
fills with incense, chants, and cries of pain?*

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. 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, 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	<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.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>

- 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

<p>Standards & Text</p> <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 	
<p>Learning Sequence</p> <ol style="list-style-type: none"> Introduction to Lesson Agenda Homework Accountability Lesson 1 Summary Masterful Reading Lines 67–130 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 10% 15% 40% 15% 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.

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.

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.

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:

- o “Lord Phoebus clearly orders us to drive away the polluting stain this land has harboured” (lines 113–114)
- o “Laius was killed. And now the god is clear: those murderers, he tells us, must be punished, whoever they may be” (lines 124–126)
- o “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.

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).

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).

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.

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.

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>❶ 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
<p>Standards & Text:</p> <ul style="list-style-type: none"> • Standards: RL.9-10.5, RL.9-10.2 • Text: <i>Oedipus The King</i>, lines 131–177 <p>Learning Sequence</p> <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Mystery Revealed Jigsaw 5. Lines 131–177 Reading and Discussion 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 10% 4. 30% 5. 40% 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/-ePbOscpRiAg/TZ5rHlspOeI/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 story? <i>(All of the actions and events of the play, both on and off stage)</i>	When does this occur in the plot? <i>(The actions that occur on stage)</i>

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

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 story? <i>(All of the actions and events of the play, both on and off stage)</i>	When does this occur in the plot? <i>(The actions that occur on stage)</i>
“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 story? (All of the actions and events of the play, both on and off stage)	When does this occur in the plot? (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 saw?	“it was robbers who attacked them...a gang of them” (lines	Before Oedipus was king	The conversation between Creon and Oedipus



What question is asked?	What detail is revealed?	When does this occur in the story? (All of the actions and events of the play, both on and off stage)	When does this occur in the plot? (The actions that occur on stage)
"What was that?" (line 142)	146–147)		
"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	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	7. 10%
3. Masterful Reading	8. 15%
4. Lines 182–185 and 249–355 Reading and Discussion	9. 55%
5. Quick Write	10. 10%
6. Closing	11. 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. 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:

- o “This polluting stain I will remove” (lines 165–166)

- o “must be punished” (line 125)
- o “we could find many things, if we possessed some slender hope to get us going” (lines 144–145)
- o “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.

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.

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:

- o “Oh sweet speaking voice of Zeus” (line 182)
- o “golden Pytho” (line 183)
- o “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).

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.

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.

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:

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

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.

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

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)
<p>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:</p> <ul style="list-style-type: none"> 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)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> 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)
<ul style="list-style-type: none"> ● 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)
<ul style="list-style-type: none"> ● 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
<p>Standards & Text:</p> <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 <p>Learning Sequence:</p>	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	8. 10%
3. Masterful Reading	9. 5%
4. Lines 355–453 Pair Reading and Discussion	10. 20%
5. Full Class Discussion	11. 25%
6. Round Robin Discussion Activity	12. 30%
7. Closing	13. 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.

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.

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.

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:

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).

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.

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:

- o 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)

- 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)
<ul style="list-style-type: none"> ● 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)
<ul style="list-style-type: none"> ● 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: <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 	<ol style="list-style-type: none"> 1. 5% 8. 10%

3. Masterful Reading	9. 5%
4. Lines 454–535 Reading and Discussion	10. 55%
5. Quick Write	11. 10%
6. Self-Assessment of Speaking and Listening	12. 10%
7. Closing	13. 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.

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.

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.

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).

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.

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	<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.9-10.4.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
<p>Standards & Text</p> <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 	
<p>Learning Sequence</p> <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 	<p>1. 5%</p> <p>7. 10%</p> <p>8. 10%</p>

3. Masterful Reading	9. 55%
4. Lines 536–561 and 598–657 Reading and Discussion	10. 15%
5. Quick Write	11. 5%
6. Closing	

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.
- 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.

- 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.

- 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.
- 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?

- 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”
- **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?

- **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.

- 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?

- **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).
- 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.

- 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.

- 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

<ul style="list-style-type: none"> 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)
<ul style="list-style-type: none"> betrayed (v.) – to have hurt someone who trusts you

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text</p> <ul style="list-style-type: none"> Standards: RL.9-10.2, SL.9-10.1 Text: <i>Oedipus the King</i>, lines 658–766 <p>Learning Sequence</p> <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.
U	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.

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.

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.

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):

- o “How long is it since Laius... was killed so brutally?”
- o “Was Teiresias as skilled in prophecy?”
- o “Did he ever mention me?”
- o “Did you not investigate the killing?”
- o “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):

- o “Are you not married to my sister?” (line 697)
- o “And you two rule this land as equals?” (line 699)
- o “And am I not third, equal to you both?” (line 701)

- o “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)
- o “So how can being a king be sweeter to me than royal power without anxiety?” (lines 715–716)
- o “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).

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.

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.

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.
<ul style="list-style-type: none"> 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:
<ul style="list-style-type: none"> 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
- unremitting (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
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<p>Standards & Text</p> <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 	
<p>Learning Sequence</p>	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	7. 10%
3. Masterful Reading	8. 10%
4. Lines 766–873 Reading and Discussion	9. 55%
5. Quick Write	10. 15%
6. Closing	11. 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>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	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.

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.

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).

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.

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:

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.

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.

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)

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.

- 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)
<ul style="list-style-type: none"> ● 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)
<ul style="list-style-type: none"> ● None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text</p> <ul style="list-style-type: none"> ● Standards: RL.9-10.2, RL.9-10.5 ● Text: <i>Oedipus the King</i>, lines 874–922 	
<p>Learning Sequence</p> <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Lines 874–922 Reading and Discussion 5. Quick Write 	<ol style="list-style-type: none"> 1. 5% 7. 10% 8. 10% 9. 55% 10. 15%

6. Closing	11. 5%
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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.
- 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.

- 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.
- 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).

- 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.
- **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.
 - **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.
- 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.

- 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 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)
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.
<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)
A High Performance Response may include the following:
<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)

- 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 	1. 5% 7. 10% 8. 10% 9. 25% 10. 45% 11. 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	
Symbo	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.

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.

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.

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,</p>	<p>1. How does the word <i>until</i> influence your understanding of Oedipus’s status “as the finest man in all the city”?</p> <p>12. What <i>astonishing</i> event took place in Corinth? What questions did this raise for Oedipus?</p> <p>13. Where did Oedipus go for answers first? Where did he go next?</p> <p>14. According to Apollo, what was to be Oedipus’s “fate”? What action does Oedipus take in response to this “prophecy”? Why?</p>
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<p>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 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—</p>	<p>15. 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.</p> <p>16. What words and phrases can help you to make meaning of what it means to be a <i>fugitive</i>?</p> <p>17. How does Oedipus describe himself? How does this description develop your understanding of the action he believes he must <i>now</i> take?</p>
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<p>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.</p>	
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<p>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</p>	<p>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</p>
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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.</p>	<p>1. 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.</p> <p>18. 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.</p> <p>19. 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.</p> <p>20. 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.</p>
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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.

21. **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.**

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.

22. **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.

23. **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

contaminate (v.) – to make something dirty

<p>abomination (n.) – something that causes disgust or hatred</p> <p>herald (n.) – an official messenger</p> <p>retaliated (v.) – to have gotten revenge against someone</p>	<p>depraved (adj.) – very evil</p> <p>abhorrent (adj.) – causing or deserving hatred</p> <p>exile (n.) – a person banished from their native land</p> <p>fugitive (n.) – a runaway</p>
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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.

- 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.

- 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	<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>
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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:	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	7. 10%
3. Masterful Reading	8. 5%
4. Lines 1330–1422 Reading and Discussion	9. 50%
5. Prophecy Evidence Collection Tool Activity	10. 25%
6. Closing	11. 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—*See Lesson 12*

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

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:

- o “By all the gods, don't torture an old man!” (line 1381)
- o “It's too much for me!” (line 1383)
- o “In the name of the gods, my lord, don't ask! Please, no more questions!” (lines 1395–1396).
- o 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.		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.
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
<p>JOCASTA: It said Laius was fated to be killed by a child conceived by him and me (lines 857–858).</p>	<p>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).</p>	<p>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).</p>

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.
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)
<ul style="list-style-type: none"> ● wretched (adj.) – very unfortunate or unhappy

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text</p> <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	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Lines 1423–1431 and 1462–1547 Reading and Horrific Sight Tool	4. 55%
5. Quick Write	5. 15%
6. Closing	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.

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”).

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%

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> <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. 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).
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). <p>Next, students should demonstrate how the consequences of this action relate to Teiresias’s prophecy that Oedipus will kill Laius. For example:</p> <ul style="list-style-type: none"> • 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
<p>Standards & Text:</p> <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 <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Review Mid-Unit Evidence Collection Tool 4. Mid-Unit Assessment 5. Closing 	<ol style="list-style-type: none"> 1. 5% 6. 10% 7. 15% 8. 65% 9. 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.

- ☐ 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.
- 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.

- 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.
- “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	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	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	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)

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.

- What effect does Sophocles create by the order of events in this passage?

High Performance Response(s)

A High Performance Response may include the following:

- 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)

- 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)

- 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:	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	8. 10%
3. Masterful Reading	9. 10%
4. Lines 999–1031 and 1079–1126 Reading and Discussion	10. 35%
5. Optional Activity: Round Robin Discussion	11. 20%
6. Quick Write	12. 15%
7. Closing	13. 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.
- 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).
- 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.
- 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.
- 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.

- 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.”
- 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.

- 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.

- 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	<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.9-10.4.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)

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 do the details the Messenger reveals develop a central idea of the text?

High Performance Response(s)

A High Performance Response may include the following:

- 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)
<ul style="list-style-type: none"> ● 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
<p>Standards & Text:</p> <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 <p>Learning Sequence:</p> <p>1. Introduction to Lesson Agenda</p>	<p>1. 5%</p>

2. Homework Accountability	7. 10%
3. Masterful Reading	8. 5%
4. Lines 1126–1214 Reading and Discussion	9. 60%
5. Quick Write	10. 15%
6. Closing	11. 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:

- o The prophecy of Teiresias is ominous because it predicts terrible events that might happen.
- o 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!”
- o 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.

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:

- o Polybus, Oedipus’s father in Corinth is “no longer is alive. He’s dead” (lines 1134–1135).
- o 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.

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).

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.”

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.

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.

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 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]”).
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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.
<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)
A High Performance Response may include the following:
<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:	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	7. 15%
3. Masterful Reading	8. 5%
4. Lines 1215–1305 Reading and Evidence Collection Tool	9. 55%
5. Quick Write	10. 15%
6. Closing	11. 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.
- 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.

- 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.
- **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)?

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.

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”

- o “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.

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.

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.

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%

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.

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.

Horroric 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"> 1. What does Oedipus do in response to the sight of Jocasta? Oedipus takes Jocasta’s “golden brooches” and jabs out his eyeballs. 2. 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. 3. 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. 4. 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.

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.</p> <p>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: <u>Lead me away from Thebes—take me somewhere,</u> a man completely lost, <u>utterly accursed,</u> the mortal man <u>the gods despise the most.</u></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> <u>so vile that even if I hanged myself</u> <u>that would not be sufficient punishment.</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 wants the Chorus to do “quickly.” Annotate why</p>
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<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.</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.</p> <p>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>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>sacred (adj.) – worthy of religious worship; holy</p> <p>dungeon (n.) – a dark, underground prison</p>	<p>shackle (n.) – a tie or binding</p> <p>perished (v.) – died</p> <p>vile (adj.) – very bad or unpleasant</p> <p>slaughter (v.) – to kill</p> <p>wretched (adj.) – very bad or unpleasant</p>
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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.9-10.2 • Text: <i>Oedipus the King</i>, lines 1673–1814 and the entire text 	
Learning Sequence	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Masterful Reading	3. 20%
4. Guilt and Innocence Evidence Collection Tool	4. 35%
5. Full Class Discussion	5. 20%
6. Closing	6. 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)</p> <p>...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)</p> <p>...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 your king was murdered (lines</p>		

	<p>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>TERESIAS: 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 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>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]luttered 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</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 your king was murdered (lines</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>

<p>engendered me (lines 949–954).</p>	<p>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 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 those atrocious things I</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 Laius's murder.</p>

	<p>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>		
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<p>Claim</p> <p>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.</p>

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> <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</p>

	information or explanation presented (e.g., articulating implications or the significance of the topic).
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)

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.

- 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)

A High Performance Response may include the following:

- 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:
 - 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:
 - 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)
● 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
<p>Standards & Text</p> <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 	
<p>Learning Sequence</p> <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.

- 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

ENGLISH LANGUAGE ARTS

GRADE 9
Curriculum Guide
Module 2.3

9.2.3

Unit Overview

“Everybody is guilty of something”

Text(s)	<p>“True Crime: The roots of an American obsession,” by Walter Mosley</p> <p>NYT Book Review “How Bernard Madoff Did It,” by Liaquat Ahamed</p> <p><i>The Wizard of Lies</i> Epilogue Excerpt, by Diana Henriques</p>
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Number of Lessons in Unit	13
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Introduction

In this unit, students will engage with informational texts as they continue to exercise and develop their ability to identify and make claims. Students will read “True Crime: The roots of an American obsession,” an article from *Newsweek* that examines humanity’s relationship with guilt; “How Bernard Madoff Did It,” a New York Times book review by Liaquat Ahamed that discusses *The Wizard of Lies* by Diana B. Henriques; and finally, an excerpt from the epilogue of *The Wizard of Lies* by Henriques, which discusses the shared responsibility for crimes like Bernie Madoff’s Ponzi scheme. These texts complement each other in their treatment of guilt and people’s fascination with crime.

In this unit, students also focus on writing, peer reviewing, and revising their writing. Text-based, whole-class discussion is also introduced in this unit to offer students the opportunity to verbally articulate claims. In both forums, students learn to articulate analysis backed by ample references to the text, while also learning to engage in a safe, critical dialogue with peers.

For the Mid-Unit Assessment, students will examine a claim made by Walter Mosley in “True Crime,” write a multi-paragraph analysis of how Mosley develops that claim, and make connections across the text’s multiple central ideas. After writing, students will engage in the peer review process, building upon the self-review process in Unit 2 of this module, and then revise their writing. Students will be assessed on their own writing as well as their participation in the peer review process.

For the End-of-Unit Assessment, students will look back across the unit texts and synthesize the author’s central ideas and claims. Students will create discussion questions relating to connections between the texts in the unit to prepare for a rigorous and critical academic discussion. Students will be assessed on their ability to prepare, propel conversation, and respond thoughtfully to their peers in a fishbowl style discussion.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based conversations about text, specifically around central ideas or themes
- Determine meaning of unknown vocabulary
- Provide an objective summary of the text
- Paraphrase and quote relevant evidence from a text
- Write original evidence-based claims
- Critique one’s own writing and peers’ writing
- Revise writing
- Generate and respond to questions in scholarly discourse

Standards for This Unit

CCS Standards: Reading—Informational Text	
RI.9-10.2	Determine a central idea of a text and analyze 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.
RI.9-10.5	Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

RI.9-10.7	Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.
CCS Standards: Writing	
W.9-10.2.a, b	<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>
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.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</p>
CCS Standards: Speaking & Listening	
SL.9-10.1.a, c, d	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners <i>on grades 9-10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.

	<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>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 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>
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations)
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	<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>

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

Unit Assessments

Ongoing Assessment	
Standards Assessed	RI.9-10.2, RI.9-10.5, W.9-10.2.a, b, W.9-10.5, W.9-10.9.b, SL.9-10.1.a, c, d, SL.9-10.4, SL.9-10.6, L.9-10.1, L.9-10.2
Description of Assessment	Answer text-dependent questions. Write informally in response to text-based prompts. Revise and strengthen writing through peer- and self-review. Participate in group discussion. Present information in an organized and logical manner.

Mid-Unit Assessment	
Standards Assessed	RI.9-10.2, W.9-10.2.a, b, W.9-10.5, L.9-10.1, L.9-10.2
Description of Assessment	<p>In the Mid-Unit Assessment students will reread the full text of “True Crime” and independently draft a multi-paragraph analysis of how Mosley’s develops the central idea that humans are fascinated with true and fictional crime stories. Students will use a writing rubric to review their peers’ responses for strength of evidence.</p> <p>Students will evaluate their own work and a peers’ work using the Text Analysis Rubric. Students will then revise their own response based on both reviews and complete a review accountability tool to assess their understanding.</p>

End-of-Unit Assessment	
Standards Assessed	RI.9-10.2, RI.9-10.5, SL.9-10.1.a, c, d, L.9-10.1

Description of Assessment	<p>The End-of-Unit Assessment asks students to apply RI.9-10.2 and RI.9-10.5 to multiple texts at once, identifying where the central ideas are articulated, and analyzing how the ideas are developed.</p> <p>Students will analyze “True Crime,” “How Bernard Madoff Did It,” and <i>The Wizard of Lies</i>. Using a fishbowl method for discussion, students will engage in a critical dialogue about the texts and critique their peers’ discussion.</p> <p>The Speaking and Listening Rubric will be used to assess students on their ability to contribute meaningfully to discussion through questions and responses; propel the conversation by posing and responding to questions that relate the current discussion to broader central ideas or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p>
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Unit-at-a-Glance Calendar

Lesson	Text to be Covered	Learning Outcomes/Goals
1	“True Crime” (paragraphs 1–4)	This lesson will be students’ first exposure to informational texts in this module. Students will review and be reintroduced to an informational text standard (RI.9-10.2) and engage in a brief discussion of the difference between informational and literary texts. This lesson introduces Walter Mosley’s first major claim in his article “True Crime”—about Western civilization’s relationship to guilt, which propels our interest in crime stories.
2	“True Crime” (paragraphs 5–11)	Students will examine how Mosley uses these paragraphs to develop his second central idea of the feeling of vulnerability (and its relationship to guilt). Working to select relevant evidence and analyze Mosley’s central ideas helps students prepare for the Mid-Unit Assessment.
3	“True Crime”	In this excerpt, Mosley introduces his central idea about the role of fiction

	(paragraphs 12–16)	and its relation to guilt. Students will be asked to analyze how Mosley develops a claim related to this central idea. This will reinforce comprehension as well as give students an opportunity to combine two central ideas that support a claim from the text. This will help prepare students for synthesizing multiple central ideas in the Mid-Unit Assessment.
4	“True Crime” (entire text)	In this lesson, students will work with the Text Analysis Rubric to determine the qualities of a strong written response. Students will self-evaluate their responses from the previous lesson, and discuss their self-evaluation in pairs. They will then revise their written work.
5	“True Crime” (entire text)	This is the first in a two-lesson Mid-Unit Assessment. Students will reread the text and their annotations to determine how Mosley develops and refines his central claim and to draw connections between the central ideas in the text. Students will use an Evidence Collection Tool to gather evidence and explain how that evidence reinforces both the central claim and the connections between the central ideas.
6	“True Crime” (entire text)	This is the second in a two-lesson Mid-Unit Assessment. Students will be given a multi-paragraph response written by a classmate and will use a Text Analysis Rubric to peer-review the response for strength of evidence. After the students evaluate their peers’ work, they will receive their own response from a classmate and review the response with the Rubric. Students will use those reviews to revise their writing before submission.
7	Video: “\$50bn Ponzi scheme- How Madoff Did It”; “How Bernard Madoff Did It” (paragraph 1)	In this lesson, students will be introduced to Bernard Madoff and the concept of a Ponzi scheme through an informational video. Students will also begin reading the second informational text in this unit, “How Bernard Madoff Did It.” The understandings scaffolded in this lesson are crucial for students to fully engage with the texts in the remaining lessons of this unit. Students will engage in rich discussion to support comprehension of the ideas and concepts introduced in this video and the text.

8	“How Bernard Madoff Did It” (paragraphs 2–7)	This lesson continues the second informational text, which examines the Bernard Madoff scandal through the lens of a book review about the book <i>The Wizard of Lies</i> . Students will listen to a masterful reading and reread and answer questions about the text in pairs. Students will also identify relevant technical terms and phrases to prepare them for the excerpt from <i>The Wizard of Lies</i> .
9	“How Bernard Madoff Did It” (paragraphs 8–10)	In this lesson students will analyze and present the second portion of the informational text “How Bernard Madoff Did It” paragraphs 8–10. The goal in this lesson is for students to participate and discuss in groups a portion of text given to them by the teacher and then present that text to the rest of the class. Students will determine the development of the central idea in this portion of text.
10	<i>The Wizard of Lies</i> , excerpt (paragraphs 1–9)	In this lesson, students will encounter the third text of this unit. Students will first listen to a masterful reading of this text, and then work with a classmate to read the first 9 paragraphs. The teacher will model the development of a discussion question for the students, and discuss the attributes of a quality discussion question. This will help prepare students for the End-of-Unit Assessment, wherein they will be evaluated on their academic discussion.
11	<i>The Wizard of Lies</i> , excerpt (paragraphs 10–18)	In this lesson, students will finish reading the excerpt from <i>The Wizard of Lies</i> by Diana B. Henriques. Students will read from where they left off (paragraph 10: “But this wizard behind the curtain”) to the end of the excerpt (paragraph 18: “the most dangerous ones are those we tell ourselves”). Students will answer questions and engage in textual analysis as the basis for a small-group discussion in preparation for the End-of-Unit Assessment.
12	All Unit Texts	This lesson asks students to apply RI.9-10.2 and RI.9-10.5 to multiple texts at once, identifying the places in the text where the central ideas are articulated, and analyzing the development of those ideas. This will help

		prepare them for the second part of the End-of-Unit Assessment, as well as the Performance Assessment.
13	All Unit Texts	This is the second in a two-lesson End-of-Unit Assessment. Here, students will also be required to synthesize analysis across multiple texts. Using a fishbowl method for discussion, students will engage in a critical dialogue about the texts, using the open-ended questions developed in the previous lesson. They will also critique their peers' discussion.

