

**Unit Design (based on 8 units/year, 4/semester in a 2 semester course)**

Unit Title	How Tragic!
Course/Grade Level	10 <sup>th</sup> Grade English/Language Arts OR 10 <sup>th</sup> Grade World Literature
Subject/Topic Areas	Dramatic literature, classical tragedy, content vocabulary related to classical tragedy, tragic hero, theme, diction, imagery, structure, archetypes and archetypal patterns
Designed by	Cynde Snider
Time frame	A 4½ week unit, taught in the fall in a two-semester course. This would be the 2 <sup>nd</sup> or 3 <sup>rd</sup> unit of instruction in the course.
District/School	
Brief Summary of Unit (including curricular context and unit goals)	<p>In this unit students will read and study, in-depth, a specific classical tragedy, in this case, <i>Oedipus</i>; however, other resources such as the classical tragedies <i>Antigone</i> or <i>Medea</i> may be used instead. The learning goals of this unit include, but go beyond, simply understanding the form, structure, and characteristics of classical tragedy. Students will develop strategies for making meaning out of or interpreting texts, as well as strategies for determining how authors create meaning in texts. They will examine the connections between diction, imagery, structure AND theme or underlying meaning. They will also evaluate interpretations to determine what distinguishes a valid or warranted interpretation from one that is not supportable.</p> <p>Students will also compare and contrast dramatic literature and other genres. In addition, students will examine the culture-bearing nature of texts.</p> <p>Performance tasks for this unit include role playing a character from the play, a whole-group discussion, and a small group reading circle.</p>

## TEACHING/LEARNING UNIT: DRAMATIC LITERATURE/CLASSICAL TRAGEDY

### Suggested Resources:

*Oedipus Rex*—Sophocles\*

*Medea*—Euripides

*Mythology*—Edith Hamilton

*The Poetics*—Aristotle

“Aristotle: The Poetics,” *Criticism: The Major Statements*, 2<sup>nd</sup> ed., pp. 21-53—Charles Kaplan, ed.\*\*

*Sequel: Handbook for Critical Analysis of Literature*—Richard C. Guches

*The Hero with a Thousand Faces*—Joseph Campbell

\*Denotes primary student text. Translations of *Oedipus Rex* differ greatly with some being more accessible than others for high school students. If purchasing trade book copies of *Oedipus Rex*, check the edition for readability when selecting a translation. Often the less expensive editions are those for which the copyright has expired. Some of these translations date from the 19<sup>th</sup> century and are much more difficult for high school students to comprehend.

\*\*This chapter in the Kaplan book provides a thorough overview of Aristotle’s *Poetics* and of his reading of *Oedipus Rex*.

### Prior Knowledge Connections:

Review students’ knowledge of Greek mythology.

Review different purposes of Greek myths, e.g., to instruct, to explain, to entertain.

Connect the mythology related to the curse on the house of Cadmus to Sophocles’s play (see Edith Hamilton’s *Mythology*.)

Ask students whether they’ve ever heard of an Oedipus complex; and without explaining what this is, inform students that psychoanalysts use this term derived from the play they are about to read. Revisit this later in the unit and ask students to explain the evolution of the term.

### Entry-level Questions (Use these questions to allow students to discuss life experiences in order to connect the play to the students’ lives and to help “pull” the students into the play):

—If you defied your parents and did something wrong, what’s the worst punishment they could dole out to make sure you wouldn’t do such a thing again?

—Should a person be judged guilty of a crime if he/she is unaware that any crime is being committed?

—Is being self-assured ever a bad thing?

—Have you ever wanted to see a movie after having read the book? Why would you want to spend the money if you already know the story?

### Previewing the Unit:

—Connect to relevant entry-level question and tell students that the Oedipus myth was well known by everyone who came to see the play. They came to see how Sophocles would employ his craft to retell the story. Then tell students the story of Oedipus. Ask them if they can solve the riddle. This overview of the myth—the beginning, middle, and end of what happens—will help them comprehend the play as they read it.

—Topic of incest—Many students may find the topic of incest unpalatable, so it is imperative to address this issue up front BEFORE it is misinterpreted. The myth of Oedipus attempts to show the consequences of human pride and rashness, of trying to outwit the gods. Oedipus’s fate—killing his father and marrying his mother—involves a taboo that operates regardless of time or place (incest) as the worst possible consequence that could befall a human attempting to place himself above the gods. Take some time to talk to students about this before they read, making it clear that Sophocles is not endorsing incest; he’s depicting it as the worst thing that anyone could ever do.

### Notes on Relevant Topics:

- **unity of time**—all the action in the play takes place during a single day. [Note: When characters recall events and actions that took place at an earlier time, unity of time still applies because the present moment is still a single day—recalling or remembering is not the same as the actual action or event taking place.]

- **unity of space**—the play must take place in a single location—in front of the palace at Thebes. [Note: Again, actions that are recalled that took place in other locations, e.g., the place where three roads meet, are still being recalled in front of the palace at Thebes.]
- **unity of action**—everything that takes place, occurs, or is described, relates to a central overarching idea. No subplots; no unrelated patterns of diction, imagery, etc. Nothing that does not relate is included.
- **action over character**—in classical tragedy, action is more important than character. Characters such as Oedipus are meant to represent universal man. Sophocles uses his characters in *Oedipus* for the sake of their actions.
- **mimesis**—imitation of whole action that is complete, whole, and of a certain magnitude. Aristotle argues that classical tragedy provides an imitation of universal actions. For Aristotle, an ideal tragedy should work like a healthy organism where everything that takes place, occurs, or is described relates to the central idea (unity of action).
- **metaphor of a ball of string**—Think of the ideal tragedy, the healthy organism, as a perfectly wound ball of string. We start with the problem as the end of the string. All the complications, the actions that reveal or develop the problem, extend out from the end of the string. So, if we roll the string into a ball (problem . . . complication . . . action . . . action . . . etc.) we end up with a nice round ball of string with the other end of the string on top. Now, if we pull on the end of the string that is exposed, we can unwind or unravel the ball and end up right back at the problem that began it. Everything is connected along that ball of string.
- **healthy organism**—Think of a healthy organism as a cell that can be drawn on the board in the form of a perfectly round circle (you may need to acknowledge that you know cells don't really look like this). Now compare this healthy organism to an unhealthy organism or a cancer cell. On the board next to the healthy cell, draw an asymmetrical roundish shape that includes strange protrusions. For Aristotle, the difference between *Oedipus* and *Medea* is the difference between a healthy organism and an unhealthy one. *Oedipus* is like the ball of string with everything neatly connected. *Medea*, on the other hand, ends with a *deus ex machina*, a protrusion that makes the organism unhealthy, a knot or aberration in the string that prevents it from unraveling perfectly as it should.
- **deus ex machina**—literally, god in a machine. Aristotle explains the end of *Medea* as a *deus ex machina*. At the end of the play, Euripides has, in essence, painted Medea into a corner with no logical means of escape if, that is, he wishes to maintain the unity of the play. So, Medea utters a quick prayer and a chariot descends from the heavens to carry her away. Thus, a *deus ex machina*, a god in a machine or a chariot, ends the play. Aristotle viewed this as an unhealthy protrusion that infected the organism that is the play and negated any chance of unity of action in *Medea*.
- **chorus**—in Greek tragedy the chorus comments, by speaking or singing in unison, on the action that is taking place in the play; at times, the leader of the chorus may have individual lines
- **overview of the structure of *Oedipus***—
  - **problem**—a plague is on the city of Thebes
  - **complications**—Oedipus vows to save the city (just as he did before), and then multiple events/actions, etc., depict Oedipus moving unknowingly toward his own destruction as he tries to get to the bottom of the problem
  - **recognition**—the change from ignorance to knowledge; the process by which Oedipus recognizes the truth regarding his own culpability
  - **unraveling**—after winding the ball of string from the problem through the complications, we pull the loose end on the outside end of the ball and as it unravels, we see how all the pieces—from the plague Oedipus is trying to end, back through his marriage to Iocaste after solving the riddle of the sphinx, to the original prophecy told to Laius—all fit neatly together
  - **reversal of situation**—change by which action veers around to its opposite: Oedipus moves from being king to being an outcast; Oedipus moves from trying to locate the killer who brought on the plague to being that killer; paradoxically, Oedipus moves from being figuratively blind/literally sighted to being literally blind/figuratively sighted
- **relevant content terminology** (\*denotes terms that you might want to introduce, but which may not be important for students to learn or recall)
  - **purgation**—welling up of and then release of emotion; cleansing [Note: Think of how you feel after watching a particularly sad movie, one that requires a tissue or two for the tears and sniffles. You experience this welling up of emotion vicariously by empathizing with the characters/situations; but when you walk out of the movie theatre, you suddenly feel lighter, as if a burden has been lifted.]

