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Period:\_\_\_\_\_\_\_\_\_\_

**Intro to *Oedipus Rex*: Elements of Literature pp. 199-204**

**Greek Theatre: Dramatic Terminology**

* **Dialogue:** conversation between two or more characters
* **Scene:** a stage setting
* **Orchestra:** the semicircular space in front of the stage used by the chorus
* **Choragos:** the leader of the chorus
* **Chorus:** a company of performers whose singing, dancing, and narration provides explanation and elaboration of the main action
* **Prologue:** the opening scene
* **Parados:** the entrance songs of the chorus
* **Strophe:** song sung by the chorus as it turns from one side of the orchestra to the other
* **Antistrophe:** song sung while the chorus moves in the direction opposite from that of the strophe
* **Ode:** song chanted by the chorus that separates one scene from the next
* **Exodus:** the concluding scene

**Sophocles: (pg. 198)**

* (c. 496- \_\_\_\_\_\_\_ B.C.)
* The tragedies of Sophocles probe the depth of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ suffering and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ as profoundly as the works of any writer in world literature.
* He produced \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ plays, of which only \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ survive today.
* Peloponnesian War (431-\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ B.C.)
* This conflict pitted \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and its allies against the rival city of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and various other allied city states for 27 years. Perhaps this conflict is one of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ that Sophocles’ surviving plays--\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of which were written after 440 B.C.—are so deeply \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**Introduction: Oedipus Rex**

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| **Tragedy (pg. 199)** | **Tragic Flaw (pg. 199)** |
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**The Greek Theatre:**

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| **The Theatre of Dionysia (pg. 199)** |
| **Honored the god: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Number of Spectators: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_spectators**  **Festival of Dionysia: \_\_\_\_\_\_\_\_\_\_\_ day extravaganza held in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_**  **Types of Plays: both \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Made out of: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ hillside and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ with \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ rising tiers of seats** |

**The Oedipus Plays:**

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| **The Three “Theban Plays”: (pg. 200)** |
| **Antigone** |  |  |
| **442 B.C.** |  |  |

**The Story of Oedipus Rex**

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| **Oedipus (pg. 200)** |  |
| **Queen Jocasta (pg. 200)** |  |
| **Sphinx (pg. 200)** |  |
| **Thebes (pg. 200)** |  |
| **The prophecy (pg. 200)** |  |
| **Mount Cithaeron (pg. 200)** |  |
| **King Laius (pg. 200)** |  |

**The Structure and Themes of the Play**

|  |  |
| --- | --- |
| **Themes of Oedipus Rex (5) (pp.200-201):** | **1.** |
| **2.** | **3.** |
| **4.** | **5.** |