Preparation, Materials, and Resources

Materials/Resources

Mosley, Walter. "True Crime: The roots of an American obsession." July 31, 2009. Newsweek.

<http://mag.newsweek.com/2009/07/31/true-crime.html>

Ahamed, Liaquat. "How Bernard Madoff Did It." May 13, 2011. The New York Times.

http://www.nytimes.com/2011/05/15/books/review/book-review-the-wizard-of-lies-bernie-madoff-and-the-death-of-trust-by-diana-b-henriques.html?_r=1&pagewanted=all&

Henriques, Diana. *The Wizard of Lies*. 2011. St. Martin's Griffin.

"\$50bn Ponzi scheme—How Madoff Did It": <http://youtu.be/52nYNE9DYYQ>. [Text based video]

Text Analysis Rubric

Text Analysis Rubric: Peer Review Tool

Short Response Rubric and Checklist

Peer Review Accountability Tool

Speaking and Listening Rubric and Checklist

U.S.

WALTER MOSLEY ON AMERICA'S OBSESSION WITH CRIME

BY NEWSWEEK STAFF ON 7/31/09 AT 8:00 PM

1 Everybody is guilty of something. This is a truism of the West. It goes all the way back to Cain and original sin and has been a central topic of discourse among members of society from the construction of the laws of ancient Rome, through the Inquisition, into the Jim Crow system of the South (and North), stopping to wallow in the culture of the Soviet Union, and going right to the rotted heart of the race laws of Nazi Germany.

2 In 2,000 years of Western civilization we have been guilty of heresy, perversion, theft, and murder; of fighting and refusing to fight; of loving, lusting after, and sometimes just looking. We have been guilty of speaking out and keeping silent, of walking, marching, and running away. We have been found culpable for following orders and for refusing to follow them, for adultery, child endangerment, sexual harassment, and elder abuse. We have also been guilty of our religion, national origin, skin color, sexual preference, gender, and, now and then, of the blood in our veins.

3 Guilt is the mainstay of who we are and how we are organized, and is, seemingly, our undeniable destiny, along with Death and Taxes.

4 Our relationship with guilt is as old as the DNA that defines our species. But the nature of culpability changes with technology and technique. These changes affect the way we see the world and the way we seek to understand our predicament. True-crime stories, murder mysteries, up-to-the-minute online news reports, and (as always) rumor and innuendo grab our attention faster than any call for justice, human rights, or ceasefires.

5 This is because most of us see ourselves as powerless cogs in a greater machine; as potential victims of a society so large and insensitive that we, innocent bystanders in the crowd, might be caught at any time in the crossfire between the forces of so-called good and evil.

4 Because of this vulnerability we have questions that need to be answered to ensure our safety. One such question is, what would happen if ...? What if you saw a man shoot somebody? Should you tell the police? Would they protect you from murky vengeance? You saw a true-crime TV show once that profiled a man who identified a 1 murderer and was himself murdered for giving evidence. Would you be guilty of being stupid for doing what you were taught was right?

4 Another question is, is it safe? Is it safe for you to walk the streets, drink the water, fly on commercial airliners, speak to an attractive stranger, to believe the words of political, religious, corporate, and social leaders?

9 In smaller societies we worked side by side with leaders, wealthy property owners, and local ministers. Face-to-face meetings and friendly gossip gave us at least the illusion of understanding where we stood and what was right. But today the working urban dweller gets all this information from TV and computer screens ... and so often, we know, the media misinform.

10 The feeling of being lied to brings about a hunger for truth. We want to know if the man on death row was really guilty. Were there actually WMDs in the hills of Iraq? Are people being tortured, and am I morally responsible for my government's actions?

1\ In order to answer these questions we first turn, with a mistrustful eye, to objective opinion sources. Editorials in newspapers and magazines, talk shows and news programs, public radio, blogs, and (because there's just too much for one person to read, listen to, and view) friends who have gleaned information from other impartial venues.

12 But even as we take in the information shoveled out at a stupendous rate from dozens of different sources, we begin to worry. Who owns the news? How do bloggers pay their rent? Why, in spite of what I'm being told, is the economy, and the world in general, getting worse?

13 This dissatisfaction brings us to fictional accounts. Crime shows, mysteries, and films speak to the bystander in a dangerous world. These forms of entertainment corroborate our feelings of distrust and allow us to think about how we might fit into a world that wouldn't even be aware of us getting crushed under its collective weight.

14 Fiction, better than reality, gives us heroes who can't let us down, who cannot be arrested, convicted, or vilified. Maybe these stories won't be able to resolve our dilemmas in the real world, but they can offer escape through a fantasy where even a common everyday Joe (or Jane) can be saved.

15 This salvation has always been our goal. Forgiveness for our sinful desires and secret trysts, for our failures and broken commandments, for our weakness beside the machine that covers the world with its cold, gray shadow.

16 This is why we have TV psychologists and mother substitutes, confessionals and paparazzi. On the one hand we're looking for deliverance, and on the other we seek to show how even the rich and famous are flawed.

We need forgiveness and someone to blame. So the story of crime fills our TVs, theaters, cinemas, computer files, and bookshelves. We are fascinated with stories of crime, real or imagined, because we need them to cleanse the modern world from our souls.

How Bernard Madoff Did It

By LIAQUAT AHAMEDMAY 13, 2011



Bernard Madoff entering court, 2009. CreditChris Hondros/Getty Images

Ever since the Madoff scandal broke in December 2008, the public has been morbidly fascinated by the affair. How had so ordinary a man pulled off the largest swindle in history? How had he gotten away with it for so long? Then there were the casualties. In contrast to so many other financial scandals of the last 20 years, those who lost money this time were not just impersonal institutions — they were real people. And what a spectrum of the world: Jewish philanthropists from the Upper East Side; almost half the membership of the Palm Beach Country Club; rich South Americans; retired accountants living in Florida; the demimonde of Monaco; even, it was whispered, figures from the Russian mafia and the Colombian drug cartels. Some of us could imagine ourselves among the victims; others found a certain voyeuristic pleasure in the financial travails of the rich and famous.

Finally the man himself and his family. Within days it became known that it was Madoff's own sons who had turned him in to the F.B.I. From the start, therefore, it was evident that we were witnessing an almost Sophoclean family tragedy. As for Bernie Madoff, what sort of man lay behind that sphinxlike smile, and how had he coped for so many years with the psychological pressure of living with such a gigantic falsehood? "The Wizard of Lies," by Diana B. Henriques, a senior financial writer for The New York Times, makes for riveting reading because it covers all these dimensions. And although there is much that we can never know, this book comes closer than others have to answering at least some of our questions.

Madoff's story has by now been told and retold many times, in newspapers and magazines, on television and in several books. After starting on Wall Street in the early 1960s, he built an apparently successful broker-dealer firm. As a side business he began managing money for other people, at first informally, for friends and family. His results were good but not spectacular. Most important, he never lost money (or so it seemed). How he generated these returns was always a mystery — he claimed to be offsetting the downside risks of his stock purchases by selectively using options to hedge the portfolio. But the very secrecy added to his mystique. Through word of mouth he soon began attracting outside investors, spawning a cottage industry of various types of feeder funds that channeled assets his way.

At some point (no one is quite certain when; Madoff claims it was not until the early '90s, while Henriques believes it to have been earlier), after losing money, rather than come clean to his clients, he fudged the numbers, hoping to recoup the losses later and get back on track. Instead he ended up digging himself into an ever deeper hole. After a while, the chasm between what he claimed to investors and what was actually in their accounts became so deep that he stopped even bothering to invest the cash, relying on

money from new clients to pay out fictitious returns to older clients — the classic Ponzi scheme.

Henriques has been reporting on Madoff since he was initially exposed and was the first reporter to be granted on-the-record interviews with him after his arrest and incarceration. She probably knows more than anyone outside the F.B.I. and the Securities and Exchange Commission about the mechanics of the fraud. As a consequence, in “The Wizard of Lies” she is able to add significant detail to the story.

To fool his investors and any regulators who happened to come sniffing around, Madoff built a Potemkin-like investment operation complete with traders at fake terminals pretending to buy and sell stocks and a bogus paper trail of transactions and accounting reports.

Ponzi schemes can survive only by growing — in fact by growing exponentially. Even a leveling off or a slight slowdown in the pace of money coming in can threaten the viability of the entire scam. Henriques reveals how the operation came close to falling apart on several occasions, first after the stock market collapse of 1987, then again during the recession of the early 1990s, and yet again after the tech bubble burst in 2000. Each time, just as Madoff’s fraudulent enterprise seemed to be on the verge of breaking down, a new source of money was found.

Not everyone was duped. There were plenty of danger signals for those who cared to dig. The accounting firm Madoff employed to audit his books was a one-man operation run from an office park in the New York suburbs; the volume of option trading entailed by the amount of money he was supposedly managing would have far exceeded the capacity of the derivatives market; and the returns he claimed to be generating were far too steady and reliable to be plausible. The S.E.C. was alerted several times that something fishy was going on. But inadequately staffed as it was, it was never quite able to connect the dots. Henriques reveals how tantalizingly close the agency came time and again to uncovering the fraud. Many of Madoff’s investors themselves suspected that he might be sailing close to the wind. But believing that if he was breaking the law it was at someone else’s expense, and fearing what they might bring to light, they chose not to delve too deeply.

In the end the story holds us not because of the engrossing details of the scam, but because of its human dimension. “The Wizard of Lies” begins by reconstructing the events of that grim week in December 2008 during which Madoff broke down and confessed to his wife, Ruth, and two sons that the shadowy investment advisory business he had been running on the side had for decades been a giant Ponzi scheme. It is a harrowing scene. His son Mark, who will later kill himself on the second anniversary of his father’s arrest, is “blind with fury.” The other son, Andrew, “prostrate,” “slumps to the floor in tears”; at another point he wraps his arms around Madoff and tells him that what he has wrought upon them is “a father-son betrayal of biblical proportions.” Henriques clearly does not believe that Ruth, Mark and Andrew were complicit in the extraordinary fraud. The family, like Madoff’s clients, obviously chose not to ask too many questions about where all the money was coming from. But

in Henriques's telling, they were not among the criminals, and she concludes with an impassioned challenge to the way they have been subsequently demonized.

A Ponzi scheme is the opposite of a perfect crime; detection is inevitable because eventually the numbers become unsustainable. Henriques paints a vivid picture of Madoff as this truth closes in on him in the last year of his operation. With client withdrawals accelerating and new investments drying up, as he scrambles to raise the impossibly huge amounts of money he needs to plug the hole, he finally realizes that the jig is up, and that it is only a matter of time before he will be destroyed. Madoff emerges here not as some master criminal, but as a sad, hapless man who, lacking the character to tell the truth at the critical moment, stumbled foolishly and blindly into one of the crimes of the century. He is less a personification of the crass greed that lay behind the recent bubble decade and more the embodiment of our infinite capacity for self-delusion.

THE WIZARD OF LIES

Bernie Madoff and the Death of Trust

By Diana B. Henriques

419 pp. Times Books/Henry Holt & Company. \$30.

Liaquat Ahamed is the author of "Lords of Finance: The Bankers Who Broke the World," which won the 2010 Pulitzer Prize for history.

A version of this review appears in print on May 15, 2011, on page BR30 of the Sunday Book Review with the headline: Leading the Blind. [Today's Paper](#) [Subscribe](#)

From "The Wizard of Lies" Epilogue Excerpt

EPILOGUE | 345

He again insists that his family knew nothing about his crime, but he dodges any discussion of his son's suicide, saying only that he never expected his arrest would cause so much personal devastation. For the first time, he discloses that he is working with a therapist to dig into the psychological roots of his life of lies.

"I always wanted to please people; that was a weakness that I had," he says. "I had been successful in a business, taking on the New York Stock Exchange—so, I figured, why can't I manage money? Why can't I do this, too?" He shakes his head and gazes down at the bare floor. "How did I live with myself? My counselor says people 'compartmentalize.' I never believed that I was stealing. I thought I was taking a business risk, like I did all the time. I thought it was a temporary situation."

He adds: "It starts as a very simple thing and then becomes complicated."

When the associate warden calls time, Madoff stands and moves toward the courtyard door. He pauses to comment bleakly on a recent *People* magazine article about his wife. "I was sorry to see they used that photo of her with Mark when he was a boy," he says, shaking his head. Then he bids an awkward good-bye and follows a uniformed guard out of the room.



The Madoff case demonstrated with brutal clarity another truth that we simply do not want to face about the Ponzi schemer in our midst: He is not "other" than us, or "different" from us. He is just like us—*only more so*.

Even the lawyers at the SEC thought that an apparently trustworthy, apparently successful Wall Street statesman like Bernie Madoff did not fit the profile of a Ponzi schemer. But that is *exactly* the profile of a Ponzi schemer. Any number of crimes may be committed by a seedy-looking, shifty-eyed, inarticulate grifter in a cheap suit and scuffed shoes, but a Ponzi scheme is *never* going to be one of them. Yet almost every Madoff victim, including the SEC, trusted him precisely because he seemed so trustworthy, a mistake that Ponzi scheme victims make over and over again.

Why? Perhaps because they refuse to accept the exposed Ponzi schemer as fully human.

Of course it's comforting to think that only a soulless, heartless monster could have inflicted such pain on those he knew and supposedly cared about, that no human being could construct a life of such brazen, destructive lies.

We flatter ourselves. All human beings have the capacity for deceit. We all damage and disappoint people we love. We all delude ourselves about ourselves, every single day. *I'm not going to get cancer even though I smoke. I can drive better after a few drinks. I'll pay off that credit card debt next month.* Most of us are born knowing how to tell lies. By definition, we cannot see our own blind spots.

So to insist, as so many of his victims have, that Bernie Madoff was not fully human, that he was a beast, a psychopath, is a facile cop-out, one last comforting delusion that will leave us forever vulnerable to the seductive spells that all Ponzi schemers cast.

Madoff was not inhumanly monstrous. He was monstrously human. He was greedy for money and praise, arrogantly sure of his own capacity to pull it off, smugly dismissive of skeptics—just like anyone who mortgaged the house to invest in tech stocks, or tapped the off-limits college fund to gamble on a new business, or put all the retirement savings into a hedge fund they didn't understand, or cheated a little on the tax return or the expense account or the spouse.

Just like us—only more so. His imagination constructed a soaring scaffold of deceit that towered over the simple cover stories we occasionally hammer together. His lies were massively larger than ours, and they lasted longer, survived more scrutiny, were more ambitiously conceived and elaborately documented. As a result, tens of thousands of trusting victims believed that Madoff's genius could defy markets, year in and year out.

And they sustained their belief in exactly the same way he sustained his belief that he could get away with it; the belief was reinforced by daily experience, *selectively observed*. He ignored the fact that he didn't have any investment earnings to pay to his customers. His customers ignored the fact that his results were increasingly implausible and his operations were suspiciously secret. While the money was rolling in, the victims did not torture themselves daily, minute by minute, wondering if it was somehow possible that all their wealth and status would vanish in a puff

of smoke on a sin ably didn't either.

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of smoke on a single day. While the money was rolling in, Madoff probably didn't either.

But this wizard behind the curtain—pumping the bellows and pushing the buttons and working the microphone to create his utterly convincing illusions, even after the prison doors had clicked shut behind him—was able to build his Emerald City only because such an extraordinary number of people decided to believe him. His accomplices believed they could go along for the ride and enjoy the wealth without facing a day of reckoning. Add in the friends and family members, the bureaucratic or inexperienced regulators, the smart accountants and lawyers, the sleek feeder fund salesmen, the international bankers, the charity investment committee members, the brilliant hedge fund due-diligence experts—they all told themselves that while it didn't exactly make a lot of sense and was a little unusual and possibly even a little suspicious, it would turn out fine.

Time and again, people caught Madoff in an obvious lie and gave him the benefit of the doubt. They didn't do this because he seemed so different from them, but because he seemed so much like them, only better: smarter, more experienced, more confident, more in control. Because he was fundamentally human and seemed to live in the same world they did, they could believe that somehow it would all work out, that they could ignore unpleasant realities without incurring unpleasant consequences.

So, like every philandering spouse, every opportunistic cheat, every impulsive risk-taker—like so many of us, only more so—Bernie Madoff thought he could avoid the implacable dead-end finale of the Ponzi scheme and somehow get away with it.

The next Bernie Madoff expects to get away with it, too.

No matter when you are reading this, the next Bernie Madoff is working in secret somewhere in the country, somewhere in the world. A world immune to Ponzi schemes is a world utterly devoid of trust, and no one wants to live in a world like that. Indeed, no healthy economic system can function in a world like that. So right now, some new Bernie Madoff is exploiting our need for trust to build another world of lies.

We will read about him next month or next year. Until then, his victims are telling themselves how generous and respected he is in the

community. They are admiring his life of quiet luxury, they are flattered when he includes them, they are a little envious of the money he is making for their more successful friends, those sophisticated folks who speak so highly of him. They are telling themselves that he is an excellent person, a gentleman, a mensch.

Whatever their niggling doubts, they are reassuring themselves right this minute about how trustworthy he is, as he spins out his vibrant, beautiful web of fantasy.

Later, when that new world of lies is torn apart, they will rage at the pain and devastation he caused and brand him an evil, inhuman monster. But if they are honest with themselves, they will have to admit that he was recognizably, shamefully human every step of the way—just like the last Bernie Madoff and the first Bernie Madoff.

That is the most enduring lesson of the Madoff scandal: in a world full of lies, the most dangerous ones are those we tell ourselves.

Except as specifically noted, all notes were still pending before publication.

PROLOGUE

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9.2.3 Lesson 1

Introduction

This is the first lesson of the unit; students will be introduced to the first informational text in this module. Students will discuss the informational standards in this lesson before beginning to read paragraphs 1–4 (from “Everybody is guilty of something. This is a truism” to “grab our attention faster than any call for justice, human rights, or ceasefires.”) of Walter Mosley’s essay, “True Crime.”

This lesson will be students’ first exposure to informational texts in this module. Students will review and be reintroduced to an informational standard (RI.9-10.2) and engage in a brief discussion of the difference between informational and literary texts. This lesson introduces Walter Mosley’s first major claim in his article “True Crime”—about Western civilization’s relationship to guilt, which propels our interest in crime stories.

Students will engage in a class discussion around the differences between informational and literary texts, keeping in mind they have been introduced to informational texts in Module 9.1, Unit 2. The class will listen to a masterful reading of the full “True Crime” text to promote fluency. Students will analyze the text and Mosley’s first major claim about our relationship to guilt. Students will consider Mosley’s claim and how he develops this claim in this first portion of text. For homework, students will reread paragraphs 1–4 and explain in their own words why Mosley says, “Everybody is guilty of something.”

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze 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.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</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)
<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 Mosley develop a central idea in paragraphs 1–4?
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> Mosley’s first sentence in this essay is, “Everybody is guilty of something.” This is an idea he develops in the first four paragraphs. He references historical acts that were wrong, as well as individual actions that perpetuate our relationship to guilt. Mosley continues to develop this idea of inescapable guilt by saying that guilt is part of our “undeniable destiny,” and “as old as the DNA

that defines our species.” Mosley believes we are all guilty and have done things for which we are culpable, and this relationship with guilt is ingrained in everyone.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● heresy (n.) – an opinion or belief, which seriously disagrees with the principles of a church or religion ● endangerment (v.) – to put someone or something in danger ● predicament (n.) – an unpleasant situation that is hard to get out of ● perversion (n.) – any abnormal means of obtaining sexual satisfaction ● lusting (v.) – having intense sexual desire ● innuendo (n.) – an indirect reference to something rude or unpleasant
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● truism (n.) – an obvious truth ● original sin (n.) – the Christian notion that humans are born sinful and will always struggle with their own immoral tendencies ● discourse (n.) – written or spoken communication ● culpable (adj.) – deserving blame

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text</p> <ul style="list-style-type: none"> ● Standards: RI.9-10.2, W.9-10.9.b, L.9-10.4.a ● Text “True Crime,” entire text and paragraphs 1–4 	

Learning Sequence	
Introduction to Lesson Agenda	1. 5%
Homework Accountability	10%
Literary and Informational Texts	10%
Masterful Reading	20%
Paragraphs 1–4 Reading and Discussion	40%
Quick Write	10%
Closing	5%

Materials

- Copies of Walter Mosley’s “True Crime” essay for each student
- Student copies of the 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1)
- 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: RI.9-10.2.

In this lesson students will briefly discuss the differences between informational and literary texts, listen to a masterful reading of “True Crime” and analyze the first four paragraphs in “True Crime” to determine Mosley’s central idea in this portion of the text.

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 Accountable Independent Reading (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: Literary and Informational Texts

10%

Instruct students to form pairs. Inform students that in this unit they will be reading and working with informational texts as they did in unit 9.1.2.

Ask students to read and compare standards RI.9-10.2 and RL.9-10.2 on their 9.2 Common Core Learning Standards Tool. Instruct students to discuss the differences between these two standards.

Students will be familiar with the informational text standards from Module 9.1 Unit 2—Rilke’s Letter 1. Since this entire unit will be dealing with informational text, it is important to provide an opportunity for students to reengage with the informational text standards. It will also be helpful for students to discuss their understanding of a range of informational texts. Given that Rilke and Mosley fall under the category of informational texts, students need to understand that sometimes these subgenres will borrow from characteristics of other subgenres—e.g., informational texts often have literary or even narrative elements, and fiction can be highly informational. This will assist students in their transition from literary standards.

