

AS Greek Tragedy PLC

Red

Amber

Green

Exam Technique

1 (a) Briefly describe the events in the play leading up to this passage.

1 (a) Write ten things - details (factual)

1 (a) It could be three events with three details for each

1(b) Analyse Aeschylus' use of dramatic techniques; dramatic irony

1(b) Analyse Sophocles' use of dramatic techniques; dramatic irony

1(b) Analyse Euripides' use of dramatic techniques; dramatic irony

1 (c) How is character portrayed in this passage? How consistent is this with his/her portrayal elsewhere in the play?

B Compare two characters

consider the roles of the two characters; ☐; ☐

include an analysis of the themes of the play

support your answer with evidence from text

B Consider the contribution of minor characters

consider the contribution of minor characters to the plot; ☐

☐ include an analysis of the dramatic effectiveness of the play;

support your answer with evidence from Euripides' play

B consider relationships

consider how family relationships are portrayed in the plays you have studied; ☐☐

include an analysis of the extent to which these relationships are normal;

support your answer with evidence from at least two of the following plays: Aeschylus' Agamemnon, Sophocles' Antigone, Euripides' Medea and Electra.

Content:

literary context: the theatre building and machinery

literary context: use of actors

literary context: use of the chorus

literary context: other dramatic conventions, such as the structure of the plays, messenger speeches and deus ex machina

literary context: attitudes towards the portrayal of violence and death

literary context: characterisation including the role of minor characters

literary context: language

literary context: dramatic irony

literary context: the nature of tragedy

literary context: hamartia

literary context: peripeteia

literary context: katharsis

literary context: the style and approach of Aeschylus and his contribution to the development of Greek tragedy

literary context: the style and approach of Sophocles and his contribution to the development of Greek tragedy

literary context: the style and approach of Euripides and his contribution to the development of Greek tragedy

social and cultural context: how 5th Century Athenians viewed dramatic festivals

social and cultural context: how 5th Century Athenians viewed the role of the gods and fate in the world

social and cultural context: how 5th Century Athenians viewed oracles, omens and prophecies

social and cultural context: how 5th Century Athenians viewed moral concepts such as justice and revenge

social and cultural context: how 5th Century Athenians viewed death and burial

social and cultural context: how 5th Century Athenians viewed the stories of the heroes and ideas of honour and reputation			
social and cultural context: how 5th Century Athenians viewed the role of men in the life of the city			
social and cultural context: how 5th Century Athenians viewed the position of women in society			
social and cultural context: how 5th Century Athenians viewed the importance of children and the			
Use a selection of other Greek terms:			
Anagnorisis*Often the protagonists in tragedy undergo a process of recognition, in which they see their own nature, and destiny, more clearly than before.			
Bathos and pathos* They sound related, but their effect is almost opposite. Bathos--"depth"--is often unintended by the author. Straining for an elevated or heightened effect, the writer overshoots the mark and produces an effect that is perceived as ridiculous. Pathos--"pity"--a term often used because the English word tends to imply mere tear-jerking for effect.			
Peripeteia - turning point			
Catharsis*Exactly what Aristotle meant by "purgation" or "catharsis" has been the subject of much discussion, but in essence he was concerned to explain the release of powerful, healing emotions that make tragedy so moving.			
Chorus*In Greek tragedy the chorus was a group of actors, usually concerned citizens, who were the main commentators on the characters and events; they expressed traditional moral, religious, and social attitudes, and were a kind of voice for the audience on stage.			
Empathy--"feeling-into"--is a projection of oneself into another character; an identification in which one seems to participate in the actions and feelings of the other.			
Sympathy--"feeling-with"--is a little more detached, a fellow-feeling for the other; as when two strings are tuned to the same note, one will vibrate in sympathy if the other is sounded. The word has become somewhat reduced in meaning in recent years to something more like mere pity.			
Hamartia*The protagonist most often contributes to his or her own downfall by a mismatch between character and circumstances, or hamartia. Interestingly enough, the translation of hamartia as "flaw" may in fact itself be flawed. There is some evidence that suggests that it rather means any quality in excess--perhaps even a virtue--that brings about the fall of the protagonist.			
Hubris*Frequently an Oedipus, an Antigone, a Macbeth, a Lear, or a Cleopatra is brought to doom by excessive pride--hubris--a belief that he or she is somehow above the fates, or in control of destiny.			
Nuntius*The nuntius, or messenger, was an actor who narrated action that occurred offstage--a dramatic convention made necessary by the requirements of the "unities" of time and place, and the tradition that no violent action took place on the stage itself.			