- pity—what we feel for those characters/persons who do not deserve their fates
- fear—what we feel when we realize the universality of the situation: the character is like us all and what happened to him/her could happen to us as well
- \*prologue—whole section in tragedy that comes before the chorus enters
- \*episode—whole section of tragedy between whole choral songs
- \*exodus—whole section of tragedy not followed by choral part
- \*parados—first whole utterance of the chorus
- \*strophe—song during which chorus moves from right to left
- \*antistrophe—when chorus retraces its steps exactly, moving from left to right
- \*ode—unified strain of exalted lyrical verse, directed to a single purpose and dealing with one theme
- **characteristics of a tragic hero**
  - generally highborn
  - must be good
  - must aim at propriety—have good intentions
  - must be true to life—human
  - must be consistent
  - exhibits tragic flaw or flaws, often
    - hubris—excessive pride
    - âte—rashness
  - experiences a reversal or fall
  - brings about his own downfall (his prideful and/or rash actions lead to his downfall)
  - evokes both pity and fear in audience/reader
- **patterns of diction and imagery in *Oedipus***
  - plague/disease . . . pollution . . . wasted land . . . infertile . . . incest . . . taboo
  - blindness . . . sight . . . dark . . . light . . . ignorance . . . knowledge/enlightenment

## Balanced Assessments

**Informal checks for understanding:** Students regularly use graphic organizers to record patterns of ideas, diction and imagery, and to react to, reflect on, and respond personally to ideas and situations encountered in their daily reading of *Oedipus Rex*. The teacher assesses understanding through discussion generated by the student responses.

**Informal checks for understanding:** Beginning by responding to the entry-level questions, throughout the unit students record their personal reactions not only to ideas and issues encountered during their study of the play, but also to their own process of learning and to their progress and development as meaning makers. From time to time, students informally share their responses with peers, small groups, and/or the class as a whole. The teacher assesses understanding through these student-initiated discussions. The teacher can also assess a student's progress by reading and responding in writing (a dialogue rather than a critical response) to each student's journal.

**Observation/Dialogue:** Teacher employs reciprocal teaching where students initiate and lead discussion/dialogue about specific passages in the play, making predictions, asking questions, summarizing, and/or clarifying particular passages that they have selected from their reading for various reasons. They might find a particular passage rich in language and/or imagery; they might find an "aha" passage that suddenly brings everything together; they might find a passage that clearly demonstrates a particular theme or underlying idea; they might find a passage that connects to prior reading or viewing; or they might select a passage that is complex or puzzling. The teacher assesses understanding by monitoring and observing students' participation and the sophistication of their responses and interpretations. Students should be encouraged to pose questions for other students, and the teacher can frame additional questions to help refine comprehension and understanding.

**Quiz/Test:** Students demonstrate reading completion via unannounced, 1 question, 5 point reading check quizzes.

**Writing prompt:** Teacher selects a specific passage from the play, one that has not been previously discussed, and uses the following prompt for a timed, in-class, expository writing: *Analyze the diction and imagery in the following passage (included with the prompt) and show, using textual evidence and explanation, how that diction and imagery contribute EITHER to the unity of the play OR to a warranted theme or universal statement about life and/or society.* The teacher will use a rubric to assess each student's ability to make meaning out of a text and her/his progress as a writer.

**Comment:** Understanding can best be determined when students apply knowledge and skills to new situations and texts.

**Performance task/project:** Student assignment: *You are an aspiring actor trying out for the role of (student selects a character) in a new production of Oedipus Rex being put on by a prestigious theater company. You really want to make a good impression at the audition, so you decide to create a costume, including a mask that reflects the attitude and emotions of the character you want to play. You study the character in detail, select an audition passage that will allow you to demonstrate your understanding of the character, and create an appropriate mask for that moment in the play. You've practiced and practiced, your costume and mask are completed, and you're ready to assume the voice/demeanor of your character for your audition, which has been scheduled for \_\_\_\_\_.* Following each student's "audition," she/he should explain the reasons behind her/his particular reading of this character at this point in the play. The teacher will assess this performance using a rubric that includes the evaluation of the student's explanation.

**Performance task/project:** In discussion students are asked to reflect on films or TV movies they believe contain characters who possess the traits of an archetypal hero or plots that follow the journey of initiation. Following the discussion, dyads or triads of students focus on a different film or TV movie that they determine has an archetypal hero or follows the pattern of an archetypal journey, one that was not mentioned during the discussion. Then each group independently views the work and creates a movie poster to demonstrate their understanding of the archetypal symbolism, archetypal pattern, and archetypal hero in the film/TV movie. Teacher uses rubric to assess.

**Performance task/project:** 4-5 students form reading/discussion circles to read (independently within the group) and discuss a contemporary play such as *Fences* by August Wilson or *J.B.* by Archibald MacLeish; students apply knowledge and skills acquired from their study of *Oedipus Rex* to discern inductively the differences between modern tragedy and classical tragedy in terms of unity, structure, tragic hero, etc., and to analyze and evaluate diction, imagery, characterization, and structure in order to make meaning out of the text by positing and supporting a warranted interpretation or theme—universal statement that relates to life and/or society. Each group plans and creates a means of demonstrating/sharing their analysis and evaluation of the text (e.g., through a song, a skit, a painting, a game, a simulation, etc.). The teacher informally observes and dialogues with groups throughout the process to check for understanding; prior to developing their shares, students in the class as a whole generate a rubric to be used to evaluate the shares.

\*With the exception of the culminating assessment via the reading circles, which should be last, the order of these assessment methods is not intended to represent the order in which they are to be utilized. Many provide methods of on-going assessment.