Student responses may include: This standard is for informational texts, though it is similar it does not include the use of the word “themes,” when compared to RL.9-10.2.

Ask students to individually reread RI.9-10.2 on their 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of the standard.

Students assess their familiarity with and mastery of RI.9-10.2.

Inform students that they will also begin working with a new standard in this lesson: W.9-10.9.b. Ask students to individually read standard W.9-10.9.b on the 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

Students assess their familiarity with and mastery of W.9-10.9.b.

Ask students to look at W.9-10.9.b in pairs and compare that standard to W.9-10.9.a, a standard they worked with in Units 1 and 2.

Instruct students to talk about what they notice about these two standards.

Student responses may include the following: Both standards ask students to learn to use evidence from a text in writing. W.9-10.9.a asks students to apply the evidence to writing about literature, and W.9-10.9.b specifically focuses on using evidence in writing about literary nonfiction.

Students should easily recognize the similarities between W.9-10.9.b and W.9-10.9.a, having worked with the latter extensively in the previous units in the module.

Inform students that they will be focusing on W.9-10.9.b for this unit, using annotation as they learn first to identify and later to collect evidence from nonfiction texts.

Activity 4: Masterful Reading

20%

Instruct students to stay in their pairs from the previous discussion and distribute the text “True Crime.” Explain to students that the author of this essay is Walter Mosley, an accomplished writer of crime fiction. Direct students to read the title and subtitle: “True Crime: The roots of an American obsession.” Ask students to discuss the following question in pairs:

What can be identified about this text from the title?

Students briefly discuss in pairs.

Student responses may include: This text will be about real crime. This text will also talk about Americans' interest in crime.

Introduce the Quick Write assessment (How does Mosley develop a central idea in paragraphs 1–4?). Explain to students that this is the lesson assessment and the focus for today's reading.

Students read the assessment and listen.

Display the Quick Write assessment for students to see.

Inform students that they will be listening and following along to a masterful reading of the full text of "True Crime." Read aloud the entire text of "True Crime," from "Everybody is guilty of something" through "because we need them to cleanse the modern world from our souls."

Students follow along in their text, reading silently.

Activity 5: Paragraphs 1–4 Reading and Discussion

40%

Instruct student pairs to read paragraph 1, from "Everybody is guilty of something" through "going right to the rotted heart of the race laws of Nazi Germany." Ask pairs to discuss the following questions and record their responses in their notebooks:

Remind students that it is important to practice their annotation while rereading to identify unfamiliar vocabulary, as well as note important points in the text.

What is Mosley referring to when he writes, "This is a truism of the West"?

Confirm that students understand that "the West" refers to Western Civilization, specifically European culture, as well as countries settled by Europeans (e.g. Australia, Canada, and the United States). This is in contrast to "the East," or Eastern Civilization, specifically Asian societies (e.g. China and India). This is an important concept because some cultures do not share this collective sense of guilt.

Everyone feels guilty some of the time or for something they've done. This feeling of guilt is true for people of Western culture.

Based on context, what is the definition of *truism*?

Truism is an obvious truth.

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.

Original sin is the Christian explanation of the human condition—sin is with us when we come into the world and will always be with us. How does Mosley connect guilt and original sin?

Sin makes us feel guilty, and that sin is part of us, so guilt is part of us also.

Ask students if they recognize any historical references in paragraph 1.

Student responses will vary.

Consider offering students a definition of the race laws of Nazi Germany (the laws that oppressed the Jews and other minorities in Germany during the time of Hitler) and any other definitions of other historical references.

Why does Mosley include all of these historical references?

Because they are all examples of why “Everybody is guilty of something” is a “truism of the West.”

The intention is not for students to understand Jim Crow and the Inquisition, for example, but rather for students to understand the commonality of these references (that they exemplify how and why guilt is integral to Western culture and civilization). Consider sharing with students that the Western truism that “Everybody is guilty of something” can apply to individuals like the Biblical Cain, or collectively to an entire country, like the U.S. during Jim Crow or Germany during the reign of the Nazis.

Lead a brief whole-class discussion to ensure students understand key words and concepts.

Instruct students to review their responses to the previous two questions and annotate the text for evidence of the development of a central idea. Students should write the code CI in the margin. 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 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.b, as they draw evidence from the text to use in their writing.

Instruct student pairs to read paragraph 2, from “In 2,000 years of Western civilization we have been guilty” through “our undeniable destiny, along with Death and Taxes.” Remind students to annotate according to the protocols established in 9.1.1, and to continue to use the annotation code CI to indicate the development of a central idea in the text. Instruct pairs to discuss the following questions before sharing out with the class:

Students can compare their annotations in pairs before discussing the questions. Remind students to paraphrase and quote directly as they respond to the questions.

According to Mosley, what have we been guilty of “in 2,000 years of Western Civilization”?

We have been either guilty of listening to or not standing up against people we don’t agree with, as well as ignoring bad things that have happened. We are also guilty of what kind of individuals we are and what we believe.

How can the sentence structure in paragraph 2 (“In 2,000 years of Western civilization we have been guilty”) help you understand the meaning of the word *culpable*?

Mosley writes, “We have been guilty” in the sentence before and after he uses *culpable*, so it must also have something to do with being guilty.

How does paragraph 2 relate to the claim and historical references in paragraph 1?

Mosley provides further examples of individual and collective guilt. For example, when he writes, “We have also been guilty of our religion, national origin, skin color” he is referencing the race laws of Nazi Germany and Jim Crow.

Lead a brief whole-class discussion on these questions. Remind students to take notes during the discussion.

Instruct student pairs to read paragraphs three and four, from “Guilt is the mainstay of who we are” through “faster than any call for justice, human rights, or ceasefires.”

According to Mosley how is guilt related to “Death and Taxes”?

Guilt, like death and taxes, is part of our “undeniable destiny.”

If students struggle with unpacking this, prompt them to think about the comparison to death and taxes, and the phrase “undeniable destiny.” You may have to support the definition of the word *mainstay*.

Mosley claims, “our relationship with guilt is as old as the DNA that defines our species.” How does this relationship change over time?

This relationship changes with technology and “the way we see the world.”

What is the “predicament” we “seek to understand”?

The “predicament” is our ever-present relationship to guilt.

Lead a brief whole-class discussion on these questions. Remind students to take notes during the discussion.

Activity 6: Quick Write

10%

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

How does Mosley develop a central idea in paragraphs 1–4?

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

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

Students independently respond to the writing prompt.

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

Activity 7: Closing Activity

5%

Display and distribute the homework assignment. For homework, instruct students to research one of the historical references in paragraph 1 and to list three facts they learned as a result of their research.

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

Research one of the historical references in paragraph 1 and list three facts you learned as a result of your research.

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.

9.2.3 Lesson 2

Introduction

In this lesson, having firmly established Mosley’s opening claims about guilt in the previous lesson, students will read seven more paragraphs in the Mosley article (paragraphs 5–11 from “This is because most of us see ourselves” through “and the world in general, getting worse?”). Students will examine how Mosley uses these paragraphs to develop his second central idea of *vulnerability* (and its relationship to guilt). Students will gain a better understanding of the text, and learn how to select relevant evidence for their own independent claims. (This has also been addressed in their self-review in Unit 9.2.2.)

For the lesson assessment, students will apply their understandings developed through discussions in a Quick Write about central idea. Students will continue to draw upon their work in Units 1 and 2 to make and support claims with relevant evidence in this assessment. For homework, students will preview paragraph 12 and write one question about the paragraph. Students will also continue their Accountable Independent Reading.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze 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.b	<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>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>
Addressed Standard(s)	

<p>W.9-10.9.b</p>	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</p>
<p>L.9-10.4.a</p>	<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

<p>Assessment(s)</p>
<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 details does Mosley use to develop a central idea in paragraphs 5–11?
<p>High Performance Response(s)</p>
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> • Mosley defines a central idea of <i>vulnerability</i> in these paragraphs. He describes it as the feeling we all have that we are “potential victims” in a “crossfire between the forces of so-called good and evil.” Mosley continues to develop this idea of <i>vulnerability</i> in society by questioning whether it is safe to do something as simple as “walk the streets” or “speak to an attractive stranger.” Another reason we feel vulnerable, according to Mosley, is that we do not understand why “the economy, and the world in general, [are] getting worse.”

Vocabulary

<p>Vocabulary to provide directly (will not include extended instruction)</p>
<ul style="list-style-type: none"> • vengeance (n.) – punishment inflicted or retribution enacted for an injury or wrong • urban dweller (n.) – someone who lives in a city • misinform (v.) – to give false or inaccurate information • impartial (adj.) – objective; fair and just

Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> vulnerability (n.) – the state of being susceptible to physical or emotional attack or harm objective (adj.) – not influenced by feelings or opinions

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> Standards: RI.9-10.2, W.9-10.2.b, W.9-10.9.b, L.9-10.4.a Text: “True Crime,” paragraphs 5–11 	
Learning Sequence	
Introduction to Lesson Agenda	1. 5%
Homework Accountability	15%
Opening Activity	10%
Paragraphs 5–11 Reading and Discussion	30%
Relevant Evidence Mini Lesson	15%
Quick Write	20%
Closing	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: RI.9-10.2. In this lesson, students will continue to explore Mosley’s development of his second central idea about our relationship to guilt. Inform students that they will also review how to select relevant evidence to support their claims.

Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to pair up and share the results of the research they conducted for homework on one of the historical references from paragraph one. Ask pairs to consider how what they learned relates to Mosley’s essay.

Students discuss how their research relates to Mosley’s essay and then hand in their homework.

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: Opening Activity

10%

Instruct students to respond to the following question, in writing:

In your own words explain why Mosley says, “Everybody is guilty of something.”

Instruct students to discuss their answer in pairs once they have written a response.

Students respond to the prompt and discuss their answers in pairs.

This opening activity, which can be a discussion question instead of a Quick Write at the teacher's discretion, encourages students to maintain a focus on the central ideas and claims made by the author, while allowing space for synthesis by having the students articulate their response in their own words. This will also give the teacher an additional opportunity to informally assess for student understanding of the text.

If the opening activity is structured as a discussion, consider reviewing applicable discussion protocols to reinforce student understanding of speaking and listening expectations established in Module 9.1 and in Units 1 and 2 of this module.

Activity 4: Paragraphs 5–11 Reading and Discussion

30%

Introduce the Quick Write assessment (What details does Mosley use to develop a central idea in paragraphs 5–11?). Explain to students that this is the lesson assessment and the focus for today's reading.

Students read the assessment and listen.

Display the Quick Write assessment for students to see.

Instruct students to form pairs and read paragraphs 5–7 from “This is because most of us see ourselves” through “the words of political, religious, corporate, and social leaders?” Then direct pairs to discuss the following questions and record their answers in writing.

What is Mosley referring to by “This” when he writes, “This is because most of us see ourselves as powerless cogs in a greater machine”?

“This” refers to Mosley’s preceding comment about our interest in “true-crime stories, murder mysteries,” etc. rather than an interest in “justice” and “human rights”

What images in paragraph 5 could help you determine the meaning of *vulnerability* in paragraph 6? What does *vulnerability* mean?

The images of cogs in a machine, innocent bystanders, potential victims, caught in crossfire describe humans in a weak state. *Vulnerability* is “the state of being open to harm or attack.”

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.

Why would someone “feel stupid for doing what they were taught was right”? How this does relate to our *vulnerability*?

Someone would feel stupid for doing what they thought was right if that was going to get them killed, and Mosley is saying that we see this happen on TV so perhaps it could happen to us. This uncertainty makes us feel vulnerable, or unsafe.

Lead a brief class discussion of these questions. Remind students to take notes during the discussion.

Instruct student pairs to continue reading “True Crime,” paragraphs 8–11 from “In smaller societies we worked side by side” through “and the world in general, getting worse?” Then direct pairs to discuss their responses to the following questions before recording them in writing.

Explain Mosley’s claim about life in “smaller societies.” What is different today?

Mosley says that in smaller societies we “worked side by side with leaders” and had “face-to-face meetings,” which “gave us at least the illusion of understanding where we stood and what was right.” He means that we used to get our information right from the actual people making decisions, but today, the “urban dweller” gets information from “TV and computer screens,” and the people in the news often “misinform.”

Remind students to use the vocabulary from the text in their responses to practice use as well as reinforce meaning. If necessary, offer students a definition of *urban dweller* as “someone who lives in a city.”

What does Mosley mean by “the illusion of understanding”?

Mosley means that even if we didn’t understand “where we stood and what was right,” it *felt* like we did, because we had face-to-face contact.

What does Mosley mean by “the media *misinform*”?

He is saying that no information we get is completely reliable.

If students struggle with the meaning of *misinform*, help them elicit meaning from context, by highlighting the contrast between smaller societies’ methods of gathering and distributing information and the typical *urban dweller’s* consumption of information. Mosley implies that the former is more reliable; therefore the latter would be less reliable. Since the media outlets are sources that have a lot more filters and require more analysis, the “urban dweller” needs to be both critical and literate.

Why might we distrust an “objective opinion source”?

Because opinions cannot be objective—they are beliefs.

Provide students with the definition of *objective* as “not influenced by feelings or opinions.”

How does the author connect *vulnerability to guilt* in paragraphs 5–11?

Mosley says that society, which often makes us feel *guilty* of things beyond our control, also makes us feel very *vulnerable* because we are so small and it is so big and “insensitive.” Mosley also asks if we

would be “guilty of being stupid” if we turned someone in for murder. If we cannot trust what we “were taught was right” we feel exceptionally vulnerable.

Lead a brief class discussion of these questions. Remind students to take notes during the discussion.

Instruct students to review their responses to the previous question and annotate the text for evidence of the development of a new central idea. Students should write the code CI in the margin. 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 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.b, as they draw evidence from the text to use in their writing.

Students may identify and annotate for two central ideas in the text: *guilt* and *vulnerability*. As students begin to track the development of multiple central ideas in the text, instruct students to distinguish between the ideas by adding *vulnerability* or *guilt* to the code CI in the margins.

Activity 5: Relevant Evidence Mini Lesson

15%

Remind students that selecting relevant evidence to support their claim is an important part of writing and will be a part of their Mid-Unit Assessment. Relevant evidence refers to the facts or quotes from the text that most effectively support a claim or develop a response.

Selecting relevant evidence is a skill included in W.9-10.2.b, one of the assessed standards for this lesson.

Provide the statement, “Mosley claims that everyone is guilty of something,” and ask students to locate two pieces of relevant evidence that supports this claim.

Students review the text and their annotations to locate evidence in support of this claim.

Student responses may include:

“It goes all the way back to Cain and original sin and has been a central topic of discourse among members of society.”

“We have also been guilty of our religion, national origin, skin color...and, now and then, of the blood in our veins.”

“Guilt is the mainstay of who we are and how we are organized, and is, seemingly, our undeniable destiny, along with Death and Taxes.”

Place students in pairs and have them discuss how their evidence supports the claim. Then have pairs share out with the class.

Consider asking students to evaluate the relevance of the evidence shared, in order to determine which evidence *best* supports the claim. Ask students to explain why they identify one piece of evidence as most relevant. This is an opportunity for students to practice engaging in evidence-based discourse about text.

Activity 6: Quick Write

20%

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

What details does Mosley use to develop a central idea in paragraphs 5–11?

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

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 preview paragraph 12 (from “This dissatisfaction brings us to fictional accounts” through “wouldn’t even be aware of us getting crushed under its collective weight”) and write one question they have about the paragraph for clarification in the next class. This question can be related to overall comprehension or vocabulary.

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

Preview paragraph 12 (from “This dissatisfaction brings us to fictional accounts” through “wouldn’t even be aware of us getting crushed under its collective weight”), and write one question about the paragraph for clarification in the next class. This question can be related to overall comprehension or vocabulary.

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.

9.2.3

Lesson 3

Introduction

In this lesson, students will read the remaining portion of the Mosley text, from paragraph 12 (“This dissatisfaction bring us to fictional accounts”) to the end of the text (“cleanse the modern world from our souls”). In this excerpt, Mosley introduces his central idea about the role of fiction and its relation to guilt.

Using questions as a guide, students will analyze and discuss in small groups how Mosley introduces and develops another central idea—the notion that fictional accounts of crime can help us cope with our inherent guilt. At the end of the lesson, students will be asked to synthesize how Mosley develops a claim related to this central idea. This will reinforce comprehension, as well as give students an opportunity to combine two central ideas that support a claim from the text. This will help prepare students for synthesizing multiple central ideas in the Mid-Unit Assessment. For homework, students will reflect on a central idea in “True Crime” and how it is reinforced by one of the previous texts in the unit.

Standards

Assessed Standard(s)	
RI.9-10.5	Analyze in detail how an author’s ideas and claims are developed and refined by particular sentences, paragraphs, or larger portions of the text (e.g., a section or chapter).
Addressed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze 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.b	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.

File: 9.2.3 Lesson 3, v1.1 Date: 11/15/13 Classroom Use: Starting 11/2013

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1



	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.
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.9-10.1	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 a three- to four-paragraph response to a writing prompt 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 particular sentences in the text develop and refine Mosley's claim regarding what fiction can offer? <p>Student responses will be assessed using the Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should include some of the following points:</p> <ul style="list-style-type: none"> • Mosley introduces the claim that “fiction...can offer escape” by stating that through “Crime shows, mysteries, and films” we can alleviate our feelings of guilt and vulnerability. Mosley believes that fiction can validate our feelings because it presents situations where someone actually cares if an innocent bystander gets hurt. The figures who care about how vulnerable we are in these fictional accounts are “heroes who can’t let us down.” Mosley further refines this claim by stating that we can be “saved” through our escape through fiction as well as be “forgive[n]” for the “sinful desires” that feed our guilt. Mosley states plainly that “We need forgiveness and someone to blame,” and fiction offers us both.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • corroborate (v.) – to confirm or give support to

Vocabulary to teach (may include direct word work and/or text-dependent questions)
<ul style="list-style-type: none"> dilemmas (n.) – problems or difficult situations salvation (n.) – the act of saving or being saved

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> Standards: RI.9-10.5, RI.9-10.2, W.9-10.2.b, SL.9-10.1, L.9-10.1, L.9-10.2 Text: “True Crime,” by Walter Mosley (paragraphs 12–16, from “This dissatisfaction brings us to fictional accounts” through “we need them to cleanse the modern world from our souls”) 	
Learning Sequence	
Introduction to Lesson Agenda	1. 5%
Homework Accountability	15%
Paragraphs 12–16 Reading and Group Discussion	45%
Assessment	30%
Closing	5%

Materials

- Student copies of the 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1)
- Student copies of the Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)
- Student copies of the Speaking and Listening Rubric and Checklist (refer to 9.2.1 Lesson 12)

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: RI.9-10.5. Inform students they will continue to work on reading the text closely as well as participating in group discussions. They will also independently craft responses to one of Mosley’s claims in this portion of the text.

Students look at the agenda.

Explain that students will revisit another informational standard they encountered in Module 9.1: RI.9-10.5. Distribute or ask students to take out their copies of the 9.2 Common Core Learning Standards Tool. Instruct students to individually reread standard RI.9-10.5 and assess their familiarity with and mastery of the standard on their Common Core Learning Standards Tool.

Ask students to write down what they think are the large ideas in this standard and discuss them in pairs.

Student responses may include: Looking at sentences and how they refine a claim; analyzing how paragraphs help develop an author’s claim; looking at the smaller parts of a text to see how they contribute to the author’s claim.

Activity 2: Homework Accountability

15%

Lead a brief discussion on the previous lesson’s homework assignment. Read paragraph 12 (from “This dissatisfaction bring us to fictional accounts” through “getting crushed under its collective weight”) aloud for the class. Select several students to share the questions they wrote for homework.

Students share their homework questions with the class.

Explain to students that they will work together in groups to read and discuss paragraph 12 to answer their questions. Consider recording their questions so students can refer to them later on in the lesson.

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: Paragraphs 12–16 Reading and Group Discussion

45%

Instruct students to form groups of four. Inform students that each member of the group will be responsible for reading one paragraph, and ask for a volunteer to read the final paragraph of the passage, in addition to the paragraph they are already reading. After each paragraph, instruct students to discuss the following questions before continuing with their reading. Inform students they will start at paragraph 12 (“This dissatisfaction brings us to fictional accounts”) and end with paragraph 16 (“cleanse the modern world from our souls”).

Remind students they will continue the work of collaborative discussion outlined in SL.9-10.1, on which students have been assessed in Units 1 and 2 of this module. Display the Speaking and Listening Rubric and Checklist and encourage students to refer to specific parts of the rubric as they engage in discussion. Also explain to students that these discussion skills will be needed for the End-of-Unit Assessment, a discussion that asks students to consider central ideas across the unit texts.

Remind students that it is important to take notes during their discussion as this will help comprehension and give them more material to work with during the assessment.

Students form groups of four and begin to read aloud, alternating each paragraph and discussing their responses to the following questions.

Paragraph 12

According to Mosley, why do we turn to fiction for truth?

Because of our “dissatisfaction” with other sources of information.

According to Mosley, what do fiction and entertainment provide for us?

Fiction and entertainment “corroborate our feelings of distrust and allow us to think about” how we fit into the big, scary world.

If necessary, provide students with the definition of *corroborate* as “to confirm or give support to.”

Instruct students to review their responses to the previous two questions and annotate the text for evidence of the development of a central idea. Students should write the code CI in the margin. 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 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.b, as they draw evidence from the text to use in their writing.

