Outline of the Midterm Exam

Please print out and bring this sheet with you to the Midterm Exam. *You may not write on this sheet.* Also, bring at least FIVE clean pages of your own paper to write on. You may use both sides of a page.

**General Directions.** The Midterm Exam will consist of TWENTY-FIVE (25) items—aka ID’s—selected from the lists of “Terms, Places, People and Things to Know” found throughout Sections 1 and 2 (Chapters 1-7), as posted on the class web site. Each ID is worth 10 points maximum. The highest number of points available on the Midterm Exam is 150 points. As much as possible, items will be drawn equally from the Chapters, with every effort made to present as wide and equitabe a selection as possible. Points will be awarded according to the fullness and accuracy of the answers given, as well as awareness of the critical issues surrounding each. *Facts repeated anywhere on the exam will not count.* Please write in full sentences.

**Directions for Completing ID’s.** For each ID, please provide the following information and list the data according to the letter designations (A, B, C) outlined below:

- **Citation.** At the beginning of the ID, cite the name of the item as it is listed on the test.

  A. **Date (2 points).** Put “A” and then give the correct time period and geography for the item, e.g. “Classical Athens, immediately after the naval disaster in Sicily, 412 BCE.” Be as precise as possible. The more specific a correct answer is, the more points it will earn.

  B. **Data (4 points).** Put “B” and give as many pertinent details as you know about the item, e.g. if it is a play, where it was presented, who wrote it, how and by whom it was produced on stage, the intended audience, its general plot and theme, and the style or format of its presentation. The scope of detail presented here is central in the number of points awarded.

  C. **Issues (4 points).** Put “C” and cite any historical issues surrounding the item, e.g. if it is a play, how it was found or transmitted across the ages and thus how accurate our text is, its significance to its original audience, how it was received in its day, how it is received now, and other scholarly issues surrounding it. The demonstration of your awareness of such issues shows the sophistication and depth of your comprehension of the historical data concerning the item in question. Points will be awarded accordingly.

Write your name at the top of each page.

You may do as few or as many ID’s as you wish.

On the next page is an example of an ID properly formatted. Do not bring that page to the Midterm!
A. Classical Athens, 400's BCE (or as early as the late 500's).

B. This term means literally in Greek “an instrument (-tron) for viewing (thea-)” and refers to the seats from which the audience of an ancient play watched the show. Other parts of the theatre are the orchestra (“dancing place”) and the skene (“tent,” the backstage). Early seating in the Theatre of Dionysus consisted of wood benches which, only after this theatre was refurbished at least twice in antiquity, were torn out and replaced with the stone ones seen today. How much these seats resemble or reflect their forebears is not clear.

C. There are several important issues here. First, the theatron is the largest part of the theatre by far, which points to the centrality of the audience in Greek or any theatre. That the word for “seating” evolved into a term designating the place where drama in general happens makes that abundantly clear. Second, the shape and function of the theatron demonstrate important principles about ancient drama. It was not designed with only acoustics in mind, which, though they are often very good, more often represent a blend between what’s needed to see and hear well. Furthermore, the vantage point of the audience above the performers called for certain types of dances—mainly geometric configurations—and it also gave the ancient viewer a sense of “being above the action,” the way gods are portrayed in Homer. This sense of the audience’s superiority over the characters and actions presented below them is part and parcel of the fact they went into the theatre knowing the outcome of the plot, and when they didn’t (as all too often with Euripides) they felt betrayed and even insulted.