Sample Pacing Guide for Teaching and Learning: September 2004

Mon	Tue	Wed	Thu	Fri
		1 --Excavating the Classroom	2 --Debrief excavating activity—stress reading a text; inductive thinking; connections between evidence and reasoned judgments	3 --Introduce <i>Oedipus Rex</i> (entry questions), relate the myth, and defuse issue of incest. --Discuss what you want students to know and be able to do as a result of the unit, as well as methods of assessing --Identify relevant content vocabulary. --Distribute 1 <sup>st</sup> guided reading graphic organizer and model reading, reflecting, responding.
6 --1 <sup>st</sup> reading check quiz; discuss. --Share thoughts from guided reading graphic organizers. --Introduce 3 unities and metaphor of ball of string, then have students work in pairs to close read Teiresias passage for examples of diction, imagery, etc., that contribute to unity of action. Affix a long piece of string to wall, and ask students to tape markers onto string to make metaphor visual.  Journal (last 5 minutes of class: <i>What have you learned today? What do you want/need to learn in order to understand?</i> )	7 Journal (first 5 minutes of class: <i>Without naming names, describe someone you know who behaves like Oedipus?</i> ) --2 <sup>nd</sup> reading check quiz; discuss. --Introduce structure of classical tragedy: problem, complication, unraveling, recognition, reversal of situation, and use oral questioning techniques to evaluate students' application of knowledge to <i>Oedipus Rex</i> . Revisit the ball of string. Consider using another long piece of string to record structural events as students read the play.	8 --3 <sup>rd</sup> reading check quiz. --Socratic seminar (revisit one of the entry questions now that students have read about Oedipus—are they looking from different perspective(s): <i>Should a person be judged guilty of a crime if he/she is unaware that any crime is being committed?</i> <u>Note: students should not be restricted to the play for this discussion.</u> --Assign passage selection for Thursday's reciprocal teaching.  Journal (last 5 minutes of class: <i>What have you heard others say today? How has this affected your thinking?</i> )	9 --Reciprocal teaching: use this time to introduce or reinforce content terminology related to students' passages (e.g., paradox, irony, theme/underlying meaning, etc.)  Journal (last 5 minutes of class: <i>From what you know so far, why do you think Oedipus Rex has withstood the test of time?</i> )	10 --Ask students to recall/determine working definition of theme or underlying meaning: <i>a universal statement about life and/or society</i> , and use questioning to make sure they understand the components of this definition. --Students form small groups to posit possible themes for <i>Oedipus Rex</i> . --Groups complete graphic organizers for theme. --Students illustrate graphic organizers, either through cut and paste, computer images, or freehand drawings. --Share or display graphic organizers.

<p>13</p> <p>--In-class, timed essay: <i>Analyze the diction and imagery in the attached passage from Oedipus Rex and show, using textual evidence and explanation, how that diction and imagery contribute EITHER to the unity of the play OR to a warranted theme or universal statement about life and or society.</i></p>	<p>14</p> <p>--Debrief and discuss Monday's essay. <u>Note: To maximize teaching and learning, assignments such as the in-class essay should be evaluated and returned in a timely fashion, within two days of the assignment, if possible. Consider having different classes write on different days in order to allow time to read and return these essays.</u> --Display and discuss graphic organizers on theme(s).</p> <p>Journal (last 5 minutes of class)</p>	<p>15</p> <p>--Distribute graphic organizer for character analysis. --Individual students use graphic organizer to begin analyzing selected character for role playing auditions.</p> <p>Journal (last 5 minutes of class)</p>	<p>16</p> <p>--Revisit the 3 unities and metaphor of ball of string. --Provide each student with slip of paper approximately 2" x 4." Have students write "<i>The unity of Oedipus Rex is/is not believable because of _____.</i>" --Put slips of paper in a hat, pull them out 1 at a time for students' consideration. [Hint: lots of unrealistic coincidences.]</p>	<p>17</p> <p>--Define <i>deus ex machina</i> by <i>telling</i> students the story of Euripides's <i>Medea</i> and asking them to discern how the machine from the gods affects the unity of this classical tragedy. --Use oral questioning techniques to initiate compare/contrast of Oedipus and Medea as tragic heroes. --Record students' responses on board &amp; ask students to summarize in their journals the last 5 minutes of class. --Remind students that role playing begins on Monday.</p>
<p>20</p> <p>--Role play auditions.</p>	<p>21</p> <p>--Role play auditions.</p>	<p>22</p> <p>--Conclude role play auditions. --If time allows, begin working on definition of tragic hero (see Thurs.)</p>	<p>23</p> <p>--Use students' performances as lead-in to definition of tragic hero. Provide students with chart of characteristics and ask them to complete the chart for Oedipus and for one other character that they know from a book, a TV show or movie, or life. Give students time to share in small groups, then ask them to draw conclusions from their findings. How are their other heroes like/unlike Oedipus.</p>	<p>24</p> <p>--Have students recall and discuss the hero/heroines from a well-known movie such as <i>The Hobbit</i>, <i>Star Wars</i>, <i>Lord of the Rings</i>, <i>The Natural</i>, or <i>Field of Dreams</i>. --Use discussion to introduce archetype, archetypal journey, and archetypal hero. --Form dyads/triads for movie poster assignment; ask groups to decide on film/movie to view for movie poster assignment.</p>
<p>27</p> <p>--Ask students to examine Oedipus as an archetypal hero and as a man on an archetypal journey. --Select short story or poem that allows for archetypal reading from literature anthology. --Assign reading of story or poem; if time, allow students to begin reading OR teacher may begin reading aloud.</p> <p>Journal (last 5 minutes of class)</p>	<p>28</p> <p>--Reciprocal teaching: students apply knowledge and skills acquired to analyze the short story or poem in terms of diction/imagery/etc., theme/ underlying meaning, archetypal patterns/heroes, etc.)</p> <p>Journal (last 5 minutes of class)</p>	<p>29</p> <p>--Share and discuss movie posters.</p> <p>Journal (last 5 minutes of class)</p>	<p>30</p> <p>--Divide students into groups of 3-5 students for reading/discussion circles to independently read and discuss a contemporary play such as <i>Fences</i> by August Wilson or <i>J.B.</i> by Archibald MacLeish; students apply knowledge and skills acquired from their study of <i>Oedipus Rex</i> to discern inductively the differences between modern tragedy and classical tragedy in terms of unity, structure, tragic hero, etc., and to analyze and evaluate diction, imagery, characterization, and structure in order to make meaning out of the text by positing and supporting a warranted interpretation or theme—universal statement that relates to life and/or</p>	<p>(30 cont.) society. Each group plans and creates a means of demonstrating/ sharing their analysis and evaluation of the text (e.g., through a song, a skit, a painting, a game, a simulation, etc.). The teacher informally observes and dialogues with groups throughout the process to check for understanding; prior to developing their shares, students in the class as a whole generate a rubric to be used to evaluate the shares. --Teacher may either provide students with a schedule for this assignment OR use this as an opportunity for students to practice goal-setting. If the latter, entire class should set the goals and timeline.</p>

**Comment:** This entry-level activity 1) engages students in active, independent learning; 2) establishes procedures for reading a text, and 3) introduces the relationship between evidence and reasoned judgments.