If students' homework questions weren't answered during this discussion, ask students to share their question with their groups. Then have groups refer to and reread the text to answer each question.

Paragraph 13

Remind students to annotate the text as they read, according to the protocols established in 9.1.1. Students should also continue to use the annotation code CI to indicate the development of central ideas.

What role do fictional “heroes” play for us in our lives, and how are they limited?

Fictional “heroes” can't let us down, and they allow us to “escape” into fantasy “where even a common everyday Joe (or Jane) can be saved.” But these heroes cannot help us “resolve our dilemmas in the real world.”

What does Mosley mean when he says dilemmas? Give an example of a dilemma from the text.

He means our problems in the real world, like our search for truth and our distrust of news sources.

Paragraph 14

What does Mosley mean by *salvation*?

He means being safe from harm or uncertainty; he means finding a hero who can save us from our problems, like the ones in fiction and entertainment.

What is the “machine that covers the world with its cold, gray shadow”? How does Mosley's use of “cold, gray shadow” refine the central idea of vulnerability?

The machine is society. The cold gray shadow refines the idea of vulnerability because it is so large, scary, and hopeless as it hangs over us and there is nothing we can do make it go away.

Remind students of this metaphor from previous lessons (paragraph 5, “This is because most of us see ourselves as powerless cogs in a greater machine”).

Paragraphs 15–16

Why, according to Mosley, do “We need forgiveness and someone to blame”?

Mosley says this will help us feel better about our inherent guilt and sin, our failures, and our fear of society.

How is guilt related to our fascination with real and fictional crime stories?

Mosley says fiction gives us a fantasy world to which we can escape from the real world. In this fantasy there are blameless heroes who will never be compromised and villains whom we can blame completely. These characters give a clear view of the world and this serves to alleviate feelings of guilt and vulnerability. Modern life does not offer clear answers and this propels our fascination with real and fictional crime stories.

Activity 4: Assessment

30%

Instruct students to respond in writing to the following prompt:

How do particular sentences in the text develop and refine Mosley's claim that "fiction...can offer escape" from our guilt and vulnerability?

Explain to students that whereas typical Quick Write assessments usually warrant a one-paragraph response, for today's activity, students should write three to four paragraphs. Students should feel free to spend a few minutes planning before beginning to write, as this will help them organize their thinking on the page. Remind students of their work with L.9-10.1 and L.9-10.2 in Units 1 and 2, and instruct students to demonstrate attention to correct grammar, usage, and conventions in their writing.

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

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

Students independently respond to the writing prompt. See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to consider Mosley's claim that "We are fascinated with stories of crime, real or imagined." Ask them to think about how this claim relates to either "The Tell-Tale Heart" or *Oedipus the King* and write a paragraph explaining the connection. Remind students to use evidence from both texts in their responses and to use the Short Response Checklist and Rubric to guide their written responses. Students follow along.

Homework

Mosley writes, “We are fascinated with stories of crime, real or imagined.” Think about how this claim relates to either “The Tell-Tale Heart” or *Oedipus the King* and write a paragraph explaining the connection. Use evidence from both texts in your response.

9.2.3 Lesson 4

Introduction

In this lesson, students will work with the Text Analysis Rubric to determine the qualities of a strong written response, evaluate their own responses from the previous lesson, and then revise their written responses. Understanding and using the Text Analysis Rubric will prepare students to improve their own writing, as well as improve their ability to provide constructive feedback during the peer review in the Mid-Unit Assessment.

Students will review their own responses and use the rubric to evaluate their own work. Students will discuss their self-evaluation in pairs before making revisions to their responses. This activity will help prepare students for the Mid-Unit Assessment, in which they will also be asked to review their peers' writing and revise their own based on suggestions. For homework, students will continue to read their Accountable Independent Reading texts.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze 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.9-10.5	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.
Addressed Standard(s)	
W.9-10.9.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the</p>

	reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).
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Assessment

Assessment(s)
<p>The learning in this lesson will be captured through students’ revised response to the previous lesson’s prompt:</p> <ul style="list-style-type: none"> ● How do particular sentences in the text develop and refine Mosley's claim that “fiction...can offer escape” from our guilt and vulnerability? <p>After working through the Text Analysis Rubric, students will review and improve their own analysis of how Mosley’s claim is developed and refined by specific details in the text. They will use the Text Analysis Rubric to develop and strengthen their writing as needed by revising, editing, rewriting, or trying a new approach.</p>
High Performance Response(s)
<p>A High Performance Response may vary, depending on the degree to which the first draft of the writing addressed the demands of the prompt and the degree to which the writing was revised as a result of the self-evaluation.</p>

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: RI.9-10.2, W.9-10.5, W.9-10.9.b Text: "True Crime," entire text 	
Learning Sequence Introduction to Lesson Agenda Homework Accountability Rubric Introduction Self-Review Revision Closing	1. 5% 10% 35% 15% 30% 5%

Materials

- Copies of the Text Analysis Rubric: Peer Review Tool (Criterion 1 and 2) for each student
- Student copies of the 9.2 Common Core Learning Standards Tool (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 sharing the assessed standards for this lesson: RI.9-10.2, W.9-10.5. Inform students that they will revise and rewrite their assessment response from the previous lesson. Explain to students that this exercise will prepare them for the Mid-Unit Assessment’s peer review and revision components.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Lead a brief discussion on the previous lesson’s homework assignment: Mosley writes, “We are fascinated with stories of crime, real or imagined.” Think about how this claim relates to either “The Tell-Tale Heart” or *Oedipus the King* and write a paragraph explaining the connection. Direct students to discuss their answers in pairs.

Students share their responses to the homework prompt from lesson 3.

Inform students they should continue to think about the connections between the texts in the module and that they should begin to make note of the connections they are discovering.

Activity 3: Rubric Introduction

35%

Distribute copies of the Text Analysis Rubric: Peer Review Tool. Explain to students they will be working with the rubric in this lesson and during the Mid-Unit Assessment to improve their writing.

Remind students that they have already engaged with the revision process in the previous unit and they will be building on the W.9-10.5 skills they have already learned.

Students listen.

Read the Content and Analysis criterion from the rubric aloud to students: “The extent to which the response conveys complex ideas and information clearly and accurately in order to respond to the task and support an analysis of the text.” Explain to students that this means the written responses should be clear and make sense to the reader; complicated ideas should come across easily in their writing.

Instruct students to get into pairs and read and paraphrase the characteristics of a Level 4 response for the Content and Analysis criterion.

Student responses may include: A Level 4 response would introduce an idea and explain it to the reader in an organized, clear way. It would also continually relate the text’s details back to the central idea, analyzing the development of that idea over the course of the text.

Direct students to look at the rubric again. Ask students:

What would cause the score of writing to go down to a Level 2 response, according to this rubric?

A Level 2 response would introduce a claim, but it might not be well-reasoned. The analysis in the writing would be “superficial” and “literal.”

Direct students to look at the second section of the Text Analysis Rubric: Peer Review Tool (Criterion 2). Read aloud the criterion for this section: “The extent to which the response presents evidence from the provided text to support analysis.” Instruct students to read through the characteristics of a Level 4 response according to this criterion. Ask students:

What would be the characteristics of a Level 4 response according to this rubric?

A Level 4 response would use a lot of direct evidence from the text to support a strong and clear analysis.

How does the use of specific details in a response relate to demonstrating a thoughtful analysis?

Using specific details demonstrates that the writer has worked closely with the text; thoughtful analysis requires close attention to details within the text.

Explain to students that the use of specific details from the analyzed text demonstrates that the writer knows the text very well. Using evidence from the text to support analysis strengthens the writing. Ask students:

What would cause the score of writing to go down to a Level 2 response, according to this rubric?

A Level 2 response would use the wrong evidence to support an idea, or it would make few references to details in the text.

Remind students of the homework prompt: Mosley writes, “We are fascinated with stories of crime, real or imagined.” Think about how this claim relates to either “The Tell-Tale Heart” or *Oedipus the King* and write a paragraph explaining the connection.

Present this response to the prompt:

“The Tell-Tale Heart” connects to Mosley. It supports Mosley’s claim about fascination of crime. This story and point of view makes us see the mind of a bad guy. Also, this point of view also connects to the idea by Mosley that we need “someone to blame.” It makes us feel like we are better than the main character in “The Tell-Tale Heart.”

Instruct students to read this response in pairs. Ask students:

What score do you think this response deserves for both criteria?

This receives a score of “1” for both criteria, because it is disorganized, unclear, and does not provide enough specific details. It also does not show a thoughtful analysis.

According to the rubric, what would make this response better? Provide an example of how you would re-write the first sentence.

The writer could introduce more evidence to support the idea that “The Tell-Tale Heart” lets us see into the mind of a criminal, and also use a quote from Mosley to connect this idea back to Mosley’s claim that “we are fascinated by stories of crime, real or imagined.” The writer also needs to make sure their writing is clearer. For example, the first sentence could become: *The point of view in “The Tell-Tale Heart” supports Mosley’s claim that “we are fascinated by stories of crime, real or imagined.”*

Remind students that as reviewers, it is important to offer advice in a helpful and kind way. Explain that criticizing someone’s work is not the same as reviewing and offering feedback for revision. It is important to feel safe during the revision process, and to have an open dialogue about the strengths of a work, and how to make it stronger.

Activity 4: Self-Review**15%**

Hand back student responses to the assessment from the previous lesson. Explain that students will be using the Text Analysis Rubric: Peer Review Tool to evaluate their own responses. Instruct students to independently review their responses.

Instruct students not to mark on their writing, but to make all their comments on the rubric itself.

Students independently use the Text Analysis Rubric: Peer Review Tool to evaluate their response.

Activity 5: Revision**30%**

Once students have finished reviewing their work using the rubric, instruct them to get back into pairs and briefly take turns explaining their self-reviews to each other. Instruct students to explain their rationale for their rubric scoring before starting to revise their writing.

Students get into pairs and discuss their self-reviews.

Once students have finished with this brief exchange, instruct them to begin revising their own writing independently. Students should strengthen their response as needed by revising, editing, rewriting, or trying a new approach, based on self-evaluation from the Text Analysis Rubric: Peer Review Tool. Remind students that writing is done for different purposes, but it is always important to take any

opportunity to polish and strengthen written work. Inform students you will be reviewing their revised responses.

Remind students to return to the text “True Crime” during the revision process to strengthen their responses (e.g., finding the most relevant evidence or using more specific details).

If classroom or school computers are accessible, using Review features such as Track Changes and Comments in Microsoft Word will be useful for students, to address the demands of standard W.9-10.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.

Students independently revise their responses and hand them in at the end of class.

Activity 6: 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.

Model Text Analysis Rubric: Peer Review Tool

Model Response (from 9.2.3 Lesson 3):

Mosley introduces the claim that “fiction...can offer escape” by stating that through “crime shows, mysteries, and films” we can alleviate our feelings of guilt and vulnerability. Mosley believes that fiction connects to our feeling of fear as well. Someone in fiction cares if an innocent bystander gets hurt. The figures who care about how vulnerable we are in these fictional accounts are “heroes who can’t let us down.” Mosley further refines this claim by stating that we can be “saved” through our escape through fiction as well as be “forgiven” for the “sinful desires” that feed our guilt. Mosley says, “We need forgiveness and someone to blame,” and fiction offers us both.

Model Text Analysis Rubric: Peer Review Tool (Criterion 1)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Selected Score level (choose one based on the description of the student work)</p> <p>Content and Analysis: The extent to which the response conveys complex ideas and information clearly and accurately in order to respond to the task and support an analysis of the text. (W.9-10.2, W.9-10.9, RI.9-10.2, RI.9-10.5)</p>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<p>Evidence for score (2–3 sentences describing rationale for score level given)</p> <p>Summary of observations and specific suggestions for improvement in this criterion (4–7 sentences summarizing strengths and weaknesses of writing and how the student can make improvements to the student work.)</p>	<p>Introduce a well-reasoned claim regarding the development of a central idea.</p> <p>Demonstrate a thoughtful analysis of the author’s use of specific details to shape and refine the central idea.</p> <p>and/or</p> <p>Demonstrate a thoughtful analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p> <p>In this response the claim is introduced clearly and in precise detail. The response is focused around the central idea, but there could be more reasoning regarding the development of the idea in the text. This response demonstrates an appropriate analysis but could use more specific details.</p>	<p>Introduce a clear and focused claim regarding the development of a central idea.</p> <p>Demonstrate an appropriate analysis of the author’s use of specific details to shape and refine the central idea.</p> <p>and/or</p> <p>Demonstrate an appropriate analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>	<p>Introduce a claim regarding the development of a central idea.</p> <p>Demonstrate a superficial and/or mostly literal analysis of the author’s use of specific details to shape and refine the central idea.</p> <p>and/or</p> <p>Demonstrate a superficial and/or mostly literal analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>	<p>Introduce a confused or incomplete claim.</p> <p>and/or</p> <p>Demonstrate a minimal analysis of the author’s use of details to shape and refine the central idea.</p> <p>and/or</p> <p>Demonstrate a minimal analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>
	<p>Overall this is a strong response that analyzes the claim Mosley is making about fiction in the text. There is some work that can be done around the idea of why Mosley says we connect with fiction. The feeling of fear is present, but the writer addresses it only superficially and could do a better job connecting it to the central ideas of guilt and vulnerability. To improve this response, consider how guilt and vulnerability contribute to our interest in fiction and also connect that interest to more sections of the article (e.g., why Mosley says we feel guilty in the first place).</p>			

Model Text Analysis Rubric: Peer Review Tool (Criterion 2)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Selected Score level (choose one based on the description of the student work)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Command of Evidence: The extent to which the response presents evidence from the provided text to support analysis. (W.9-10.2.a, W.9-10.9)	Present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis.	Present ideas sufficiently, making adequate use of relevant evidence to support analysis.	Present ideas inconsistently, inadequately, and/or inaccurately in an attempt to support analysis, making use of some evidence that may be irrelevant.	Present little or no evidence from the text.
Evidence for score (2–3 sentences describing rationale for score level given)	This response presents ideas clearly, and the author repeatedly refers back to the text to support his claims. The response quotes the Mosley text often, using specific words and sentences from “True Crime” to support analysis. Still, the author could explain the quotes more.			
Summary of observations and specific suggestions for improvement in this criterion (4–7 sentences summarizing strengths and weaknesses of writing and how the student can make improvements to the student work.)	The author could provide more explanation about how the textual references connect to the claim. For instance, the author could expand on or provide a specific example of how fictional “heroes” care about “how vulnerable we are.”			

Text Analysis Rubric: Peer Review Tool (Criterion 1)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Selected Score level (choose one based on the description of the student work)</p> <p>Content and Analysis: The extent to which the response conveys complex ideas and information clearly and accurately in order to respond to the task and support an analysis of the text. (W.9-10.2, W.9-10.9, RI.9-10.2, RI.9-10.5)</p>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<p>Introduce a well-reasoned claim regarding the development of a central idea.</p> <p>Demonstrate a thoughtful analysis of the author’s use of specific details to shape and refine the central idea.</p> <p>and/or</p> <p>Demonstrate a thoughtful analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>	<p>Introduce a clear and focused claim regarding the development of a central idea.</p> <p>Demonstrate an appropriate analysis of the author’s use of specific details to shape and refine the central idea.</p> <p>and/or</p> <p>Demonstrate an appropriate analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>	<p>Introduce a claim regarding the development of a central idea.</p> <p>Demonstrate a superficial and/or mostly literal analysis of the author’s use of specific details to shape and refine the central idea.</p> <p>and/or</p> <p>Demonstrate a superficial and/or mostly literal analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>	<p>Introduce a confused or incomplete claim.</p> <p>and/or</p> <p>Demonstrate a minimal analysis of the author’s use of details to shape and refine the central idea.</p> <p>and/or</p> <p>Demonstrate a minimal analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>
<p>Evidence for score (2–3 sentences describing rationale for score level given)</p>				
<p>Summary of observations and specific suggestions for improvement in this criterion (4–7 sentences summarizing strengths and weaknesses of writing and how the student can make improvements to the student work.)</p>				

Text Analysis Rubric: Peer Review Tool (Criterion 2)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Selected Score level (choose one based on the description of the student work)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Command of Evidence: The extent to which the response presents evidence from the provided text to support analysis. (W.9-10.2.a, W.9-10.9)	Present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis.	Present ideas sufficiently, making adequate use of relevant evidence to support analysis.	Present ideas inconsistently, inadequately, and/or inaccurately in an attempt to support analysis, making use of some evidence that may be irrelevant.	Present little or no evidence from the text.
Evidence for score (2–3 sentences describing rationale for score level given)				
Summary of observations and specific suggestions for improvement in this criterion (4–7 sentences summarizing strengths and weaknesses of writing and how the student can make improvements to the student work.)				

9.2.3 Lesson 5

Introduction

In this lesson students will reread the full text of “True Crime” in groups and complete an Evidence Collection Tool. They will then independently draft a multi-paragraph response based on Mosley’s central idea that humans are fascinated with true and fictional crime stories. This lesson is the first half of the Mid-Unit Assessment.

Students have reviewed and practiced making independent evidence-based claims in the previous units in this module. This lesson will require students to reread the text, as well as their annotations, to identify how Mosley develops and refines his claim in this essay, and to draw connections between the central ideas in the text. Students will use the Evidence Collection Tool to gather evidence and explain how the given evidence reinforces Mosley’s claim and the connections between the evidence and central ideas.

In groups students will reread “True Crime” to analyze the development of Mosley’s claim: “Humans are fascinated with true and fictional crime stories.” Students will analyze how the author uses the text to develop and refine this central idea using an Evidence Collection Tool. Students will independently draft a multi-paragraph response to the following prompt: How does Mosley use particular sentences, paragraphs, or larger portions of the text to develop and refine his claim that “Humans are fascinated with true and fictional crime stories”? Student understanding of this claim and its development through the text will be assessed using the Text Analysis Rubric. For homework, students will reread “True Crime” and use the Evidence Collection Tool to find two additional pieces of evidence to use in the revision process in the next lesson.

Standards

Assessed Standard(s)

File: 9.2.3 Lesson 5, v1.1 Date: 11/15/13 Classroom Use: Starting 11/2013
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1



RI.9-10.2	Determine a central idea of a text and analyze 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	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 (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.
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.
Addressed Standard(s)	
RI.9-10.5	Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of the text (e.g., a section or chapter).
W.9-10.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

Assessment

Assessment(s)

The assessment in this lesson is the first part of the Mid-Unit Assessment.

Students will draft a multi-paragraph response to the following prompt:

- How does Mosley shape and develop his claim that “Humans are fascinated with true and fictional crime stories”?

Student understanding will be assessed using the Text Analysis Rubric.

High Performance Response(s)

A High Performance Response may include the following:

In his article “True Crime” Walter Mosley claims, “We are fascinated with stories of crime, real or imagined.” Mosley develops this claim by presenting three central ideas in the article: all people are guilty of something; everyone feels vulnerable and powerless; and in our modern age it is impossible to feel like we can trust the information we are presented about the world.

Mosley begins “True Crime” by writing about guilt. He believes that everyone feels guilty for one reason or another and that our relationship with guilt is a fundamental part of who we are: “We have also been guilty of our religion, national origin, skin color...and, now and then, of the blood in our veins.” Mosley thinks that society has made us feel guilty about many things, even things we can’t control, like our national origin or skin color. Since we cannot do anything to change something as fundamental to our beings as our very blood, we need something to alleviate this guilt. Mosley believes that crime stories offer us an outlet and alleviation from our feeling of guilt: “We need forgiveness and someone to blame.”

Along with guilt, Mosley also believes that the public feels vulnerable and powerless in our society: “...most of us see ourselves as powerless cogs in a greater machine.” Mosley believes that guilt and vulnerability work together to make us ask questions about the world and potentially dangerous situations. “Would you be guilty of being stupid for doing what you were taught was right?” We

need answers to questions that deal with our vulnerability and guilt, and crime stories give us answers, as well as cathartic relief.

The guilt and vulnerability present in the world today lead us to try to gain control of our situation. The average person’s access to information is through the media, and Mosley says that the media often lies. Mosley then states, “The feeling of being lied to brings about a hunger for truth.” We don’t believe everything we hear because it’s not from people we trust, and stories of crime give us truth or at least an ending: “These forms of entertainment [crime shows, etc.] corroborate our feelings of distrust and allow us to think about how we might fit into a world that wouldn’t even be aware of us getting crushed.” Mosley uses these central ideas to explain and support his claim that the public is obsessed with stories about crime.

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 Standards: RI.9-10.2, W.9-10.2.a, b, L.9-10.1, L.9-10.2, RI.9-10.5, W.9-10.9.b	

Text: "True Crime," entire text	
Learning Sequence	
Introduction to Lesson Agenda	1. 5%
Homework Accountability	10%
Introduction to the Evidence Collection Tool	10%
Evidence Collection	30%
Drafting a Response	40%
Closing	5%

Materials

- Copies of the Evidence Collection Tool for each student
- Copies of the Mid-Unit Assessment for each student

Learning Sequence

How to Use the Learning Sequence	
Symbo l	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 sharing the assessed standards for this lesson: RI.9-10.2, W.9-10.2.a, b, L.9-10.1, and L.9-10.2. In this lesson students will reread the full text of "True Crime" in groups and

complete an Evidence Collection Tool based on Mosley’s central claim: “Humans are fascinated with true and fictional crime stories.”

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: Introduction to the Evidence Collection Tool

10%

Introduce the Mid-Unit Assessment prompt (How does Mosley shape and develop his claim that “Humans are fascinated with true and fictional crime stories”?).

