**Study Guide for Midterm**  
Tragedy and Catharsis

1. **Short Definition** (30 pts). For each term, please give a definition and explanation of the concept (2 pts) and then show how it is relevant in one of the texts we have studied (4 pts).
2. Festival of Dionysos
3. Politics and the City Dionysia
4. Supplication
5. Orchestra
6. *aidos*
7. *sophrosyne*
8. *miasma*
9. *vraisemblance*
10. *bienséance*
11. Unities of time, place, and action
12. aulos
13. *kommos*
14. **Close Reading of two passages** (30 pts). Choose one set of passages and compare how the later author has transformed the scene. What has been changed (e.g. characters, imagery, themes, staging) how has the context changed, and what is the effect on the audience of these changes?
15. Phaedra uttering the cause of her affliction (*Hippolytus*, episode 1, 190-385 and *Phèdre*, Act 1, scene 3, pp. 7-15).
16. Tiresias prophesying to Oedipus (*Oedipus*, episode 2, 284-462 and *The Darker Face of the Earth*, Act 2, scene 4, pp. 106-113).
17. The final scenes in Oedipus Tyrannus and Darker Face of the Earth (Oedipus, 5th episode, 1222-1530 and Darker Face of the Earth Act 2, scene 8, pp. 142-50).
18. **Essay** (40 pts). Choose one question and develop a well-argued essay that includes an introduction, specific examples from the works, and a conclusion.
19. Tragedy and the polis: The historical and political context of Euripides’ *Iphigenia at Aulis* (pan-Hellenism and the end of the Peloponnesian War), Cacoyannis’ *Iphigenia* (the Military junta in Greece 1967-74), and Lumley’s *Iphigenia* (the conflict between the Catholic Church and the Church of England and the role of her father Henry Fitzalan as Lord Chamberlain to Henry VIII and Edward VI and Lord High Steward to Mary I) affects each work. Explore how the character of Agamemnon is developed in each, what are his motives, his constraints, interaction with his brother Menelaus.
20. Tragic Space and performance: How does the physical layout of the theater of Dionysos in Athens and the Hotel de Bourgogne reflect the social values of each culture? What specific values (about the gods, ethics, politics, language, and staging) do we see in Euripides’ *Hippolytus* and Racine’s *Phèdre*? Please give examples of each value from the two plays.
21. Music, dance, and the chorus. Claude Calame argues that the chorus is neither the ideal spectator or the mouthpiece of the poet. Rather, the first person speaker represents multiple voices, including the emotive voice, the performative voice, and the hermeneutic voice. How does the chorus function in the *Oedipus Tyrannus* and how do Martha Graham and Rita Dove use music, dance, and the chorus in their works to create a richer experience for the audience? Another way to examine this question: what would be lost if the chorus were removed from each of these works?