## Planning Teaching and Learning Lessons and Activities

### Entry-Level Activity: Excavating the Classroom\*

#### PART A: Checking Out the Artifacts

Welcome to room \_\_\_ at \_\_\_\_\_ High School. You will find a seating chart posted on desk #1 inside the classroom. Please seat yourself according to the chart. Today I want you to think like an archeologist or an anthropologist. In other words, I want you to begin to explore this world that you will inhabit for the next few months in order to speculate about the nature of this classroom world and the teacher who put it all together. What characterizes the person who occupies this place? What seem to be her values, her interests, her expectations? What can you expect to experience when you are here? As soon as the tardy bell sounds, begin working your way through the activities specified below. Please complete the steps one by one in the order in which they are listed. Each step will be timed. Please use all the time allotted and do not move on to the next step until told to do so. Good Luck!

1. List any preconceived expectations you have about me—the teacher—and/or about this course, then briefly explain how or from where you came to hold these expectations. For example, friends or siblings may have told you about me or you may have seen me last year and believe that this class will be chaotic **because** I seemed to be trying to do three things at once (and didn't manage it very well). If you do not have preconceived notions about me, spend this time listing and explaining your preconceived notions about \_\_\_\_\_ [(10<sup>th</sup> Grade Literature and Composition, 11<sup>th</sup> Grade American Literature and Composition, etc.). (3 minutes)
2. Now, on your own and silently, carefully examine the artifacts (objects) in this room, including the teacher. You **must** get out of your seat and move around for this step. Look high; look low; read things. Examine the structure and organization of the room as well as the contents. The only places that are off limits are the drawers of the teacher desk, the locked cupboards, and the drawers of the file cabinet. Imagine you are an archeologist trying to understand an unknown society by looking at objects that have survived, and make a list of **a)** some things that you would expect to see/smell/hear in an English classroom; **b)** some things you are surprised to see/smell/hear in an English classroom; and **c)** other things that catch your attention. The longer your list, the better. Be specific. Don't just list "poster"; list "poster of Prague with quotation by Kafka written in Czech" or "multiple posters of art exhibits." (10 minutes)

**Comment:** This activity assumes the classroom reflects the personality and teaching style of the teacher, etc. If not, teachers can arrange specific, thought-provoking items for students to examine.

#### PART B: Developing Reasoned Judgments About the Teacher

3. Now, sit down at your assigned desk and make some reasoned and logical judgments about what your observations tell you about this classroom world and this teacher. Consider yourself an anthropologist who makes reasoned judgments based on the evidence gathered; in other words, each judgment or inference must be directly connected to one or more of your observations. For example, if you noted in step 2 that the bookcases in this room are labeled, in step 3 you might infer that this teacher is organized (or that she is compulsive or that she has too much free time) **because** she has labeled her bookcases. Please avoid "like" statements, such as "The teacher must like posters because she has them all over her room." (7 minutes)
4. Now form a group with two or three other students. Compare your findings—discuss and evaluate each logical judgment and try to reach a group consensus about the nature of this world—maintain the connection between the evidence you observe and the conclusions you reach. In addition, discuss your place(s) in this world. What do you believe your role(s) will be? How do you feel about inhabiting this world for the next several months? How will this world be affected by the presence of each of you as independent individuals? Use the back of this sheet for your notes (10 minutes).

**Comment:** As with all inquiry learning, the most important part of this entry-level activity is the discussion that follows. Students should be encouraged to test their hypotheses and explain how they used evidence (the artifacts in and physical arrangement of the room) to arrive at these hypotheses. Different conclusions may be arrived at from the same pieces of evidence, and teachers should ask the kinds of questions that allow students to see that more than one logical conclusion or possible interpretation is both possible and desirable; however, even though multiple interpretations may be valid, those that are reasoned judgments—conclusions based on evidence—are more desirable than unsubstantiated opinions. In order to establish the classroom as a community of learners, the debriefing period must be open and stress free for the students. Rather than qualifying student responses as right or wrong, teachers should ask questions such as, "What evidence led you to that conclusion?" "What was your reasoning here?" "Could that piece/body of evidence lead someone else to a different conclusion?"

At the end of this activity, which, thoroughly debriefed and discussed should take approximately two 50-minute class periods or one 90-minute period, teachers should ask students to think about ways the excavation of the classroom might be like reading a poem, a short story, a play, or a novel (i.e., the connection between textual evidence and interpretation). Teachers can then use the archeologist excavating a text metaphor [the synectics model of teaching and learning] throughout the year as students strive to make meaning out of or create meaning in texts that they read, write, or view.

Teachers can now move to the first teaching and learning unit that focuses on the dramatic literature critical component of ELA standard 10RL.1.

\*This assignment is based on the work of Dan Kirby and Carol Kuykendall in *Mind Matters: Teaching for Thinking*. (Portsmouth, NH: Boynton-Cook, 1991). It works best at the beginning of the school year rather than the beginning of this unit, but it provides a model for establishing a learning climate.

## Sample Reading Schedule

**Comment:** The first time students read a text, they read to find out what happens; subsequent close readings involve analysis that leads to understanding.

## Reading Schedule for *Oedipus Rex*

**Comment:** This 3-day reading schedule can be modified to 5 or more days if necessary.

Please have assigned reading completed when you arrive in class on the day/date indicated.

Day 1: end at beginning of Scene II

Day 2: end at beginning of Scene IV

Day 3: finish play

## Sample Guided Reading Graphic Organizer

**Comment:** Teacher may want to read first few pages of the prologue aloud in class with students to solicit sample responses.

Column 1—complete each section of the graphic organizer as you are reading or as soon as you finish the specified section.

Column 2—complete this section after completing the day's reading.

**The Prologue.** As you read this section, stop periodically and reflect on what you've read, then record any ideas or topics that seem to be repeated using different words and images.

Responses will vary, but will probably include topics ideas such as plague, disease, death, fate, leadership, pride, responsibility, crimes, light.

You are the master of time, space, and dimension. Using what you've just read and your experience and knowledge of other people in leadership positions, decide whether you want to fire Oedipus or keep him on as king for the time being. Make sure you back up your decision with evidence.

**Parados.** After finishing the *parados*, reflect on the chorus. What seems to be its function? Is this what you expect from a chorus? What, if anything, seems strange?

**Scene One.** In one sentence, summarize the conversation between Oedipus and the leader of the chorus, Choragos.

What seems ironic about Teiresias's blindness?

Which of the ideas and topics you listed for the prologue reappear in scene one? Make an educated guess or two (reasoned judgments) about why or how these ideas and topics may be important?

Ode I. Describe what the chorus seems to be doing here. Does it seem to fit with your reflections from the *parados*?