Students read the assessment and listen.

Display the Mid-Unit Assessment prompt for students to see.

Inform students that in preparation for drafting a multi-paragraph response they will be rereading “True Crime” and using their annotations and responses to discussion questions in order to select relevant and sufficient evidence.

Students listen.

Distribute the Evidence Collection Tool and briefly explain that this is a tool for gathering their thoughts as well as analyzing the connections between Mosley’s central ideas and how they develop in the article.

Students examine the tool.

Explain to students that they will be using this tool to record their evidence to support the writing of their multi-paragraph response. Instruct students to write their evidence in the first column. Direct students to look at columns two and three. Inform them that they will be recording their thoughts about the evidence in note form. Explain that column two is a space to record how the evidence develops Mosley’s claim: Humans are fascinated with true and fictional crime stories. Column three is a space to

record how the evidence is connected to the central ideas in the article. Use a quotation to model this thinking as a class.

Ask students to briefly discuss the differences between the two columns.

See the model [Evidence Collection Tool](#) for potential evidence to utilize for this brief exercise.

Students discuss the differences between columns two and three.

The difference between the two is that the second column is an explanation of how the evidence develops the central claim, and the third column is how the evidence connects to the central ideas.

Activity 4: Evidence Collection

30%

Instruct student groups to begin rereading “True Crime” and review their annotations. Remind students that, as part of W.9-10.9.b, they will draw upon the evidence they collected in previous lessons to support their analysis on the Mid-Unit Assessment.

Students begin rereading “True Crime” and reviewing their annotations to identify evidence they will use in their multi-paragraph response.

See the model [Evidence Collection Tool](#) for possible student responses.

Activity 5: Drafting a Response

40%

Explain to students that because the Mid-Unit Assessment is a formal writing task, students’ writing 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.

Remind students that they will be expected to have a first draft of the multi-paragraph response finished today but they will be given a chance to revise their drafts in the following lesson, in a process similar to that which students used to revise their responses in the previous lesson. The next lesson will involve peer review as well as a chance to rewrite their responses.

Instruct students to write a multi-paragraph response to the following prompt:

How does Mosley shape and develop his claim that “Humans are fascinated with true and fictional crime stories”?

Remind students to use the Text Analysis Rubric to guide their written responses.

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

Students independently answer the prompt using their Evidence Collection Tool.

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

Activity 6: Closing

5%

Instruct students to hand in their multi-paragraph responses.

Display and distribute the homework assignment. For homework, instruct students to reread “True Crime” and use their tools to find two additional pieces of evidence to use in the revision process in the next lesson. Remind students they will be reviewing their peers’ responses in the following lessons.

Students hand in their multi-paragraph responses and follow along with the homework assignment.

Homework

Reread “True Crime” and use the Evidence Collection Tool to find two additional pieces of evidence to use in the revision process in the next lesson.

Evidence Collection Tool

Name:		Class:		Date:	
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Claim:

Quote (Paragraph Number)	How the evidence develops the author's claim	Connections to central ideas in the article

Model Evidence Collection Tool

Name:		Class:		Date:	
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Claim: Humans are fascinated with true and fictional crime stories.

Quote (Paragraph Number)	How the evidence develops the author’s claim	Connections to central ideas in the article
“We have also been guilty of our religion, national origin, skin color...and, now and then, of the blood in our veins.” (2)	Mosley believes that throughout history, all people have been guilty of something, sometimes even things beyond their control. Because of this, we relate to characters who are guilty, and also to those who are thought to be guilty due to forces beyond their control.	Guilt is a central theme that contributes to our feeling of vulnerability as well as mistrust of the world around us.
“...most of us see ourselves as powerless cogs in a greater machine...” (5)	We see ourselves as small and insignificant, this also pushes us to read crime stories.	Our vulnerability comes from feeling powerless and interplays with our guilt, which in turn contributes to our interest in crime fiction.
“Would you be guilty of being stupid for doing what you were taught was right?” (6)	We need answers to questions that deal with our vulnerability and fear; crime stories give us answers.	Guilt and vulnerability work together to make us ask questions about the world and potentially dangerous situations.
“The feeling of being lied to brings about a hunger for truth.” (9)	We don’t believe everything we hear because it’s not from people we trust, and stories of crimes give us truth or at least an ending. This is cathartic for us.	Mosley thinks we need true accounts or neat answers because we are lied to so often; this mistrust also

		contributes to our feeling of vulnerability.
“These forms of entertainment [crime shows, etc.] corroborate our feelings of distrust and allow us to think about how we might fit into a world that wouldn’t even be aware of us getting crushed...” (12)	Stories of crime allow us to feel validated because they make us feel important and give us a partner who shares our suspicions.	These stories also validate our feelings of guilt and make us feel less vulnerable because someone will notice if we are in trouble.
“...they [crime stories] can offer escape through a fantasy where even a common everyday Joe (or Jane) can be saved.” (13)	Our interest in crime fiction is driven by the need to get away from our current circumstances.	We are fascinated with crime stories because they allow us to explore our own guilt in a comfortable and cathartic way.
“We need forgiveness and someone to blame.” (16)	Our fascination with crime stories gives us an outlet for all of our concerns.	We are forgiven from our guilt and direct our feelings of powerlessness and vulnerability to an immediate outlet.

Mid-Unit Assessment (9.2.3 Lesson 5)

Text-Based Response

Your Task: Based on your close reading of “True Crime” and your work on the Evidence Collection Tool, write a well-crafted, multi-paragraph response to the following prompt:

How does Mosley shape and develop his claim that “Humans are fascinated with true and fictional crime stories”?

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: RI.9-10.2; W.9-10.2.a, b, L.9-10.1, L.9-10.2

Commentary on the Task:

This task measures RI.9-10.2 and RI.9-10.5 because it demands that students:

- Determine a central idea of a text and analyze in detail its development over the course of the text.
- Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of the text.

This task measures W.9-10.2.a and W.9-10.2.b 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.
- Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions.

- Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples.

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

9.2.3 Lesson 6

Introduction

In this lesson, the second part of the Mid-Unit Assessment, students will be given a multi-paragraph response written by a classmate and will use the Text Analysis Rubric to peer review the response for strength of evidence. After students evaluate their peers’ work, they will receive their own response from a classmate and review the response with the rubric. Students will then revise their own responses based on the peer review, as well as their own review, before handing it in for assessment.

The goal of this lesson is to strengthen and assess students’ written work through peer review of their multi-paragraph response. Students will be expected to review their peer’s work, using the Text Analysis Rubric introduced in Lesson 4 to evaluate the strength of their evidence as well as their introduction and organization. At the end of this lesson students will have produced a strong response with evidence to support the given claim in a revised multi-paragraph response. For homework, students will continue reading their Accountable Independent Reading texts.

Standards

Assessed Standard(s)	
W.9-10.2.a, b	<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</p>

	<p>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>
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.
Addressed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze 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.
RI.9-10.5	Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of the text (e.g., a section or chapter).
W.9-10.9.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</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 <i>grades 9–10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.
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)

Students will revise their response to the previous lesson’s prompt: “How does Mosley shape and develop his claim that “Humans are fascinated with true and fictional crime stories”? Students will be assessed on how they develop and strengthen their writing as needed by revising, editing, and rewriting according to the Text Analysis Rubric and the outcome of their peer review.

Student performance will be assessed using the Text Analysis Rubric.

High Performance Response(s)

A High Performance Response may include the following:

- In his article “True Crime” Walter Mosley claims, “We are fascinated with stories of crime, real or imagined.” Mosley develops this claim by presenting three central ideas in the article: all people are guilty of something; everyone feels vulnerable and powerless; and in our modern age it is impossible to feel like we can trust the information we are presented about the world.

Mosley begins “True Crime” by writing about guilt. He believes that everyone feels guilty for one reason or another and that our relationship with guilt is a fundamental part of who we are: “We have also been guilty of our religion, national origin, skin color...and, now and then, of the blood in our veins.” Mosley thinks that society has made us feel guilty about many things, even things we can’t control, like our national origin or skin color. Since we cannot do anything to change something as fundamental to our beings as our very blood, we need something to alleviate this guilt. Mosley believes that crime stories offer us an outlet and alleviation from our feeling of guilt: “We need forgiveness and someone to blame.”

Along with guilt, Mosley also believes that the public feels vulnerable and powerless in our society: “...most of us see ourselves as powerless cogs in a greater machine.” Mosley believes that guilt and

vulnerability work together to make us ask questions about the world and potentially dangerous situations. “Would you be guilty of being stupid for doing what you were taught was right?” We need answers to questions that deal with our vulnerability and guilt, and crime stories give us answers, as well as cathartic relief.

The guilt and vulnerability present in the world today lead us to try to gain control of our situation. The average person’s access to information is through the media, and Mosley says that the media often lies. Mosley then states, “The feeling of being lied to brings about a hunger for truth.” We don’t believe everything we hear because it’s not from people we trust, and stories of crime give us truth or at least an ending: “These forms of entertainment [crime shows, etc.] corroborate our feelings of distrust and allow us to think about how we might fit into a world that wouldn’t even be aware of us getting crushed...” Mosley uses these central ideas to explain and support his claim that the public is obsessed with stories about crime.

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
<p>Standards & Text</p> <p>Standards: W.9-10.2.a, b, W.9-10.5, RI.9-10.2, RI.9-10.5, W.9-10.9.b, SL.9-10.1, L.9-10.1, L.9-10.2</p> <p>Text: “True Crime,” entire text</p>	
<p>Learning Sequence</p>	
Introduction to Lesson Agenda	1. 5%
Homework Accountability	10%
Peer Review	40%
Self-Review and Revision	40%
Closing	5%

Materials

Copies of the Text Analysis Rubric: Peer Review Tool (Criterion 1 and 2) (refer to 9.2.3 Lesson 4) for each student

Copies of the Peer Review Accountability Tool for each student

Student copies of the Speaking and Listening Rubric and Checklist (refer to 9.2.1 Lesson 12)

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 sharing the assessed standards for this lesson: W.9-10.2.a, b and W.9-10.5. Inform students that for the second part of the Mid-Unit Assessment, they will review a classmate’s response from the previous lesson and make suggestions for revision. Students will then work independently to apply those revisions to their writing before handing in the final draft for assessment.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to share in pairs the two pieces of evidence they added to their Evidence Collection Tool. Ask students to explain to each other how they think the new evidence supports Mosley’s claim.

Students share and explain their new evidence with a peer.

Activity 3: Peer Review

40%

Introduce the lesson assessment. Inform students that they will revise their response to the previous Lesson 5 prompt (How does Mosley shape and develop his claim that “Humans are fascinated with true and fictional crime stories”?).

Students read the assessment and listen.

Distribute to students their written responses from the previous lesson and new copies of the Peer Review Tool from Lesson 4, allowing time for students to reread the tool. Point out to students that the most important aspect of the responses is the presence of relevant evidence; structure and organization are next in importance. Assign pairs and instruct students to exchange written responses.

Instruct students to begin reviewing each other’s work based on the Text Analysis Rubric: Peer Review Tool.

Students work independently, reviewing and making revision suggestions for each other’s responses.

When students have finished reviewing their classmate’s written response, instruct them to discuss their revisions with their classmate.

Consider pausing and reviewing the Speaking and Listening Rubric and Checklist to reinforce student understanding of speaking and listening expectations.

Ask students to take turns reviewing the rubric and explaining their suggestions to their classmate, including (but not limited to) where the piece could use more evidence and how it could benefit from organizational changes.

Students explain their revision suggestions to their classmate, clarifying with one another as needed.

Activity 4: Self-Review and Revision

40%

Once students have finished reviewing their classmate’s work and offering feedback, instruct students to transition to independent work. Ask students to review their own writing against the Text Analysis Rubric—as well as their classmate’s suggestions—before making any changes.

Upon reviewing their work, students may decide not to make a change their classmate suggested. Instruct students to explain that choice in writing on the back of the rubric (e.g., “I am choosing to not change the order of my paragraphs. I do not think this will better structure my response.”). If students do make the suggested change, direct them to mark the suggestion with a check mark.

Students silently review their own writing against the rubric and classmate feedback once more.

When students have finished revising, they should use the Peer Review Accountability Tool to note three suggestions their peer made and explain their final decision on those suggestions. Direct students to hand in their responses to the teacher, along with the rubric their classmate filled out, and the Peer Review Accountability Tool.

Some students may only have minor changes to make, whereas others may have larger structural changes.

Plan to spend time at some point during the second half of the unit handing back students’ Mid-Unit Assessment responses, allowing students to look over their graded work and clarifying any student concerns or misunderstandings.

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.

Peer Review Accountability Tool

Name:		Class:		Date:
Original		Peer Suggestion		Final Decision and Explanation

Model Peer Review Accountability Tool

Name:	Class:	Date:
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Original	Peer Suggestion	Final Decision and explanation
1. Mosley claims crime makes us feel vulnerable.	This should be changed to include evidence.	<i>I changed the sentence to include evidence.</i> Mosley claims our feeling of vulnerability, being “powerless cogs,” contributes to our interest in crime stories.
2. Mosley says, “Everyone is guilty.”	This quote is incorrect in the text Mosley claims, “Everybody is guilty of something.” This also does not explain the evidence being used.	<i>I changed my evidence to align with the text and explained the quote.</i> Mosley says, “Everybody is guilty of something.” This is a central idea in the article and one of the main reasons we are interested in crime stories.
3. “How do bloggers pay their rent?”	This evidence should be explained.	<i>I explained my evidence.</i> Mosley asks, “How do bloggers pay their rent?” to refine his central idea about our mistrust of information sources.

File: 9.2.3 Lesson 6, v1.1 **Date:** 11/15/13 **Classroom Use:** Starting 11/2013
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3



9.2.3

Lesson 7

Introduction

In this lesson, students will be introduced through an informational video to Bernard Madoff and the concept of a Ponzi scheme. Students will also begin reading the second informational text in this unit, “How Bernard Madoff Did It,” a book review that explains the nature of Madoff’s crime. Students must master the understandings scaffolded in this lesson to fully engage with the texts in the remaining lessons of this unit. Students will participate in rich discussion to support comprehension of the ideas and concepts introduced in this video and the text.

Students will first watch the Ponzi scheme video, using guiding questions to support their thinking. Students will have an opportunity to discuss their questions with the class. Students will then listen to a masterful reading of “How Bernard Madoff Did It” as well as answer questions about paragraph 1 (from “Ever since the Madoff Scandal broke” through “pleasure in the financial travails of the rich and famous”). For the lesson assessment, students will complete a Quick Write on the central idea that emerges in paragraph 1. For homework students will write about how a Ponzi scheme works and what makes it a crime. Students will also continue with their AIR homework.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze 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)	
RI.9-10.7	Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).
SL.9-	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups,

10.1	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.9-10.4.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)
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. Determine the central idea in the first paragraph of “How Bernard Madoff Did It.” How does this idea emerge and what details shape its development?
High Performance Response(s)
A High Performance Response may include the following: A central idea in the first paragraph of “How Bernard Madoff Did It” is the public’s fascination with the Madoff scandal. Ahamed points out that a reason we are so interested in this scandal is the enjoyment we get from watching the “travails of the rich and famous.” Those who lost money were not just “impersonal institutions” but real people.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
stock market (n.) – a place where shares of a company are bought and sold hedge fund (n.) – an investment fund that invests large amounts of money using risky methods fluctuation (n.) – irregular rising and falling in number or amount voyeuristic (adj.) – having the quality of being an obsessive observer of sordid or sensational subjects
Vocabulary to teach (may include direct word work and/or questions)
morbidly (adv.) – unhealthily; unwholesomely gloomy or extreme travails (n.) – pains and suffering because of hardships

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text	
Standards: RI.9-10.2, RI.9-10.7, W.9-10.9.b, SL.9-10.1, L.9-10.4.a	
Text: Video “\$50bn Ponzi scheme – How Madoff Did It” (http://youtu.be/52nYNE9DYYQ) “How Bernard Madoff Did It,” paragraph 1	
Learning Sequence	
Introduction to Lesson Agenda	1. 5%
Homework Accountability	10%
Video and Discussion	25%
Masterful Reading	10%
Paragraph 1 Reading and Discussion	30%
Quick Write	15%
Closing	5%

Materials

Projector or screen for watching the YouTube video

Copies of the transcript of the video (Instructional Aid) for each student

Student copies of the Speaking and Listening Rubric and Checklist (refer to 9.2.1 Lesson 12)

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: RI.9-10.2. Explain to students that they will continue to work with RI.9-10.2 to support understanding and comprehension of a Ponzi scheme. Inform students that in this lesson they will be watching a video as well as beginning to read the next informational text in this unit, a book review that discusses Madoff's crime.

Students listen to 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 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: Video and Discussion

25%

Explain to students that they will be watching a text-based video, "\$50bn Ponzi scheme – How Madoff Did It," that explains that nature of Bernard Madoff's crime and outlines the concept of a Ponzi scheme. Inform students that they will watch the video and pause in the middle to answer some comprehension questions before finishing the viewing. Ask students to consider these focus questions while viewing the video: Who is Bernard Madoff? What did he do?

This video will help to scaffold students' understandings of the next set of texts for this unit. If necessary consider re-watching the video to assist with student comprehension of a Ponzi scheme.

As this video only has music underscoring the text it would be advisable to mute the sound.

Students listen.

Play the first half of the video for students (<http://youtu.be/52nYNE9DYYQ>)

The video is 6 minutes and 25 seconds long.

Pause the video at the 3:44 minute mark. Instruct students to discuss their responses to the following questions in pairs.

A hedge fund is an investment fund that invests large amounts of money using risky methods. What is the difference between a hedge fund and Madoff’s “Collar Method”?

There was no risk involved with the “Collar Method.” Investors got a 10% return every year.

Why would the scheme the video outlines not make a profit?

There would be no profit because you aren’t using the money to buy anything; you’re just giving it back.

Start the video again at 3:44 and play until the end. Ask students to discuss in pairs:

What is the “classic trick” Madoff used to make his payments?

A Ponzi scheme is the classic trick Madoff used to make his payments.

What is the source of “profit” in a Ponzi scheme?

Other investors’ money is the source of the profit.

What usually happens to a Ponzi scheme?

Ponzi schemes usually collapse after one year.

Activity 4: Masterful Reading

10%

Introduce the Quick Write assessment (Determine the central idea in the first paragraph of “How Bernard Madoff Did It.” How does this idea emerge and what details shape its development?). Explain to students that this is the lesson assessment and the focus for today’s reading.

Students read the assessment and listen.

Display the Quick Write assessment prompt for students to see.

Distribute copies of the text “How Bernard Madoff Did It,” a book review by Liaquat Ahamed. Have students listen to a masterful reading of the first paragraph (from “Ever since the Madoff Scandal broke” through “pleasure in the financial *travails* of the rich and famous”).

Explain to students that a book review, a type of informational text, is meant to give information about a book and its topic, as well as an opinion about the quality and scope of the book. Ask students to identify the author of the review, Liaquat Ahamed. Explain that Ahamed will be using quotes and information from the book he is reviewing: *The Wizard of Lies* by Diana Henriques. Students will be reading an excerpt from this book later in the unit.

Students follow along, reading silently.

Activity 5: Paragraph 1 Reading and Discussion

30%

Instruct students to reread paragraph 1 (from “Ever since the Madoff Scandal broke” through “pleasure in the financial *travails* of the rich and famous”) and discuss the following questions in pairs.

Consider pausing and reviewing the Speaking and Listening Rubric and Checklist to reinforce student understanding of speaking and listening expectations.

According to Ahamed what makes the Madoff scandal different from others?

Those affected were “real people” not “impersonal institutions.”

What does Ahamed mean by “others found a certain *voyeuristic* pleasure in the financial *travails* of the rich and famous”?

Ahamed is saying that the public enjoys watching celebrities go through hard times.

Offer students a definition of *voyeuristic* as having the quality of being an obsessive observer of sordid or sensational subjects. The term for taking pleasure in other people’s suffering is called *schadenfreude*. *Schadenfreude* is a German term that literally means “harm-joy.” This is a term that applies to the Madoff scandal as well as *Oedipus the King* and is an important idea that connects the texts in this module.

Teachers can also choose to pause here and write or project a definition of the word, *schadenfreude*. As an optional extension activity, teachers can make additional connections to *schadenfreude* by reading and asking questions about other texts from this module or other texts about Bernard Madoff, easily found through an Internet search.

What might *travails* mean in this context?

Pains and suffering because of hardships, something bad that’s happened because it’s a financial scandal.

Why was the public “*morbidly* fascinated” by the Madoff scandal?

Ahamed states that because there were “real people” involved, the public was either interested because some could “imagine ourselves among the victims” or because we like to see celebrities in trouble.

Consider drawing students’ attention to their application of standard L.9-10.4.a in the previous two questions, as students determine word meanings through the use of context clues.

Offer students a definition of *morbidly* if they cannot determine the meaning from context or by other means.

Instruct students to return to the text to annotate for evidence of a developing a central idea. Students should write the code CI in the margin. 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.b, as they draw evidence from the text to use in their writing.

Activity 6: Quick Write**15%**

Instruct students to respond to the following writing prompt:

Determine the central idea in the first paragraph of “How Bernard Madoff Did It.” How does this idea emerge and what details shape its development?

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

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 the lesson.

Activity 7: Closing**5%**

Display and distribute the homework assignment. For homework, instruct students to answer the following prompt: In two to three sentences describe how a Ponzi scheme works. What makes a Ponzi

scheme a crime? 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.

Consider providing students with a link to the “\$50bn Ponzi scheme – How Madoff Did It” YouTube video to help support their understanding as well as inform their homework responses.

