

ADELAIDE UNIVERSITY

EXAMINATION FOR THE DEGREE OF B.A.

November 2001

7230/6180 Greek and Roman Drama

Duration: Two hours

(In addition, candidates are allowed ten minutes to read the paper.)

Candidates should answer THREE questions on plays by three DIFFERENT authors.	LEVEL III candidates may not answer a question on a play that has been discussed at length in the MAJOR essay.
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1. In modern performances, the *Agamemnon* is always cut. If you were directing it, which parts would you cut and why? If 'none', justify the structure of the original play.
2. Apollo and Athena both claim to be gods of wisdom. How well do they uphold this reputation in the *Eumenides*?
3. Aristotle maintains that character must be subordinated to plot, because what people do is determined by what they are. Is this latter point true of Antigone and Creon in the *Antigone*?
4. One modern view of *Oedipus the King* is that it shows a man in the grip of a fate which leaves him helpless to escape. Evaluate this interpretation.
5. Does the happy ending of the *Helen* mean that Euripides' play is simply a light-hearted adventure story with nothing serious to present to its audience?
6. 'The [Bacchae] shows how the liberating and ecstatic effect of the Dionysian religion must be balanced against the dangerous irresponsibility that goes with Dionysian loss of reason and self-consciousness' (*Encyclopedia Britannica Online*). Is this an adequate summary of the key themes of the play?
7. Identify two or three aspects of humour in the *Lysistrata* that you would emphasise in a contemporary production of the play and two or three that you would not (covering four or five points in all). Explain why you would make these choices.
8. The *Frogs* has been criticised on the grounds that it falls into two halves that have little to do with each other. Can Aristophanes' structure be defended?
9. 'The only value of Menander's Old Cantankerous is from the perspective of the development of literature, in its being the sole surviving complete work of New Comedy'. Is this a reasonable comment?
10. Apart from his name, what else does the character Amphitryo contribute to Plautus' play?
11. Do you find Seneca's *Oedipus* a mere collection of horrors, or does it have the power to move us as distinct from merely shocking us?