## Sample Reading Check Quizzes

**Comment:** Reading check quizzes provide informal checks for understanding. Teachers can immediately identify general difficulties students are encountering, as well as identify specific students who need help or who may not be completing the reading assignment. Students should be informed about the nature of reading check quizzes when the reading assignment is given. Quizzes are random and unannounced, but they can be given daily if needed. Quiz items should all relate to information directly stated in the text; no items requiring interpretation should be included. Teachers create a number of items, usually 4-10 different ones, and repeat this series of items until they have a number of items equal to the number of students. Space the items approximately 1" apart on the page and cut into individual strips. Each student will receive one strip containing one question. Each question is worth 5 points. Teachers should attempt to make items equal in terms of difficulty, but students should be able to respond to all items if they are reading carefully and reflecting on that reading. Teachers should collect the reading check quizzes to evaluate them, and they should evaluate these quizzes with the intent to verify that students are reading and comprehending literal meaning. The process of administering a reading check quiz should take approximately 5 minutes. The reading check items can also be designed to be used as springboards to small or large group discussion.

### Sample Reading Check Items for Day 1

Explain what the priest is complaining about in the Prologue to the play.

Identify the person who is king at the beginning of the Prologue.

The gods have decreed that the killer of Laios will be punished in one of two ways. Identify one potential punishment.

Oedipus makes Teiresias very angry when he accuses him of a crime. Name the crime.

### Sample Reading Check Items for Day 2

Explain the reason Creon gives for not wanting to be the king.

Explain why Iocaste does not believe in soothsayers.

Only 1 servant escaped death when Laios was killed. Explain what he begged Iocaste to do as soon as he came back to Thebes.

Explain why Oedipus fled Corinth.

### Sample Reading Check Items for Day 3

Explain the reason the shepherd says, "I would to God I had died that day."

Describe the weapon Iocasta uses to take her own life.

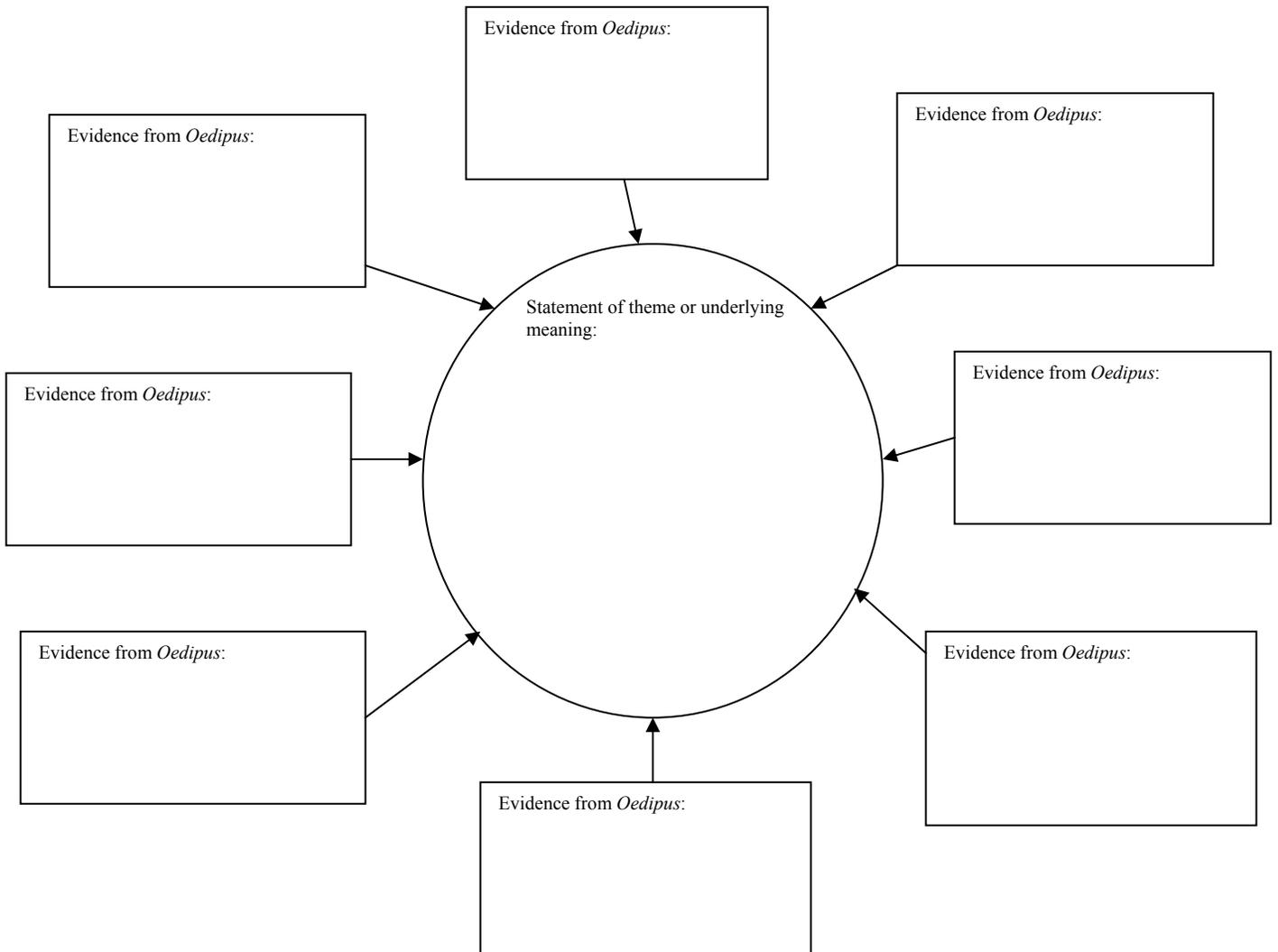
Describe the punishment Oedipus receives for his crimes.

Name the person who takes Oedipus's place as king.

Describe the act of kindness Creon performs before he banishes Oedipus.

## Sample Graphic Organizer for Theme/Underlying Meaning

A **THEME** is a universal statement about life and/or society. Often several themes may be derived from a single work of literature. A theme is universal when it applies to more than one work. A theme for *Oedipus*, for example, might also apply to a poem by George Herbert, or a contemporary movie, etc. A theme is more than an opinion. To be valid, a theme must be supported by evidence from the text, in this case from the work of literature itself. This evidence may be a specific instance, something a character says or does, something that is said about or done to a character, specific (and often quoted) examples of diction or imagery, etc.



**Comment:** Ask students to think back to the Excavating the Classroom activity. Just as they needed evidence from the room to support their hypotheses, they need evidence from the play to support their contentions regarding theme or underlying meaning.

**Comment:** Again, ask students to recall the Excavating the Classroom activity. Just as they formed reasoned judgments about the teacher, they form reasoned judgments about a character in a work of fiction.

## Sample Graphic Organizer for Character

Name of Character:	
What the character says:	What I think this says about the character:
What the character does:	What I think this shows about the character:
What others say about the character:	What I think this indicates about the character:
How others behave toward the character:	What I think this implies about the character:

## Sample Chart for Characteristics of Tragic Hero

Performance Goals: 1—demonstrate understanding of the characteristics of classical tragedy; 2—demonstrate understanding of theme

Characteristics of tragic hero:	Oedipus as a tragic hero:	_____ as a tragic hero:
○ generally highborn		
○ must be good		
○ must aim at propriety —have good intentions		
○ must be true to life —human		
○ must be consistent		
○ exhibits tragic flaw or flaws, often <ul style="list-style-type: none"> <li>● hubris—excessive pride</li> <li>● âte—rashness</li> </ul>		
○ experiences a reversal or fall		
○ brings about his/fall own downfall (his pride- ful and/or rash actions lead to his downfall)		
○ evokes both pity and fear in audience/reader		

# Sample Rubric

Name \_\_\_\_\_

*Oedipus* Timed, In-Class Essay

**Comment:** Provide students with this rubric several days prior to the in-class writing so that they are familiar with the performance expectations. The passage, however, should be provided on the day of the actual in-class writing. Consider using two or three different passages for different classes or for different students within a single class.

Performance Goals: 1—demonstrate understanding of the characteristics of classical tragedy; 2—demonstrate understanding of theme and/or underlying message; 3—demonstrate understanding of the ways diction and imagery contribute to theme and/or underlying meaning; 4 demonstrate and overall understanding of *Oedipus*, the play.

Prompt: *Analyze the diction and imagery in the following passage (distributed on the day of the in-class essay) and show, using textual evidence and explanation, how that diction and imagery contribute EITHER to the unity of the play OR to a warranted theme or universal statement about life and/or society.* (100 points)

More than one response to this prompt is possible. The rightness or wrongness of your response is not as important as the evidence you use from the passage itself and the explanation you provide of that evidence in order to support your analysis. In other words, identify the main points of your analysis, explain how you arrived at these ideas, and use quotations and/or examples from the actual passage to show proof. Because this is a timed writing, you do not need to include parenthetical documentation. You are expected to use the entire period for this essay.

An A paper will provide evidence of

- a focus, structure, and point of view relevant to the purpose of the essay
- thorough, convincing, and insightful attention to all aspects of the prompt
- an opening paragraph that clearly and masterfully introduces the connection between the underlying meaning OR unity and diction and imagery
- body paragraph(s) containing sophisticated explanation of how the diction and imagery support the underlying meaning OR unity of the play
- appropriate and profound use of examples and quotations from the passage to prove the point(s) of the essay
- a concluding paragraph that masterfully achieves closure by including a detailed summary of the main points, restating the thesis, generalizing the thesis or controlling idea for additional purposes, or employing a significant quotation that brings the argument in the essay together
- skillful use of language that is mature, clear and exact, and appropriate to the assignment
- an awareness of English usage and control of grammar, sentence and paragraph structure, diction, and syntax
- legible handwriting, correct spelling, and correctly punctuated quotations

**Comment:** Assessment of conventions should take the timed nature of this essay into consideration.

A B paper will provide evidence of

- a focus, structure, and point of view relevant to the purpose of the essay
- in-depth and able attention to all aspects of the prompt
- an opening paragraph that clearly introduces the connection between the underlying meaning OR unity and diction and imagery
- body paragraph(s) containing developed explanation of how the diction and imagery support the underlying meaning OR unity of the play
- appropriate and perceptive use of examples and quotations from the passage to prove the point(s) of the essay
- a concluding paragraph that achieves closure by including a detailed summary of the main points, restating the thesis, generalizing the thesis or controlling idea for additional purposes, or employing a significant quotation that brings the argument in the essay together
- able use of language that is clear and appropriate to the assignment
- an awareness of English usage and control of grammar, sentence and paragraph structure, diction, and syntax
- legible handwriting, correct spelling, and correctly punctuated quotations

A C paper will provide evidence of

- a focus, structure, and point of view appropriate to the purpose of the essay
- attention to all aspects of the prompt
- an opening paragraph that introduces the connection between the underlying meaning OR unity and diction and imagery
- body paragraph(s) that connect diction and imagery to the underlying meaning OR unity of the play
- examples and quotations from the passage to prove the point(s) of the essay
- a concluding paragraph that achieves closure
- language that is clear and appropriate to the assignment
- an awareness of English usage and control of grammar, sentence and paragraph structure, diction, and syntax
- legible handwriting, acceptable spelling, and correctly punctuated quotations

Essays that do not demonstrate evidence of the level of understanding required for a C will receive a “D” for “Developing Writer.” Students whose papers receive a “D” should schedule a conference with the teacher to discuss the strengths and weaknesses of the paper, as well as strategies for improving the desired skills and understanding. After working to improve in the areas that have been identified, a student will be given another opportunity to demonstrate understanding and to improve his/her grade. Students who do not take advantage of these opportunities to improve their skills and understanding will not receive a passing grade for this assignment.

## Sample Rubric

### Character Analysis/Role Playing

You are an aspiring actor trying out for the role of \_\_\_\_\_ in a new production of Oedipus Rex being put on by a prestigious theater company. You really want to make a good impression at the audition, so you decide to create a costume, including a mask that reflects the attitude and emotions of the character you want to play. You study the character in detail, select an audition passage that will allow you to demonstrate your understanding of the character, and create an appropriate mask for that moment in the play. You've practiced and practiced, your costume and mask are completed, and you're ready to assume the voice/demeanor of your character for your audition. Remember: following your audition you must explain the reasons behind your particular reading of this character at this point in the play.

<b>Mask and Costume</b>					Points
Creative, Sophisticated, Insightful	Skilled, Attractive, Reflective	Competent, Appropriate, Interpretive	Satisfactory, Complete, Literal	Perfunctory, Haphazard, Naive	
20...19	18...17	16...15	14	13...0	
<b>Dramatic Monologue</b>					
Masterful, Profound, Dynamic,	Skilled, Revealing, Forceful,	Able, Practiced, Entertaining,	Apprentice, Uneven, Aware,	Novice, Unpracticed, Apathetic	
25...24...23	22...21...20	19...18	17	16...0	
<b>Explanation</b>					
Sophisticated: an unusually thorough account that is fully supported, verified, and justified; deep and broad; goes well beyond the obvious; profound thinking is exhibited	In-depth: A thoughtful and revealing account that goes beyond what is obvious or what was explicitly stated; makes subtle connections; well supported; critical thinking is exhibited	Developed: An explanation that reflects some in-depth and individual ideas; the student has synthesized ideas here, but lacks sufficient evidence and argument to be as convincing as desired	Incomplete: An account with apt ideas that extend and deepen some of what was learned, some "reading between the lines," but one that is overly generalized and unsupported.	Superficial: More descriptive than analytical; a fragmentary or sketchy account that appears to be based on unexamined hunches, unsupported or unsupportable speculations, or a lack of effort	
55...54...53...52...51	50...49...48...47...46	45...44...43...42...41...	40...39...38	37...0	
					Total

For more descriptive words appropriate for assessment rubrics, see Grant Wiggins and Jay McTighe. *Understanding by Design*. Alexandria, VI: ASCD, 1998. 76-77.

## Overview of the Archetypal Hero\*

The hero is an ancient archetype of human culture. S/He provides the physical and moral courage that sets the standard for leadership in a society. His/Her experience often illustrates the spiritual life of a culture. His/Her life path establishes the most important rituals of a civilization and serves as a great motivator for others. King Arthur is a familiar prototype of the hero, and Luke Skywalker is a derivative of King Arthur. The hero exists in every culture, in every country, in every time known to humanity. The hero follows an easily identifiable pattern with definite characteristics. S/He may not always have all of the characteristics, but s/he will have many of them.

### The life pattern of the hero:

1. The hero is usually a *foster child* (or a child with a mysterious birth or parentage), separated from his/her natural parents.
2. The hero experiences an early restlessness in this environment, long before s/he learns of his/her true parentage.
3. The hero must undergo a *separation* from his/her foster parents and the familiar environment s/he knew as a child.
4. The hero finds a wise man (*mentor*) who will teach him/her secret skills and knowledge and who usually reveals his/her true parentage to him/her. The mentor often presents the hero with special gifts or weapons.
5. The hero must set out on a *quest*, a journey of danger and adventure, with a definite goal in mind.
6. As s/he sets out on the journey, s/he must pass by a *threshold guardian* and defeat its obstacles or difficulties by wit, strength, or the special gifts or weapons provided by the mentor.
7. The hero must undergo an *initiation* process to prove him- herself worthy and/or to enter adulthood. The initiation often includes many trials and *tests*, battles with monsters, rescue of damsels, seizure of treasure, etc. Often s/he must endure an ordeal of blood and confront death, danger and/or self-knowledge (tribulations) before s/he can be symbolically reborn as a hero/adult. Sometimes these dangers are psychological or spiritual; in such situations s/he must withstand temptations and develop self-discipline and courage. Even love can be an adventure for him/her.
8. The hero often undergoes a *descent* into a netherworld or hellish place. Typically this visit will last three or seven days.
9. The quest of the hero is for boon, a gift such as the Holy Grail, which promised healing to an ailing king and country, or self-knowledge in the form of a vision or words that reveal deep mysteries of life or self. The hero brings the boon back to his/her people, who may or may not receive and understand the boon. The benefits of the boon are available to the people, but their lack of the hero's journey prevents them from having enough wisdom to receive the blessing.
10. The hero's journey causes a *transformation* in him/her; s/he is never the same again. S/He feels separated from his/her people. Although s/he may be honored or made ruler over his/her people, s/he will always be psychologically marked by his experience and distant from ordinary men. S/He will always have a wisdom of the heart that belongs to only him/her.

- a. \*See "Archetypal Analysis" in Richard C. Guches *Sequel: A Handbook for the Critical Analysis of Literature* (Palo Alto: Peek, 1991). In this chapter, Guches also provides a detailed archetypal reading of *Oedipus Rex*.

## TENTH-GRADE LITERATURE AND COMPOSITION

**READING AND LITERATURE** (Another appropriate literature module, such as World Literature, may be inserted here in place of 10<sup>th</sup> Literature and Composition.)

Focusing on a study of literary themes, the student develops understanding that theme is what relates literature to life, and that themes recur in diverse works of literature. The student develops understanding that the interpretation of a work of literature derives from the theme or themes in the work; the student connects the theme or themes in literary texts to his or her life or experience.

**Comment** : ELA10RL1 provides the primary desired outcome of this unit. However, since it is a big idea and important for enduring understanding, students continue to work toward mastery of this standard throughout the course. Essential questions originate here.

**ELA10RL1 The student demonstrates comprehension by identifying evidence (e.g., diction, imagery, point of view, figurative language, symbolism, plot events) and main ideas in a variety of texts representative of different genres (e.g., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation. The texts are of the quality and complexity illustrated by the Grade Ten reading list.**

The student identifies, analyzes, and applies knowledge of the structures and elements of **fiction** and provides evidence from the text to support understanding; the student:

- Locates and analyzes such elements in fiction as **language and style, character development, point of view, irony,** and **structures** (e.g., chronological, *in medias res*, flashback, frame narrative).
- Identifies and analyzes patterns of **imagery** or symbolism.
- Relates identified elements in fiction to **theme or underlying meaning**.

**Comment:** The following critical component (first box) provides the specific desired outcome for this unit. The measurable performance criteria delineated in the second box, items a through d, are the elements from which the unit questions are derived.

**The student identifies, analyzes, and applies knowledge of the themes, structures, and elements of dramatic literature and provides evidence from the text to support understanding; the student:**

- Identifies and analyzes types of dramatic literature (e.g., classical tragedy, history play, **modern drama**).
- Analyzes the characters, structures, and themes of dramatic literature.
- Identifies and analyzes dramatic elements, (e.g., unity of time, place, and action; tragic hero; *deus ex machina*; recognition; reversal; chorus; aside; dramatic irony).
- Identifies and analyzes how dramatic elements support and enhance the interpretation of dramatic literature.

**Comment:** As students read, write, listen, speak, and view in any unit of instruction, they will work toward mastery of multiple performance elements. Throughout the remainder of the 10<sup>th</sup> grade curriculum, additional performance standards and criteria that are introduced, practiced, and or mastered are highlighted. This illustrates the relationships among all the ELA standards, the nature of a ladder curriculum, and the need to build from what you want students to know and be able to do, and the idea of incorporating multiple standards rather attempting to teach any single standard in isolation.

**ELA10RL2 The student identifies, analyzes, and applies knowledge of theme in literary works and provides evidence from the works to support understanding. The student**

- Applies knowledge of the concept that the theme or meaning of a selection represents a universal view or comment on life or society and provides support from the text for the identified theme.
- Evaluates the way an author's choice of words advances the theme or purpose of the work.
- Applies knowledge of the concept that a text can contain more than one theme.
- Analyzes and compares texts that express a universal theme, and locates support in the text for the identified theme.
- Compares and contrasts the presentation of a theme or topic across genres and explains how the selection of genre affects the delivery of universal ideas about life and society.
  - Archetypal Characters (e.g., hero, good mother, sage, trickster, etc.)
  - Archetypal Patterns (e.g., journey of initiation, search for the father, etc.)
  - Archetypal Symbols (e.g., colors, water, light/dark, etc.)
  - Universal Connections (e.g., making choices, winning/losing, relationships, self and other, etc.)

**ELA10RL3** The student deepens understanding of literary works by relating them to contemporary context or historical background, as well as to works from other time periods. The student

- a. Relates a literary work to non-literary documents and/or other texts from its literary period.
- b. Relates a literary work to non-literary documents and/or other texts relevant to its historical setting.
- c. Analyzes the influence of mythical, classical, and canonical literature on contemporary literature and film.

**ELA10RL4** The student employs a variety of writing genres to demonstrate a comprehensive grasp of significant ideas in sophisticated literary works. The student composes essays, narratives, poems, or technical documents that

- a. Demonstrate awareness of an author's use of stylistic devices for specific effects.
- b. Explain important ideas and viewpoints introduced in a text through accurate and detailed references or allusions to the text and other relevant works.
- c. Identify and assess the impact of ambiguities, nuances, and complexities within the text.
- d. Include a formal works cited or bibliography when applicable.

**ELA10RL5** The student understands and acquires new vocabulary and uses it correctly in reading and writing. The student:

- a. Identifies and correctly uses idioms, cognates, words with literal and figurative meanings, and patterns of word changes that indicate different meanings or functions.
- b. Uses knowledge of mythology, the Bible, and other works often alluded to in literature to understand the meanings of new words.
- c. Uses general dictionaries, specialized dictionaries, thesauruses, or related references as need to increase learning.

#### **READING ACROSS THE CURRICULUM**

After the elementary and middle grades years, the student seriously engages in reading for learning. This process sweeps across all disciplinary domains, extending even to the area of personal learning. The student encounters a variety of informational and fictional texts and reads texts in all genres and modes of discourse. In the study of various disciplines of learning (language arts, mathematics, science, social studies), the student must learn, through reading, the communities of discourse of those disciplines. Each subject has its own specific vocabulary, and for a student to excel in all subjects, he or she must learn the specific vocabulary of all subject areas *in context*.

Reading across the curriculum develops the student's academic and personal interests in different subjects, as well as his or her understanding and expertise across subject areas. As the student reads, he or she develops both content and contextual vocabulary and builds good habits for reading, researching, and learning. The Reading Across the Curriculum standard focuses on the academic and personal skills a student acquires as the student reads in all areas of learning.

**ELA10RC1** The student reads a minimum of 25 grade-level appropriate books or book equivalents (1,000,000 words) per year from a variety of subject disciplines. The student reads both informational and fictional texts in a variety of genres and modes of discourse, including technical texts related to various subject areas.

**ELA10RC2** The student participates in discussions related to curricular learning in all subject areas. The student:

- a. Identifies messages and themes from books in all subject areas.
- b. Responds to a variety of texts in multiple modes of discourse.
- c. Relates messages and themes from one subject area to those in another area.
- d. Evaluates the merits of texts in every subject discipline.
- e. Examines the author's purpose in writing.
- f. Recognizes the features of disciplinary texts.

**ELA10RC3** The student acquires new vocabulary in each content area and uses it correctly. The student:

- a. Demonstrates an understanding of contextual vocabulary in various subjects.
- b. Uses content vocabulary in writing and speaking.
- c. Explores understanding of new words found in subject area texts.

**ELA10RC4** The student establishes a context for information acquired by reading across subject areas. The student:

- a. Explores life experiences related to subject area content.
- b. Discusses in both writing and speaking how certain words and concepts relate to multiple subjects.
- c. Determines strategies for finding content and contextual meaning for unfamiliar words or concepts.

## WRITING

All modes or genres are practiced at each grade level; however, in order to achieve mastery each grade level has a particular writing focus. Persuasive writing is the focus for 10<sup>th</sup> grade; by the end of 10<sup>th</sup> grade, the student will demonstrate competency in persuasive writing. The student writes coherent and focused texts that convey a well-defined perspective or tightly-reasoned argument. The writing exhibits the student's awareness of audience and purpose. When appropriate, the texts contain introductions, supporting evidence, and conclusions. The student regularly progresses through the stages of the writing process (e.g., prewriting, drafting, revising, and editing successive versions).

**ELA10W1** The student produces writing that establishes an appropriate organizational structure, sets a context and engages the reader, maintains a coherent focus throughout, and signals closure. The student:

- a. Establishes a clear, distinctive, and coherent thesis or perspective and maintains a consistent tone and focus throughout.
- b. Selects a focus, structure, and point of view relevant to the purpose, genre expectations, audience, length, and format requirements.
- c. Constructs arguable topic sentences, when applicable, to guide unified paragraphs.
- d. Uses precise language, action verbs, sensory details, appropriate modifiers, and active rather than passive voice.
- e. Writes texts of a length appropriate to address the topic or tell the story.
- f. Uses traditional structures for conveying information (e.g., chronological order, cause and effect, similarity and difference, and posing and answering a question).
- g. Supports statements and claims with anecdotes, descriptions, facts and statistics, and specific examples.

**ELA10W2** The student demonstrates competence in a variety of genres:

The student produces expository (informational) writing to convey information and ideas from primary and secondary sources accurately and coherently; the student:

- a. Engages the interest of the reader.
- b. Formulates a coherent thesis or controlling idea.
- c. Coherently develops the controlling idea and/or supports the thesis by incorporating evidence from primary and secondary sources.
- d. Follows an organizational pattern appropriate to the type of composition.
- e. Attains closure (e.g., by including a detailed summary of the main points, restating the thesis, generalizing the thesis or controlling idea for additional purposes, or employing a significant quotation that brings the argument in the composition together).

**ELA10W4** The student practices both **timed** and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing. The student:

- a. Plans and drafts independently and resourcefully.
- b. Revises writing to improve the logic and coherence of the organization and controlling perspective.
- c. Revises writing for specific audiences, purposes, and formality of the contexts.
- d. Revises writing to sharpen the precision of word choice and achieve desired tone.
- e. Edits writing to improve word choice, grammar, punctuation, etc.

## CONVENTIONS

Conventions are essential for reading, writing, and speaking. Instruction in language conventions will, therefore, occur within the context of reading, writing, and speaking, rather than in isolation. The student writes to make connections with the larger world. A student's ideas are more likely to be taken seriously when the words are spelled accurately and the sentences are grammatically correct. Use of standard English conventions helps readers understand and follow the student's meaning, while errors can be distracting and confusing. Standard English conventions are the "good manners" of writing and speaking that make communication fluid.

**ELA10C1 The student demonstrates understanding and control of the rules of the English language, realizing that usage involves the appropriate application of conventions and grammar in both written and spoken formats. The student:**

- a. Demonstrates an understanding of proper English usage and control of grammar, sentence and paragraph structure, diction, and syntax.
- b. Correctly uses clauses (e.g., main and subordinate), phrases (e.g., gerund, infinitive, and participial), and mechanics of punctuation (e.g., end stops, commas, semicolons, quotation marks, colons, ellipses, hyphens).
- c. Demonstrates an understanding of sentence construction (e.g., subordination, proper placement of modifiers, parallel structure) and proper English usage (e.g., consistency of verb tenses, agreement).

**ELA10C2 The student demonstrates understanding of manuscript form, realizing that different forms of writing require different formats. The student:**

- a. Produces writing that conforms to appropriate manuscript requirements.
- b. Produces legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.

## LISTENING, SPEAKING, AND VIEWING

The student demonstrates an understanding of listening, speaking, and viewing skills for a variety of purposes. The student observes and listens critically and responds appropriately to written and oral communication in a variety of genres and media. The student speaks in a manner that guides the listener to understand important ideas.

**ELA10LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions. The student:**

- a. Initiates new topics in addition to responding to adult-initiated topics.
- b. Asks relevant questions.
- c. Responds to questions with appropriate information.
- d. Actively solicits another person's comments or opinion.
- e. Offers own opinion forcefully without domineering.
- f. Volunteers contributions and responds when directly solicited by teacher or discussion leader.
- g. Gives reasons in support of opinions expressed.
- h. Clarifies, illustrates, or expands on a response when asked to do so; asks classmates for similar expansions.

**ELA10LSV2 The student formulates reasoned judgments about written and oral communication in various media genres. The student delivers focused, coherent, and polished presentations that convey a clear and distinct perspective, demonstrate solid reasoning, and combine traditional rhetorical strategies of narration, exposition, persuasion, and description.**

**When delivering and responding to presentations, the student:**

- a. Delivers narrative, expository, or persuasive presentations that incorporate the same elements found in that mode or genre of writing.
- b. Delivers oral responses to literature that incorporate the same elements found in written literary analysis. Uses props, visual aids, graphs, or electronic media to enhance the appeal and accuracy of presentations.