Students follow along.

Homework

In two to three sentences describe how a Ponzi scheme works. What makes a Ponzi scheme a crime?

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.

Madoff Video Transcript (Instructional Aid)

Segment 1 (0:00)

Bernard Madoff managed to make \$50 Billion of investors’ money from around the world and make it vanish into thin air.

Lipstick Building, NY: The scam took place here, in New York.

But Madoff wasn’t always so affluent.

Far Rockaway, Queens: His career began as a lifeguard in 1960.

Here he made \$5,000 (\$35,000 today), which he used to start trading stocks.

Miami Beach: Madoff made his way to richer areas... to attract richer clients with more cash.

The Pink Sheets:

Madoff’s new business dealt with the National Quotation Bureau.

This business was no competition to those trading on the New York Stock Exchange.

To beat his competition Madoff made use of computer technology.

This technology eventually became the foundation of the modern NASDAQ Stock Exchange.

(1:01)

Segment 2 (1:02)

Investment: Madoff invested money in stocks.

Profits: When the stock price increased he made a profit.

Losses: But when the stock prices fell he lost money.

Madoff wasn't making the big money he wanted.

Palm Beach: So Madoff chose rich Country Clubs to find richer investors.

He became part of these clubs' close community, and befriended them to gain their trust.

Clients fell for his charisma and charm.

...and handed over large sums of money, on Madoff's promise of 10% profit every year.

Hedge Fund: this was the beginning of Madoff's *hedge fund*.

10% Consistently: Madoff gave clients 10% back on their investment every year, without fail.

This was incredibly attractive, and impressive, given the instability of the *stock market*.

Collar: Madoff said he achieved this consistency using a "collar" method to limit gains and losses.

Rights to Buy and Sell:

By selling and purchasing the rights to buy and sell stocks at a fixed price

...the gain and loss due to fluctuations in the actual price of the stock can be constrained.

But This Didn't Add Up:

Even using this collar method there was no way Madoff could achieve the consistent 10% gains.
(2:23)

Segment 3 (2:24)

Secrecy:

Madoff's *Hedge Fund* was shrouded in secrecy.

The 17th Floor:

Operating from the 17th floor of the Lipstick Building, only a dozen employees were involved.

The floor was isolated from the rest of the company.

And the computer producing the statements was an old IBM in the corner.

It wasn't connected to the rest of the company network.

And to avoid leaving a digital footprint all the client's statements were printed on paper only.

So What Was Madoff Doing?

Well there'd be only one way of providing consistent 10% returns.

Imagine if a client gave Madoff \$1,000,000.

Madoff could now just give back \$100,000

But after 10 years, he'd have given the investor back all his money.

And in the 11th year, he has no more money to make the yearly payment.

Withdrawals:

Worst of all, when the client asks for his \$1,000,000 back (which he can do at any time)...

Madoff would have to admit that it no longer exists...

As he's used it up to make the client's own yearly payments!

The Scheme Would Make No Profit:

...despite lasting for 10 years undiscovered.

(3:44)

Segment 4 (3:45)

So Madoff used a classic trick...

To be able to continue to make the payments year after year.

...Madoff would require further income from alternative sources that would cover this expense.

Question: Where might this income come from?

Answer: Another Investor.

The cash coming in from another investor...

Could be used to make the payments to the first investor.

Question: But how do you make the yearly payments to the second investor?

Answer: Yet another investor.

And to pay him a further one.

In this scheme, the cash from each new investor is used to pay back the older investor.

100% of everyone's money is being used to pay everyone's 10% yearly "return."

Each investor's 10% "gain" is another investor's 10% loss. All the money is slowly burnt up.

Ponzi Scheme:

This is known as a Ponzi Scheme.

But such schemes usually collapse after one year.

(4:50)

Segment 5 (4:51)

So how did Madoff keep his Ponzi Scheme going for 20 years?

To keep a Ponzi Scheme going you need...

Avoid Withdrawals: Avoid investors who are going to want their money back soon.

Continual Investment: lots of investors willing to keep investing.

Don't Get Caught: Don't let any financial authorities work out your game.

Madoff achieved the latter by using a small, unknown company to do his auditing.

Friehling and Horowitz did not need to register as auditors as this law was not present in New York.

Madoff's secrecy also prevented detection.

Indeed, Madoff refused clients who asked too many questions.

"Velvet Rope": This built up a sense of "elite" that attracted investors to Madoff's fund.

Communities: Combined with his focus on clubs and communities, this ensured a steady stream of new investors.

Charities: Last, Madoff focused on investment from charities, such as that of Steven Spielberg. Due to the financial structure of a charity, they very rarely needed to make withdrawals.

The Credit Crunch: Then came 2009, the global economic downturn, and the beginning of the end for Madoff.

Huge numbers of Madoff's investors needed to make withdrawals due to the economic climate.

But of course, their money wasn't there.

\$50 Billion had been vaporized.

...and Madoff once chairman of the NASDAQ...was finished.

(6:25)

9.2.3

Lesson 8

Introduction

In this lesson students will engage further with “How Bernard Madoff Did It,” a book review that examines the Bernard Madoff scandal as well as the public fascination around his crime. Students will read closely, compare ideas and texts, and listen to a masterful reading to help prepare students for the End-of-Unit Assessment.

At the end of the lesson students will demonstrate their understanding through a Quick Write about a central idea in the text. For homework, students will compare the ideas presented in “How Bernard Madoff Did It,” to the previous text “True Crime,” to analyze the development of an idea across texts.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze 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)	
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.9-10.4.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. <ol style="list-style-type: none"> 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)

File: 9.2.3 Lesson 8, v1.1 Date: 11/15/13 Classroom Use: Starting 11/2013
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1



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.

Identify a central idea in “How Bernard Madoff Did It.” How does this idea emerge and develop in this portion of text?

High Performance Response(s)

A High Performance Response may include the following:

A central idea in “How Bernard Madoff Did It” is that the public is “morbidly fascinated” with the Madoff crime. This idea is refined in paragraphs 2–7 because Ahamed writes that the “story has by now been told and retold many times, in newspapers and magazines, on television and in several books.” He also says that the public was intrigued by Madoff’s family drama. The fact that Madoff’s two sons turned him in to the FBI, prompted Ahamed to note, “From the start, therefore, it was evident that we were witnessing an almost Sophoclean family tragedy.”

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

broker-dealer firm (n.) – an organization that trades stocks for customers; when acting for the customer the organization is the “broker,” and when acting for themselves they are the “dealer”

downside risks (n.) – the risks between the return you hope to get and the return you actually receive

hedge the portfolio (v.) – to reduce losses of the combined investments

cottage industry (n.) – any small-scale, loosely organized industry

feeder funds (n.) – smaller amounts of money that invest into a larger “master fund”

channeled assets (n.) – moved assets (money or stocks)

Potemkin-like (adj.) – apparently impressive but actually false; named after the Russian soldier and statesman who was Empress Catherine II’s lover and is supposed to have built fake villages along the route of her tour of the Crimea

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

Sophoclean family tragedy (n.) – reference to Sophocles the playwright; a terrible thing happening to a family on a dramatic scope

chasm (n.) – a deep divide or gap

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text	
Standards: RI.9-10.2, SL.9-10.1, L.9-10.4.a	
Text: "How Bernard Madoff Did it," paragraphs 2–7	
Learning Sequence	
Introduction to Lesson Agenda	1. 5%
Homework Accountability	10%
Masterful Reading	15%
Paragraphs 2–7 Reading and Discussion	50%
Quick Write	15%
Closing	5%

Materials

- List of vocabulary, phrases, and technical terms to display
- Student copies of the Speaking and Listening Rubric and Checklist (refer to 9.2.1 Lesson 12)

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 sharing the assessed standard for this lesson: RI.9-10.2. Explain to students that in this lesson they will continue to read “How Bernard Madoff Did It.” Inform students that this lesson will involve close reading as well as analyzing the development of the idea of our fascination with crime across texts.

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 their responses.

Then, instruct pairs to exchange their sentences from Lesson 7’s homework: In two to three sentences describe how a Ponzi scheme works. What makes a Ponzi scheme a crime? Once pairs have read each other’s sentences, instruct them to discuss how their responses compare.

Student pairs read and discuss their responses.

Activity 3: Masterful Reading

15%

Introduce the Quick Write assessment (Determine the central idea in the first paragraph of “How Bernard Madoff Did It.” How does this idea emerge and what details shape its development?). Explain to students that this is the lesson assessment and the focus for today’s reading.

Have students listen to a masterful reading of the entire book review, “How Bernard Madoff Did It” from “Ever since the Madoff scandal broke in December” through “the embodiment of our infinite capacity for self-delusion” (paragraphs 1–10).

Students listen and follow along in their texts.

Activity 4: Paragraphs 2–7 Reading and Discussion

50%

Instruct students to reread “How Bernard Madoff Did It,” paragraphs 2–7 (from “Finally the man himself and his family” through “a new source of money was found”). Inform students that for this reading they will be identifying terms and technical references that are unclear. Offer an example of *broker-dealer firm* that may be a term that is unclear to students. Instruct students to record any questions they have about the terms, and explain that they will have an opportunity to clarify.

Remind students to use annotation codes to distinguish vocabulary and terminology, such as putting a box around unfamiliar phrases (e.g. *hedge the portfolio*) or technical terms (e.g. *cottage industry*).

Students reread paragraphs 2–7 and annotate for the purpose of identifying unfamiliar phrases and technical terms.

Instruct students to review their annotations in pairs, briefly discuss the terms that were unfamiliar, and prepare questions for a class sharing.

Students review their annotations in pairs and prepare questions.

Lead a class share out to clarify unclear technical terms or phrases in paragraphs 2–7. Remind students to refer to the Speaking and Listening Rubric and Checklist for guidance on collaborative discussion norms and expectations.

Terms and phrases that will likely require clarification are listed in the vocabulary section of this lesson. Consider posting these and any other technical terms students identify for students to reference throughout the unit.

Instruct students to reread paragraphs 2 and 3 of the text (from “Finally the man himself and his family” through “feeder funds that channeled assets his way”) and annotate using the code CI to note the development of a central idea in the text. Ask students to discuss the following questions in pairs.

How does Ahamed refine his idea that the Madoff scandal grabbed public attention? Cite evidence Ahamed uses to refine this idea.

Ahamed first claims that the public could either identify or enjoy watching those affected. He goes on to describe the intrigue of Madoff’s character, “what sort of man lay behind that sphinxlike smile” and the popularity of the story, “has been told and retold many times.”

Students may begin to make connections between Mosley’s “True Crime” and Ahamed’s claims about the public’s fascination with the Madoff scandal. Connections such as these will be useful to students in the End-of-Unit Assessment, which asks students to consider central ideas across texts.

What might Ahamed mean by “Sophoclean family tragedy” in reference to the Madoff scandal?

Ahamed means that this is a sad event on a large and dramatic scale.

Students may pick up on the allusion to the Unit 2 text *Oedipus the King*.

Instruct students to reread paragraph 4 in “How Bernard Madoff Did It,” from “At some point (no one is quite certain when)” through “the classic Ponzi scheme.” Ask students to discuss the following questions in pairs.

What was the reason Madoff “fudged the numbers”?

He had lost money but didn’t want to tell the investors.

Why did Madoff stop “even bothering to invest the cash”?

Ahamed writes that “the *chasm* between” the money he had and the money he told investors he had was too large.

Based on the context what does *chasm* mean?

A *chasm* is a large gap.

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.

Based on your understanding of a Ponzi scheme from the video, write the last sentence of paragraph 4 (“After a while, the chasm...”) in your own words.

There was a big gap between the money in investor’s accounts, and the money Madoff said he was making. Madoff started paying out fake returns using money from new investors and this is when the Ponzi scheme started.

How is Henriques able to add “significant detail to the story”?

Henriques was the first reporter to be given “on-the-record” interviews with Madoff after he was caught.

What context clues can be used to help determine the meaning of *Potemkin-like*?

The reference to “fake terminals” and “bogus paper trails” point to *Potemkin-like* being something fake.

What does *Potemkin-like* mean?

Something that is fake or made up to look real.

Explain how Madoff's actions would require a writer like Henriques to be knowledgeable about "the mechanics of the fraud."

Since Madoff's fraud was a complicated system, it is important that someone writing about the story untangle all the information about the fraud.

What can threaten the viability of a Ponzi scheme?

A "leveling off" of the money coming in can threaten a Ponzi scheme.

What circumstances lead to the scheme being "on the verge of breaking down"?

The "stock market collapse," recession, and the "tech bubble burst" all threatened the scheme because they were times of financial uncertainty.

Why did Madoff constantly need to find "a new source of money"?

Because in times of financial uncertainty, people withdraw their funds.

If students are struggling with this question, remind them of what they learned in the video from Lesson 7: that huge numbers of investors needed to make withdrawals due to the economic climate.

Activity 6: Quick Write**15%**

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

Identify a central idea in "How Bernard Madoff Did It." How does this idea emerge and develop in this portion of text?

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

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%**

File: 9.2.3 Lesson 8, v1.1 Date: 11/15/13 Classroom Use: Starting 11/2013

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7

Display and distribute the homework assignment. For homework, instruct students to respond to the following prompt: Make one connection between a central idea in “How Bernard Madoff Did It” and a central idea in “True Crime.” Write a brief explanation that includes supporting evidence from each text. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

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

Students follow along.

Homework

Make one connection between a central idea in “How Bernard Madoff Did It” and a central idea in “True Crime.” Write a brief explanation that includes supporting evidence from each text.

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.

9.2.3

Lesson 9

Introduction

In this lesson students will analyze and present the third portion of the informational text “How Bernard Madoff Did It” paragraphs 8–10 (from “Not everyone was duped” through “the embodiment of our infinite capacity for self-delusion”). This portion of the text continues to elaborate on the details of the Madoff scandal as well as the central ideas present in the text *The Wizard of Lies*, an excerpt of which students will read in the following lessons.

This lesson requires students to analyze and present a portion of “How Bernard Madoff Did It.” The goal of this lesson is for students to participate and discuss in groups a portion of text and then present that text to the rest of the class. Students will discuss and present the key portions of their respective paragraphs, definitions of the academic vocabulary present, and will take notes on others’ presentations. Students will determine the development of the central idea in this portion of text through the presentations. Students will use the Speaking and Listening Rubric and Checklist to evaluate their own presentation before presenting to the rest of the class. For homework, students will use their notes from the presentations to reflect on one of the presented paragraphs they did not read and come up with one question about that paragraph.

Standards

Assessed Standard(s)	
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Addressed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze 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.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</p>
L.9-10.1	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>

Assessment

Assessment(s)

Through a jigsaw activity, students will present central ideas and supporting evidence that develop and/or refine the ideas from selected paragraphs from the text. Students will be assessed on their presentation as well as the written response of their given portion of text.

- Students should be evaluated on their presentations using the Speaking and Listening Rubric and Checklist.

High Performance Response(s)

A High Performance Response may include the following:

- Student presentations provide a clear and organized summary of the paragraph, as well as highlight the main ideas present in each portion of text. (See student responses for questions listed in the lesson activities).
- Students use introductory language such as “In this paragraph Ahamed states...” as well as organizational language to logically connect their understanding of the text.
- Students underscore the importance of academic vocabulary present in their portion of text, “This word means...and functions to do...in the text.”
- Students provide an objective summary of the text and identify the central ideas present in their portion of text.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- option trading (n.) – buying and selling a very risky financial asset
- derivatives market (n.) – a market for a type of asset

- Securities and Exchange Commission (n.) – a U.S. federal agency that regulates the stock market and other financial exchanges in the United States

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

- incarceration (n.) – the state of being in prison
- recession (n.) – a period of economic contraction or decline
- plausible (adj.) – appearing to be true and believable
- viability (n.) – capacity to operate and sustain
- engrossing (adj.) – fully occupying the mind
- embodiment (n.) – a concrete or physical representation

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text	
<ul style="list-style-type: none"> ● Standards: SL.9-10.4, SL.9-10.6, RI.9-10.2, W.9-10.9.b, L.9-10.1 ● Text: “How Bernard Madoff Did It,” paragraphs 8–10. 	
Learning Sequence	
Introduction to Lesson Agenda	1. 5%
Homework Accountability	10%
Jigsaw Activity	45%
Presentation	35%
Closing	5%

Materials

- Dictionary or reference resource for student groups
- Student copies of the 9.2 Common Core Learning Standards Tool
- Student copies of the Speaking and Listening Rubric and Checklist (refer to 9.2.1 Lesson 12)

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.
○	"i" in a circle indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Inform students that they will be working in groups to summarize a paragraph from “How Bernard Madoff Did It” and present their findings to the class.

Review the agenda and share the assessed standards for this lesson: SL.9-10.4 and SL.9-10.6.

Students look at the agenda.

The assessed standards for this lesson are new standards. Ask students to individually read standards SL.9-10.4 and SL.9-10.6. on the 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of these standards.

Students read standards SL.9-10.4 and SL.9-10.6 assess their familiarity with and mastery of these standards.

Ask students to paraphrase standards SL.9-10.4 and SL.9-10.6.

SL.9-10.4 explains how to make an effective presentation.

SL.9-10.6 explains that students should show that they understand how and when to use formal English.

Distribute the Speaking and Listening Rubric and Checklist. Instruct students to focus on SL.9-10.4 and SL.9-10.6 using the rubric or checklist to gain a deeper understanding of the expectations of these standards.

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.

Ask students to briefly share out their responses from the homework in the previous lesson: Make one connection between what was said in "How Bernard Madoff Did It" and in "True Crime."

Students discuss their responses to the homework.

Student responses may include: One connection between Ahamed's "How Bernard Madoff Did It" and Mosley's "True Crime" is that they both talk about the public's interest in crime. In the Ahamed book review he writes that people either identified with the victims or enjoyed watching the rich suffer. This supports Mosley's idea in "True Crime" that everyone feels guilty, so we want someone to take our blame and let us feel like we are innocent. Therefore, Ahamed supports Mosley's idea around the public's interest in crime stories.

Note that answers that draw a connection between the shared genre of the two texts and/or the way they are organized are also acceptable.

Activity 3: Jigsaw Activity

45%

Inform students that for the remainder of "How Bernard Madoff Did It," they will be reading and analyzing a paragraph in groups. Place students in groups of three. Each group will be working with a paragraph from the text; remind students that there will be some overlap. Assign each group a paragraph from 8–10 ("Not everyone was duped" through "the embodiment of our infinite capacity for self-delusion"). Instruct students to complete a first read through of their given paragraph, with a focus on identifying unfamiliar vocabulary. Remind students of the difference between technical phrases and academic vocabulary.

If time allows, have students read the remaining paragraphs in their groups before starting the jigsaw activity. While students will have had exposure to the text through a masterful reading, it would be beneficial for them to read paragraphs 8–10 (from "Not everyone was duped" through "the embodiment of our infinite capacity for self-delusion").

Consider using group roles to facilitate maximum participation for each student group. Possible roles include: *Group Leader*: The person responsible for reporting out on any of the group's progress.

Recorder: This student is the primary person for recording information. *Presenter:* The student primarily responsible for sharing out with the rest of the class. Encourage students to refer to the Speaking and Listening Rubric and Checklist for guidance on defining group roles, focusing on SL.9-10.1.b.

Students form groups and begin reading.

Transition students into preparing for their presentations. Instruct students to reread their paragraph, this time focusing on the central ideas in their selections and how specific details develop and/or refine those ideas. Students should continue using the annotation code CI to indicate the development of a central idea.

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 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.b, as they draw evidence from the text to use in their writing.

Display the following questions to focus group discussion:

Paragraph 8

What were the “danger signals”? Explain in your own words what Ahamed is saying using the examples given.

The danger signals were the one man accounting firm; the amount of money he was supposed to have was too much; the consistent returns were unrealistic.

What was not “plausible” about the returns Madoff was making?

They were too “steady” and did not account for the riskiness of trading stocks.

Why did Madoff’s investors not act on their suspicions?

They thought that he was breaking the law “at someone else’s expense” and chose to stay quiet.

Paragraph 9

What is the “human dimension” of the Madoff story?

The “human dimension” is the drama with the family, the “father-son betrayal of biblical proportions,” and the sadness of the people that trusted Madoff.

How does Henriques' account of the "harrowing scene" reinforce her claim that the family did not know about the Ponzi scheme?

Her account of this scene is one where the sons are overly dramatic and terribly sad; it would have been difficult to be "blind with fury" or overcome by tears if they had known about the scheme all along.

Paragraph 10**How does Ahamed support his claim, "A Ponzi scheme is the opposite of a perfect crime"?**

Ahamed says that after a while no Ponzi scheme can continue and the numbers become "unsustainable." This was the case for Bernie Madoff.

Why will the numbers always become "unsustainable" over time?

Because in uncertain economic climates, investors will always withdraw funds.

If students are struggling with this question, remind them of what they learned in the video from Lesson 7: that huge numbers of investors needed to make withdrawals due to the economic climate.

When did Madoff realize "the jig [was] up"?

When Madoff realized the withdrawals were going out faster than the money was coming in.

What does Ahamed mean when he writes that Madoff was the "embodiment of our infinite capacity for self-delusion"? Who is "our" in this quote?

Ahamed is saying that Madoff represented the public's or people's ("our") tendency to trick ourselves even when we know something cannot keep working.

Activity 4: Presentations**35%**

Inform students that they will be presenting a summary and analysis of their paragraphs to the rest of the class. Explain to students that they will continue the work of collaborative discussion outlined in SL.9-10.1, and will incorporate two new speaking and listening standards into their presentations: SL.9-10.4 and SL.9-10.6. These two standards deal with presentations and the command of spoken language respectively. Also instruct students to demonstrate standard L.9-10.1 during their presentations. Remind students that these skills scaffold toward the End-of-Unit Assessment.

Ask students to read the Speaking and Listening Rubric and Checklist aloud in their groups and use them to draft their presentations. Remind students to include a summary of their paragraph and a tracing of the central ideas and how they are developed.

Student groups draft their presentations.

Ask groups to review their presentations, using the checklist before they present to the rest of the class. Remind students that strength of evidence, line of reasoning, organization of information, and command of formal English are all elements of good writing as well as effective presentations. Remind students to speak clearly and loudly and keep the audience in mind (students who likely have not read the paragraph yet).

Students review their presentations and practice them in their groups.

Ask students if they have any questions regarding the checklist before beginning their presentations. Transition students to begin their presentations. Remind students that as they listen, they should take notes independently on each presentation. They will use these notes for the homework assignment.

Students present or take notes on presentations.

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

Activity 5: Closing

5%

Instruct students to hand in their presentation materials as well as their Speaking and Listening Checklist.

Display and distribute the homework assignment. For homework instruct students to use their notes from the presentations to determine the main idea of a paragraph that they did not present and come to class prepared to discuss the idea and think of one question about the paragraph.

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 hand in their presentation materials and checklists. Students follow along, reading the homework.

Homework

Use your notes from the presentations to determine the main idea of a paragraph that you did not present and come to class prepared to discuss the idea and one question about the paragraph.

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.

9.2.3

Lesson 10

Introduction

In this lesson, students will encounter the third text of this unit—an excerpt from *The Wizard of Lies: Bernie Madoff and the Death of Trust*, Diana B. Henriques’s account of Madoff’s crime. Students will first listen to a masterful reading of this excerpt and then work in pairs to read the first 9 paragraphs (from “The Madoff case demonstrated” through “Madoff probably didn’t either”). Finally, the teacher will model for students the development of a discussion question and discuss the attributes of a quality discussion question. This will help prepare students for the End-of-Unit Assessment, in which they will be evaluated on their academic discussion.

At the end of the lesson, students will demonstrate their understanding in a Quick Write about the development of a central idea in the text. For homework, students will write a reflective response about how Madoff and his clients contributed to the Ponzi scheme. They will also review the Speaking and Listening Rubric and Checklist and continue reading their AIR text.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze 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)	
RI.9-10.5	Analyze in detail how an author’s ideas and claims are developed and refined by particular sentences, paragraphs, or larger portions of the text (e.g., a section or chapter).
W.9-10.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the

	reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).
SL.9-10.1.a, c	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. 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. 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 discussion; and clarify, verify, or challenge ideas and conclusions.
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)

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.

Identify a central idea developed by Henriques in paragraphs 1–6 and discuss how the idea is refined by specific details.

High Performance Response(s)

A High Performance Response may include the following:

Henriques depicts Bernie Madoff as a very flawed human being. Henriques says Madoff is not a monster, but an extremely “deceptive” and “delusional” human being. She says he fits the profile of a Ponzi schemer because he “did not fit the profile of a Ponzi schemer.” This means that the actual profile of a Ponzi schemer is someone who appears to be trustworthy and not a “seedy-looking, shifty-eyed inarticulate grifter.”

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
None.
Vocabulary to teach (may include direct word work and/or questions)
midst (n.) – in the middle point or part delusion (n.) – a belief or impression that is firmly believed despite obvious evidence against it selectively (adv.) – carefully choosing

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text	
Standards: RI.9-10.2, RI.9-10.5, W.9-10.9.b, SL.9-10.1.a, c, L.9-10.4.a Text: <i>The Wizard of Lies</i> , pp. 361–364, paragraphs 1–9	
Learning Sequence	
Introduction to Lesson Agenda	1. 5%
Homework Accountability	10%
Masterful Reading	15%
Close Reading	35%
Discussion Preparation	20%
Quick Write	10%
Closing	5%

Materials

- Student copies of the Speaking and Listening Rubric and Checklist (refer to 9.2.1 Lesson 12)

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 sharing the assessed standard for this lesson: RI.9-10.2. Inform students that they will begin to read the third and final text from this unit—an excerpt from *The Wizard of Lies*, by Diana B. Henriques. Inform students that this is the book discussed in Liaquat Ahamed’s review from the previous lessons.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Lead a brief discussion on the previous lesson’s homework assignment. Instruct students to discuss in pairs the main idea of a paragraph they did not present and have students volunteer their questions to the whole class. Encourage pairs and/or individual students to answer questions using their paragraphs, if appropriate.

Students discuss the main ideas in pairs and share their questions about the text. Then, student pairs share their ideas with the entire class.

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

15%

Introduce the Quick Write assessment (Identify a central idea developed by Henriques in paragraphs 1–6 and discuss how the idea is refined by specific details.). Explain to students that this is the lesson assessment and the focus for today's reading.

Students read the assessment and listen.

Pass out the Henriques text to students, and have them listen to a masterful reading of the entire excerpt. Instruct students to follow along and read silently. Ask students to pay attention to Henriques' discussion of "trust" and "self-deception."

Instruct students to annotate the text as they read and respond to questions, continuing to use the annotation code CI to indicate the development of a central idea. 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 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.b, as they draw evidence from the text to use in their writing.

Students follow along during a masterful reading.

Activity 4: Questions and Discussion

35%

Place students into groups of 3 or 4. Instruct groups to read from the beginning of the piece ("The Madoff case demonstrated with brutal clarity") until the end of paragraph 9 ("While the money was rolling in, Madoff probably didn't either"). Students should each answer the following questions in writing as they read:

In the first paragraph ("The Madoff case demonstrated..."), explain what was "demonstrated with brutal clarity"?

"The Ponzi schemer in our *midst* is...just like us—only more so." The person who runs a Ponzi scheme is like us, but even worse.

What does Henriques mean by *in our midst*?

Henriques means a regular person around us during our day-to-day activities.

According to Henriques what is "exactly the profile of a Ponzi schemer"?

A person whom nobody expects to be a Ponzi schemer; someone who does not “fit the profile of a Ponzi schemer.”

Why did people trust Bernie Madoff?

Because he seemed so trustworthy, and he wasn’t “seedy-looking” and “shifty-eyed” with “a cheap suit and scuffed shoes.”

How do “we flatter ourselves” by thinking that only a “soulless, heartless monster” could commit a crime like Bernie Madoff and hurt the ones he loves?

Because we don’t like to admit that we humans can do such horrible things.

In paragraph 5 (from “We flatter ourselves” through “we cannot see our own blind spots”), what is Henriques’ claim?

She claims that “All human beings have the capacity for deceit.”

How does Henriques support that claim?

Henriques provides examples of how we always “delude ourselves about ourselves.” For instance, we tell ourselves that we won’t get cancer if we smoke, or that we will pay off the credit card next month.

How is the fact that we deceive ourselves related to Bernie Madoff?

Because it is just a “comforting delusion” to think that Bernie Madoff was “not fully human, that he was a beast.”

What is a *delusion*?

A *delusion* is a belief in something that is clearly untrue.

What does Henriques mean by, “Madoff was not inhumanly monstrous. He was monstrously human”? What makes him monstrous?

Madoff wasn’t a monster who wasn’t human at all. He was a human who did all the bad things we do, just on a large scale. The fact that he stole billions of dollars makes him monstrous.

What does Henriques argue was different about Madoff?

Henriques argues that Madoff was just like us, but more so. We lie sometimes, but “his lies were massively larger than ours.”

How did Madoff and his clients “selectively observe” daily experience?

Madoff ignored the fact that he was lying and would get caught. His clients ignored the fact that he was so secretive and everything was too good to be true.

What does it mean to “selectively observe” something?

It means you only see what you want to see.

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.

Activity 5: Discussion Preparation**20%**

Distribute the Speaking and Listening Rubric. Inform students that this rubric will be the basis for assessment during the End-of-Unit Assessment. Explain them that this rubric is based on the speaking and listening standards. Have students read through the entire rubric, focusing specifically on SL.9-10.1.a and c.

During the discussion, students will be using discussion norms and procedures established in Module 9.1, Unit 1, and reviewed throughout Units 2 and 3 of this module. These norms and procedures include: ask and answer questions, move the discussion forward, relate ideas in the discussion to bigger ideas, facilitate discussion without teacher intervention, draw on specific textual evidence, and create a safe and respectful environment for the exchange of ideas.

Students listen then read through the rubric independently.

Once students have read through the rubric, ask them the following questions:

In one sentence, describe two things you should do to score a “2” in a discussion.

You should prepare for the discussion before class by researching the material and reading the necessary texts well, and you should respond thoughtfully to other students, even those who disagree with you.

What could you do to earn a lower score in a discussion?

You could come to class unprepared and refuse to respond to people who disagree with you.

How can this rubric help you in the End-of-Unit Assessment?

It lets me see what specific areas of the speaking and listening standards are being assessed so I can sufficiently prepare before class.

Activity 6: Quick Write

10%

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

How does Henriques develop a profile of the Ponzi schemer and Madoff through specific details in paragraphs 1–6?

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

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 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to write a short paragraph explaining how Madoff and his clients “selectively observed” the facts and how this contributed to the crime. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

Instruct students to also review the Speaking and Listening Rubric in preparation for the next lesson’s discussion. Finally, students should continue reading their AIR text.

Students follow along.

Homework

For homework, write a short paragraph explaining how Madoff and his clients “selectively observed” the facts and how this contributed to the crime.

Review the Speaking and Listening Rubric in preparation for the next lesson’s discussion.

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

9.2.3

Lesson 11

Introduction

In this lesson, students will finish reading the excerpt from *The Wizard of Lies* by Diana B. Henriques. Students will read from where they left off (paragraph 10: “But this wizard behind the curtain”) to the end of the excerpt (paragraph 18: “the most dangerous ones are those we tell ourselves”). Students will use text-dependent questions as the basis for a small-group discussion in preparation for the End-of-Unit Assessment. The teacher will assess students’ learning through a post-discussion Quick Write that captures students’ responses to a discussion prompt.

For homework, students will expand and review their notes from the whole unit and respond in writing to a prompt that connects to the three texts from the unit. This will prepare students for the end-of-unit discussion.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze 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)	
RI.9-10.5	Analyze in detail how an author’s ideas and claims are developed and refined by particular sentences, paragraphs, or larger portions of the text (e.g., a section or chapter).
W.9-10.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).
SL.9-10.1.a, c	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.

File: 9.2.3 Lesson 11, v1.1 Date: 11/15/13 Classroom Use: Starting 11/2013

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	<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>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 discussion; and clarify, verify, or challenge ideas and conclusions.</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)
<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) and discussion completed in the lesson.</p> <ul style="list-style-type: none"> • Who does Henriques suggest is to blame for Madoff’s crime? How does the author support this suggestion?
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> • Henriques suggests Bernie Madoff is responsible because she says he is “monstrously human”; Henriques suggests we are responsible because we “delude ourselves.” She suggests everyone is responsible, because Madoff tricked us and we allowed ourselves to be tricked. <p>Answers to this open-ended question will vary. Students should draw from a variety of places in the text to support their responses. In essence, Henriques implies that we are all to blame, because people allowed themselves to be fooled by first fooling themselves.</p>

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)

- day of reckoning (n.) – day of judgment, or a day when one’s deeds reap consequences
- implacable (adj.) – unstoppable; inevitable; relentless

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text	
<ul style="list-style-type: none"> • Standards: RI.9-10.2, RI.9-10.5, W.9-10.9.b, SL.9-10.1.a, c, L.9-10.4.a • Text: <i>The Wizard of Lies</i>, paragraphs 10–18 	
Learning Sequence	
1. Introduction Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Paragraphs 10–18 Reading and Discussion	3. 40%
4. Full-Class Discussion	4. 25%
5. Quick Write	5. 15%
6. Closing	6. 5%

Materials

- Student copies of the Speaking and Listening Rubric and Checklist (refer to 9.2.1 Lesson 12)

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 sharing the assessed standard for this lesson: RI.9-10.2. Inform students they will finish the Henriques excerpt today by reading through the second half with a small group, answering discussion questions together as they go. They will then reread the entire passage in preparation for a brief full-class discussion.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Lead a brief discussion on the previous lesson's homework assignment: Write a short paragraph explaining how Madoff and his clients "selectively observed" the facts and how this contributed to the crime. Have student volunteers share their responses with the class.

- ▶ Student volunteers share responses to the prompt. Possible responses may include:
 - ☞ Because people "selectively observed" the facts, they didn't pay attention to the obvious signals that things were not going well. Because they didn't pay attention, they said nothing, and Madoff continued to commit a crime that got bigger and bigger.

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: Paragraphs 10–18 Reading and Discussion

40%

Introduce the Quick Write assessment (Who does Henriques suggest is to blame for Madoff's crime? How does the author support this suggestion?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.

Place students into small groups so they can read paragraphs 10–18 (from "But this wizard behind the curtain" through "the most dangerous ones are those we tell ourselves"). Instruct students to use the following questions as discussion questions. Students should work together to look for evidence and record their responses.

Remind students that throughout their discussion, they should continue to annotate for evidence of a central idea, using the code CI. 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 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.b, as they draw evidence from the text to use in their writing.

Who is the “wizard behind the curtain”?

☞ The wizard is Bernie Madoff.

Who is Henriques comparing Madoff to by calling him a “wizard” and describing his “Emerald City”?

☞ She is comparing Madoff to The Wizard of Oz.

① If students are struggling with this question, inform them that the title of the book is an allusion—or reference—to the 1939 film, *The Wizard of Oz*, based on the 1900 novel by L. Frank Baum.

Why does Henriques argue so many people decided to follow Madoff even though he was a fraud?

☞ Because they “decided to believe him,” and thought they could “go along for the ride and enjoy the wealth without facing a day of reckoning.”

Based on the context, what does *day of reckoning* mean?

☞ A day of reckoning is the day or time someone is judged for, or faces the consequences of, their actions.

① In this and subsequent questions in this lesson, 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.

Why did people give Madoff the “benefit of the doubt”?

☞ Because he seemed “so much like them, only better.” People trusted him because he was like a smarter, more experienced version of themselves. They believed that it would work out in the end, even if things seemed suspicious now.

How was Madoff like every “opportunistic cheat” and every “impulsive risk-taker”?

☞ Madoff thought that he could “avoid the implacable dead-end finale of the Ponzi scheme and somehow get away with it.”

What does *implacable* mean in this context?

☞ *Implacable* means “unstoppable or unavoidable.”

What does Henriques mean by “the next Bernie Madoff”?

☞ She means the next person who will cheat many others by convincing them that he is trustworthy.

How does Henriques argue that there will always be people like Bernie Madoff? Explain her reasoning in your own words.

- Henriques says that “a world immune to Ponzi schemes is a world utterly devoid of trust.” This means that the reason Madoff was successful is because people trusted him. The only way he wouldn’t have been successful is if nobody had trusted him at all. Henriques argues that the only way that could have happened is if the world had no trust at all.

Why couldn’t a world without trust exist?

- Because nobody wants to live in a world like that, and the economy wouldn’t work.
- ① Inform students that an economy is built around transactions that require trust in order to take place. If no trust existed, no transactions would happen, and the economy would stall.

What point is Henriques making with her descriptions of “the next Bernie Madoff” and the people around him?

- She is making the point that we let this kind of thing happen, and that people like Bernie Madoff are around us all the time. We let them trick us, and we trick ourselves.

Why are the most dangerous lies the ones we tell ourselves?

- Because these are the lies that allow people like Bernie Madoff to trick us. If he told us lies but we didn’t allow ourselves to believe him, then there would be no problem. But the dangerous part is our ability to let ourselves be tricked. We do this by lying to ourselves about others’ intentions and trustworthiness.

Activity 4: Full-Class Discussion

25%

Instruct students to use the following discussion prompt to engage in a full-class discussion. Remind students that they will continue the work of collaborative discussion outlined in SL.9-10.1.a and 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 discussion; and clarify, verify, or challenge ideas and conclusions. Students should also refer explicitly to the text when making a point.

- ① Students may refer to the [Speaking and Listening Rubric and Checklist](#) for additional guidance on discussion norms and expectations.

Present students with the following prompt: Who does Henriques suggest is to blame for Madoff’s crime? How does the author support this suggestion? Allow students to ponder this question for a moment—looking over their annotations and notes—before beginning the discussion.

- Students read silently, keeping this question in mind.

Inform students that this question is a discussion question. This is a question that has more than one correct answer, and that lends itself well to discussion that incorporates multiple viewpoints. A yes-or-no question, or a question with only one answer, would not be a good discussion question.

Once students have reviewed their notes and annotations, ask them to volunteer a response to the question:

Who does Henriques suggest is to blame for Madoff's crime?

- ☞ Student responses may include: Henriques suggests Bernie Madoff is responsible, and she supports this by stating that he is “monstrously human.” Henriques suggests we are responsible because we “deceive ourselves.” She suggests everyone is responsible, because Madoff tricked us, and we allowed ourselves to be tricked.

Begin by calling on student volunteers to share their responses after explaining to students that there is no single correct answer to this question. Explain to students that because there is more than one correct answer, they should listen thoughtfully to their peers and treat each response with respect.

- ① Students may refer to the [Speaking and Listening Rubric and Checklist](#) for additional guidance on discussion norms and expectations.

When a student responds, ask the class if they agree or disagree, then call on student volunteers to share their responses, and cite evidence from the text to support their stance. Constantly encourage students to refer back to the text, and begin to encourage students to directly respond to their classmates politely when they disagree.

Activity 5: Quick Write

15%

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

Whom does Henriques suggest is to blame for Madoff's crime? How does the author support this suggestion?

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 review and expand their notes from all three texts in this unit: “True Crime,” “How Bernie Madoff Did It,” and *The Wizard of Lies* excerpt. Students then write a one-paragraph response to the following: Does the

information you know about the Bernie Madoff scandal confirm or challenge Mosley's claims in "True Crime?" Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students follow along.

Homework

Review and expand your notes from all three texts from this unit: "True Crime," "How Bernie Madoff Did It," and *The Wizard of Lies* excerpt. Then write a one-paragraph response to the following: Does the information you know about the Bernie Madoff scandal confirm or challenge Mosley's claims in "True Crime?"

9.2.3

Lesson 12

Introduction

In this lesson, the first in a two-part End-of-Unit Assessment series, students will begin to synthesize thinking across texts in preparation for the following lesson’s critical discussion. Students will first review their notes and annotations for each text they have read in this unit (Mosley’s “True Crime,” Ahamed’s “How Bernie Madoff Did It,” and an excerpt from Henriques’ *The Wizard of Lies*). They will then identify quotes that complement or challenge one another from the different texts and explain how the authors make similar or contrasting points. Finally, the teacher will model in more detail how to construct an effective discussion question. The class will then generate three open-ended questions for the following lesson’s discussion. For homework, students will review and refine these discussion questions.

This lesson asks students to apply RI.9-10.2 and RI.9-10.5 to multiple texts at once, identifying the places in the text where the central ideas are articulated, and analyzing the development of those ideas through the authors’ structural choices. This will help prepare them for the second part of the End-of-Unit Assessment, as well as the Module Performance Assessment.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze 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.
RI.9-10.5	Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g. a section or chapter).
Addressed Standard(s)	
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)
Students will be assessed on their ability to review the texts in the unit and determine and analyze the authors’ claims across all the texts. Students will record details for discussion and examine how the central ideas are developed across texts. This synthesis will support the formation of discussion questions, which will be used for a shared discussion in the second part of the End-of-Unit Assessment.
High Performance Response(s)
A High Performance Response may include the following: Students should demonstrate an understanding of central ideas from their previous analysis of the text. The purpose of this assessment is for students to have an understanding of the commonalities and interplay of central ideas and claims across all three texts in the unit. Students should also identify evidence from the text to use in their discussion and consider how this evidence supports the claim in each text.

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 texts, 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
<p>Standards & Text</p> <p>Standards: RI.9-10.2, RI.9-10.5, SL.9-10.1</p> <p>All unit texts: Mosley’s “True Crime,” Ahamed’s “How Bernie Madoff Did It,” and an excerpt from Henriques’ <i>The Wizard of Lies</i></p>	

Learning Sequence	
Introduction to Lesson Agenda	1. 5%
Homework Accountability	10%
Synthesizing Central Ideas	40%
Discussion Questions	40%
Closing	5%

Materials

Copies of the Unit 3 Central Ideas Tool for each student

Student copies of the Speaking and Listening Rubric and Checklist (refer to 9.2.1 Lesson 12)

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 standards for this lesson: RI.9-10.2 and RI.9-10.5. Inform students that they will be reviewing their notes and annotations to determine how central ideas interact with each other across texts. Explain to students that they will be generating discussion questions as a class in preparation for the second part of the End-of-Unit Assessment, a class discussion in the next lesson.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to discuss their homework response in pairs. Tell students to share their answers to the homework response: Does the information you know about the Bernie Madoff scandal confirm or challenge Mosley’s claims in “True Crime”?

Students share their responses in pairs.

Ask several student volunteers to share their responses with the class.

The fact that the public was so interested in the Bernie Madoff scandal confirms Mosley’s claim that the public is fascinated with stories of crime. The fact that Bernie Madoff was able to lie to so many people confirms Mosley’s claim that powerful people lie to us in larger societies, where we don’t work side-by-side.

Activity 3: Synthesizing Central Ideas

40%

Distribute copies of the Unit 3 Central Ideas Tool. Review the instructions with students. Instruct students to independently review their notes and annotations from the three texts in this unit: “True Crime,” “How Bernard Madoff Did It,” and *The Wizard of Lies*. Remind students to look for common ideas and claims across all three of the texts and then use evidence that complements or challenges one another from the different texts. Tell students that identifying this information will be the basis for explaining how the authors are making similar or contrasting points.

Differentiation Consideration: As an additional scaffold, allow students to work in heterogeneous pairs or trios arranged by skill level.

Instruct students to reread paragraph 15 in “True Crime” and paragraph 1 in “How Bernard Madoff Did It” independently, and answer the following questions in a full class discussion:

What do Ahamed and Mosley claim about our relationship to the “rich and famous”?

Ahamed and Mosley both claim that we seek to observe the “flaws” or the “travails” of the rich and famous. This is part of Mosley’s claim about finding someone to blame and for Ahamed a key idea to understanding the public fascination with the Madoff scandal.

Tell students that this is an example of similar claims that reinforce central ideas across two of the texts. Instruct students to begin reviewing their notes and annotations and identifying similar central ideas and

claims across texts. Tell students they will be using these notes to identify evidence as well as to help them formulate discussion questions.

Students review their annotations and notes for common central ideas across texts and complete the Unit 3 Central Ideas Tool.

See the model Unit 3 Central Ideas Tool for sample student responses.

Activity 4: Discussion Questions

40%

Distribute copies of the Speaking and Listening Rubric and Checklist. Explain to students that they should use the rubric and checklist as a resource to guide their development of discussion questions. Remind students that this work will scaffold toward the End-of-Unit Assessment in the following lesson.

Remind students of the discussion question posed in the previous lesson: “Who was responsible for Bernie Madoff’s crime—Madoff himself, or us?” Inform students that the reason this question lends itself well to discussion is because it is “open-ended.” Explain to students that this means people can respond in many different ways, and there is not a set of clear answers from which to choose as long as the answers are supported by textual evidence.

Note the contrast between this question and, “Was Bernie Madoff arrested?” This question has only one definitive answer, so there is nothing to discuss. Tell students that a good discussion question has more than one possible answer and not necessarily one that is “more correct” than the others.

Provide students with this example: “How does ‘truth’ relate to ‘crime’ in these texts?” Ask students to think about this question for a moment before offering responses.

Inform students that as long as they remain close to the text, there are a wide variety of correct responses. Tell students that they should feel free to offer a response even if it’s not fully formulated, because it may help the entire group.

Student responses may include: Mosley talks about how we escape from our own problems by reading true stories about crime, as well as crime fiction; Henriques says that we don’t tell ourselves the truth about things and that makes crimes like Madoff’s possible; Madoff didn’t tell the truth to people, and it resulted in a giant crime; a Ponzi scheme is a crime that is entirely constructed of lies and a lack of truth.

Tell students to get into pairs. Ask students to think about the “True Crime” and *The Wizard of Lies*, and tell them to formulate a question about self-deception and fiction.

If students are struggling to synthesize ideas across texts, consider having them draw a simple Venn diagram to organize their thinking.

Student responses may include: How are fiction and self-deception related in these texts? Is fiction a form of self-deception in “True Crime”?

Ask student pairs to share their responses with the class. As a class, choose the best question, and tell students that it will be used in the following lesson’s discussion. Then, instruct students to once more consult in pairs. This time, ask pairs to consider the “How Bernie Madoff Did It” and “True Crime.” Ask students to formulate a question about the public’s fascination with crime.

Student responses may include: Was the public fascinated with Bernie Madoff’s crime because they needed an escape from harsh reality? How does Ahamed’s article support or challenge Mosley’s claim that we seek to prove that “even the rich and famous are flawed”?

Ask student pairs to share their responses with the class. As a class, choose the best response, and tell students that it will be used in the following lesson’s discussion.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review and refine the discussion questions generated in class, and come up with preliminary responses in preparation for the second part of the End-of-Unit Assessment.

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

Homework

Review and refine the discussion questions generated in class, and come up with preliminary responses for the second part of 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.

Unit 3 Central Ideas Tool

Name:		Class:		Date:	
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Instructions: Identify central ideas that all three texts from this unit have in common. Record each central idea and the evidence from each text that develops that central idea. Use the Complements/Challenges rows to discuss whether the evidence in the text complements or challenges the evidence in the other texts.

Central Idea:		
Evidence from Mosley’s Text	Evidence from Ahamed’s Text	Evidence from Henriques’s Text
Complements/Challenges	Complements/Challenges	Complements/Challenges
Central Idea:		
Evidence from Mosley’s Text	Evidence from Ahamed’s Text	Evidence from Henriques’s Text
Complements/Challenges	Complements/Challenges	Complements/Challenges

Central Idea:		
Evidence from Mosley’s Text	Evidence from Ahamed’s Text	Evidence from Henriques’s Text
Complements/Challenges	Complements/Challenges	Complements/Challenges
Central Idea:		
Evidence from Mosley’s Text	Evidence from Ahamed’s Text	Evidence from Henriques’s Text
Complements/Challenges	Complements/Challenges	Complements/Challenges

Model Unit 3 Central Ideas Tool

Name:		Class:		Date:	
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Instructions: Identify central ideas that all three texts from this unit have in common. Record each central idea and the evidence from each text that develops that central idea. Use the Complements/Challenges rows to discuss whether the evidence in the text complements or challenges the evidence in the other texts.

Students may identify more or fewer than four central ideas across the three texts. Consider setting a number of central ideas for students to focus on.

Central Idea: Mosley and Ahamed both focus on the public’s fascination with crime.		
Evidence from Mosley’s Text	Evidence from Ahamed’s Text	Evidence from Henriques’s Text
“True-crime stories, murder mysteries...rumor and innuendo grab our attention faster than any call for justice, human rights, or ceasefires.”	“Madoff’s story has by now been told and retold many times, in newspapers and magazines, on television and in several books.”	
Complements/Challenges	Complements/Challenges	Complements/Challenges
Mosley states that the public’s main interest is in true-crime and murder mysteries, more so than anything to do with peace.	The vast number of publications that have dealt with the Madoff scandal complements Mosley’s claim that the public is fascinated with true-crime.	
Central Idea: Henriques and Mosley discuss how fiction and self-delusion are both ways of escaping from reality.		
Evidence from Mosley’s Text	Evidence from Ahamed’s Text	Evidence from Henriques’s Text
“Maybe these stories won’t be able to resolve our dilemmas in the real world, but they can offer escape through a fantasy where even a common everyday Joe (or Jane) can be saved.”		“So, like every philandering spouse, every opportunistic cheat, every impulsive risk-taker—like so many of us, only more so—Bernie Madoff thought he could avoid the implacable dead-end finale of the Ponzi scheme and somehow get away with it.”

Complements/Challenges	Complements/Challenges	Complements/Challenges
Regardless of the fact that stories/fiction can't solve our dilemmas we still turn to them to forget and escape the reality of uncertainty.		Madoff, like the rest of us, fooled himself into thinking he could get away with his scheme, even though it was destined to fail. Mosley articulates this as being saved. Self-delusion and fiction both present a world where everything works out and we don't have to worry, something we don't get in the modern world.
Central Idea: Mosley and Henriques consider how truth is related to crime.		
Evidence from Mosley's Text	Evidence from Ahamed's Text	Evidence from Henriques's Text
"The feeling of being lied to brings about a hunger for truth...Who owns the news? How do bloggers pay their rent?"		"A world immune to Ponzi schemes is a world utterly devoid of trust, and no one wants to live in a world like that. Indeed, no healthy economic system can function in a world like that."
Complements/Challenges	Complements/Challenges	Complements/Challenges
Mosley is saying that we hunger for truth because we cannot trust any of the information sources today. We are collectively worried, Henriques is saying in spite of this we still do have to trust because the world wouldn't function otherwise.		We have to believe that others are telling the truth even if they are lying for the world to function. That is why there will always be Ponzi schemes. Mosley believes that the hunger for truth in the world, or lack of it, leads us to crime stories.
Central Idea: Ahamed and Henriques describe a Ponzi scheme similarly.		
Evidence from Mosley's Text	Evidence from Ahamed's Text	Evidence from Henriques's Text
	"After a while, the chasm between what he claimed to investors and what was actually in their accounts became so	"He ignored the fact that he didn't have any investment earnings to pay to his customers. His customers ignored the fact that his results were increasingly

	deep that he stopped even bothering to invest the cash...”	implausible and his operations were suspiciously secret.”
Complements/Challenges	Complements/Challenges	Complements/Challenges
	Ahamed states that Madoff had such a divide between what he said and what was going on with the money he just stopped investing. This is the basis of a Ponzi scheme. This is a basic description, Henriques adds more detail.	Henriques complements Ahamed’s description of the basic function of a Ponzi scheme, but also adds the participation of the clients and investors. This mutual self-deception is an important part of understanding Madoff’s scheme in particular because it lasted so long.

9.2.3

Lesson 13

Introduction

In this lesson—the second in a two-part End-of-Unit Assessment—students will engage in a discussion to analyze “True Crime,” “How Bernard Madoff Did It,” and *The Wizard of Lies*. Using a fishbowl method for discussion, students will engage in a critical dialogue about the texts, using the open-ended questions developed in the previous lesson. They will also critique their peers’ discussion. Students will be required to synthesize analysis across multiple texts and engage with SL.9-10.1.a, c, and d in order to evaluate their peers. The teacher will remain largely silent during the discussion and, using the Speaking and Listening Rubric and Checklist (from 9.2.2 Lesson 5) assess students on their ability to contribute meaningfully to discussion through questions and responses; propel the conversation by posing and responding to questions that relate the current discussion to broaden central ideas or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

In addition to serving as the final assessment for 9.2.3, this lesson begins to scaffold students toward the Module Performance Assessment. For homework, students will consider how an idea generated in the class discussion relates to *Oedipus* or “The Tell-Tale Heart.” Students will also continue to read their AIR texts.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze 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.
RI.9-10.5	Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g. a section or chapter).
SL.9-10.1.a, c, d	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.

	<ul style="list-style-type: none"> 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. 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 discussion; and clarify, verify, or challenge ideas and conclusions. 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.
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)
Students will be assessed according to the Speaking and Listening Rubric on their ability to prepare for the class discussion; propel conversations by posing and responding to questions that relate the current discussion to broader central ideas or larger ideas; incorporate others into the discussion; clarify, verify, or challenge ideas and conclusions; and respond thoughtfully to diverse perspectives.
High Performance Response(s)
Students should be evaluated on the criteria listed above and based on the Speaking and Listening Rubric.

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 texts, 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	
Standards: SL.9-10.1.a, c-d, RI.9-10.2, RI.9-10.5, L.9-10.1	
Text: All unit texts: Mosley’s “True Crime,” Ahamed’s “How Bernie Madoff Did It,” and an excerpt from Henriques’ <i>The Wizard of Lies</i>	
Learning Sequence	
Introduction to Lesson Agenda	1. 5%
Homework Accountability	10%
Fishbowl Introduction	10%
Discussion Part 1	30%
Discussion Part 2	30%
Discussion Debrief	10%
Closing	5%

Materials

Self-stick notes

Timer or stopwatch

Teacher’s copy of the Speaking and Listening Rubric (refer to 9.2.1 Lesson 12)

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 standards for this lesson: RI.9-10.2, RI.9-10.5, SL.9-10.1.a, c, d, and L.9-10.1. Inform students that they will be participating in a fishbowl discussion activity for the second part of the End-of-Unit Assessment.

Students look at the agenda.

Although SL.9-10.1.a, c, d and L.9-10.1 are not new standards, consider asking students to review the 9.2 Common Core Learning Standards Tool to review these standards, which will be assessed during the discussion.

Activity 2: Homework Accountability

10%

Instruct students to briefly share with the whole class any revisions or refinements they made to the discussion questions from the previous lesson. Inform students they will be using these questions as well as others to participate in the End-of-Unit Assessment.

Students share their revisions or refinements of the discussion questions.

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 their responses.

Activity 3: Fishbowl Introduction

10%

Inform students that in this part of the End-of-Unit Assessment they will engage in a discussion using the questions they developed in the previous lesson. Display the Speaking and Listening Rubric and Checklist for students to reference during the discussion.

Tell students that they will be partaking in a “fishbowl” discussion. Explain that the fishbowl method asks students to think critically about the discussion itself.

Students listen.

Break the class into two equal groups and form two circles—one inner and one outer. Explain to students that the inner circle will be the discussion group, while the outer group will listen and take notes on the inner group’s discussion. After 10 minutes, the outer group will provide feedback to the inner group about their discussion. After that, the groups will switch places, and the process will repeat.

Students break into two groups, form two circles, and listen.

Finally, tell students that while in the outer circle, they should take notes about when someone makes an especially clear point; when someone backs their points up with strong evidence; when someone responds thoughtfully to someone else’s point of view; and when someone actively incorporates others into the discussion. Students should also make note of when any of these things could have been better. They will share these notes with the inner circle after the 10-minute discussion. Tell students at the end of both discussions they will debrief as a class, focusing on the quality of discussion, topics, exchange of ideas, and evidence used to support answers and dialogue.

Remind students who are more reluctant to share that each person will be given a chance to speak and that no one is allowed to interrupt a speaker. It may be useful to remind students to strive for a rigorous, collegial, and respectful academic discussion.

Activity 4: Discussion Part 1

30%

For the first discussion, the inner circle will discuss “True Crime” and “How Bernard Madoff Did It.” Ask students to begin their discussion by responding to the following question:

Does Ahamed’s article support or challenge claims that Mosley made in “True Crime”?

Students can pose follow-up questions and change the direction of the discussion. Instruct students in the inner circle to begin the discussion and students in the outer circle to begin listening and note taking. Tell students they have exactly 10 minutes for discussion.

It may be helpful to have a timer so that class time is evenly divided for group discussion.

Students in the inner circle begin the discussion, posing questions and using evidence to support their answers. Students in the outer circle take notes to share in the second half of the discussion.

If students struggle to get the conversation moving, or if the conversation would benefit from more support, consider calling on students, posing direct questions, and facilitating dialogue.

Instruct students in the outer circle to share at least one question or response to a question from a student in the inner circle as well as something new they learned as a result of the discussion. Ask students to note the strong points of the discussion, and where it could have been stronger. Inform students in the outer circle that they will have 5 minutes to share.

Students in the outer circle share one question or response as well as one thing they learned as a result of the discussion. Students in the inner circle listen.

Activity 5: Discussion Part 2

30%

Instruct students in the inner circle to move to the outer circle and the students in the outer circle to move to the inner circle. The inner circle will now focus on “True Crime” and *The Wizard of Lies*. Tell them to begin their discussion by responding to the following question:

Is Mosley’s claim that “Everybody is guilty of something” supported or challenged by Henriques?

Instruct students in the inner circle to begin the discussion and students in the outer circle to begin listening and note taking. Tell students they have exactly 10 minutes for discussion.

Students in the inner circle begin the discussion, posing questions and using evidence to support their answers. Students in the outer circle take notes to share in the second half of the discussion.

If students struggle to get the conversation moving, or if the conversation would benefit from more support, consider calling on students, posing direct questions, and facilitating dialogue.

Instruct students in the outer circle to share at least one question or response to a question from a student in the inner circle as well as something new they learned as a result of the discussion. Ask students to also note the strong points of the discussion, and where it could have been stronger. Inform students in the outer circle that they will have 5 minutes to share.

Students in the outer circle share one question or response as well as one thing they learned as a result of the discussion. Students in the inner circle listen.

Activity 6: Discussion Debrief

10%

Instruct all students to briefly share their thoughts with the class, focusing on the quality of discussion. Tell students to first share one strength of the discussion, then talk about one thing they could work to improve for the next group discussion. Encourage students to refer to specific parts of the rubric as they debrief.

Students share their thoughts about the discussion, ideas, evidence, or quality of topics.

It would be helpful to call on those who were not as actively engaged in the discussion to get their perspective as well as assist in constructively evaluating their performance.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, tell students to choose one question or topic that came up during this lesson's discussion and write one paragraph about how it relates to either *Oedipus* or "The Tell-Tale Heart." 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 a focus standard of their own choosing and prepare for a 3–5 minute discussion of their text based on that standard.

Students follow along.

Homework

Choose one question or topic that came up during this lesson's discussion and write one paragraph about how it relates to either *Oedipus* or "The Tell-Tale Heart."

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 Performance Assessment

Introduction

In this Performance Assessment, students read closely, analyze text, and produce an evidence-based claim across two module texts, one literary and one informational. Students will demonstrate skills and habits they have practiced throughout the module, including participating in structured, evidence-based discussion, gathering relevant evidence, making connections to support a claim, and engaging in the writing process. During the writing process, students will plan, edit, and revise an essay that explains their claim and demonstrates connections in the textual evidence that supports their claim.

Detailed instructions for the five-lesson assessment follow the prompts. Each lesson is likely to last one class period. However, timing may vary depending on individual class schedules and student scaffolding needs.

This Performance Assessment will be evaluated using the Text Analysis Rubric.

Prompt

Over the course of this module, you have read the short story “The Tell-Tale Heart,” the poem “I felt a Funeral, in my Brain,” the play *Oedipus the King*, the articles “True Crime: The roots of an American obsession” and “How Bernard Madoff Did It,” and an excerpt from the non-fiction book *The Wizard of Lies*. The first three of these texts are literary works; the last three are informational, nonfiction pieces.

Identify a central idea shared by one literary text and one informational text. Use specific details to explain how this central idea develops over the course of each text, and compare how the authors’ choices about text structure contribute to the development of this idea.

In order to address the prompt, review your notes and annotations about the texts in this module, including claims you have made about central idea and text structure. In your review, identify patterns or connections and discuss these with a classmate. Next, gather relevant textual evidence to support a claim about how each author develops a central idea. After drafting a multi-paragraph response to the

prompt, engage in the revision process with a classmate to edit and revise your response.

Standard-Specific Demands of the Performance Assessment

This Module Performance Assessment requires students to meet numerous demands required by the ELA/Literacy Standards for grades 9–10.

Students' deep engagement with these texts and practice with identifying textual evidence in support of inferences and claims provide a solid foundation for the demands of this assessment. Students also have edited, revised, and refined their writing during the module, a process in which they will re-engage during this Performance Assessment.

This Performance Assessment requires that students have read and comprehended literature and literary nonfiction in the grades 9–10 text complexity band (RL.9–10.10, RI.9–10.10). The Performance Assessment demands that students determine the central ideas in texts and analyze in detail their development over the course of the texts, including how they are shaped and refined by specific details (RL.9–10.2, RI.9–10.2). The assessment also asks students to consider the effects of authors' choices around text structure on the development of central ideas (RL.9–10.5, RI.9–10.5).

The assessment further requires students to write informative texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content (W.9–10.2). To satisfy this demand, students must introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, and quotations; and use precise language and domain-specific vocabulary to manage the complexity of the topic about which they write (W.9–10.2.a, b, d).

As part of the drafting process in Lesson 3 (and the optional peer review lesson), students must develop and strengthen their writing by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for the essay's purpose and audience (W.9–10.5). The writing, revising, and editing of the essay also requires that students demonstrate command of the conventions of standard English grammar, capitalization, punctuation, spelling, and usage (L.9–10.1, L.9–10.2).

Process

The Module Performance Assessment requires students to review the various claims about central idea and structure they have made about each text in this module in order to identify patterns or connections; discuss these connections in pairs and engage in an evidence-based group discussion; identify relevant textual evidence to support a claim about how each author develops central ideas; and draft a multi-paragraph response to the prompt. Finally, students will engage in a revision process with a classmate to edit and revise their writing.

Lesson 1

Post and explain the prompt for the Performance Assessment for student reference. Working individually, students will review the claims around each text and synthesize connections across the central ideas in the module. Students will discuss their connections in pairs before participating in an evidence-based group discussion to share their connections and analyses. Students will use the Evidence Collection and Claim Tool to record their thoughts and evidence. (If the caliber of discussion is high enough by the Unit 3 End-of-Unit Assessment, consider removing the Evidence Collection and Claim Tool and challenging students to make connections and analyze the texts through discussion and self-structured notes alone.) At the end of Lesson 1, based on the evidence-based discussion, each student will select a focal central idea for the essay.

Lesson 2

Students will draft a claim about how each author develops the central idea they identified in Lesson 1 and begin to gather relevant textual evidence to support a claim. They will use this evidence to further develop and refine their claims and prepare to respond to the prompt by organizing their evidence.

Lesson 3

Students will independently write a first draft of their essay using the analysis from the previous lessons.

Note: See Optional Peer Review Lesson below.

Lesson 4

Students will engage in the self-review process using the Text Analysis Rubric to strengthen and refine

the response they drafted in Lesson 3. Students will edit, revise, and rewrite as necessary, ensuring their claims are clearly articulated and supported by strong textual evidence.

Note: When possible, for the purposes of self-review or peer review, consider using technology including but not limited to: cloud-based collaboration (e.g., Google Drive) or Microsoft Word's Track Changes feature (W.9-10.6).

Optional Peer Review Lesson

If time allows, this lesson should be implemented after Lesson 3 before students self-review in the final lesson of this Performance Assessment. Students will engage in the peer review process using the Peer Review Text Analysis Rubric and the protocols established in Unit 9.2.3, Lesson 4. The Peer Review Accountability Tool also should be used at the end of this lesson to assess the peer review process.

Evidence Collection and Claim Tool

Name:	Class:	Date:
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Text	Text	Text
Central Idea/Theme:	Central Idea/Theme:	Central Idea/Theme:
Supporting Details:	Supporting Details:	Supporting Details:

