

## Group Discussion of *The Goat, or Who is Sylvia?*

Names \_\_\_\_\_

Theory: Aristotle

Spokesperson \_\_\_\_\_

Procedure: Choose a spokesperson, answer questions, find quotes for bold-faced criteria when possible, and record page numbers. Spokespersons: Write your group's comments below. Use back if necessary. Turn in at end of class.

Who is the Tragic **Hero** and how is s/he **heroic** (superior, near-miss, great, or admirable in some way)?

What is TH's **hamartia**, that is, tragic **flaw AND action** (error in judgment, mistake, or sin)?

What speech could be TH's **anagnorisis** (epiphany, self-knowledge, realization of truth, the T Vision of life)?

Describe how TH's fortune reverses (the fall) because of the hamartia and perhaps the anagnorisis as well.

Where is our **compassion** (pity, sympathy, or empathy) and **terror** (fear, horror) aroused? (*catharsis*)

## Group Discussion of *The Goat, or Who is Sylvia?*

Names \_\_\_\_\_

Theory: Kierkegaard

Spokesperson \_\_\_\_\_

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Contrasts ancient (Greek) tragedy to modern (Shakespeare and beyond) tragedy

Ancient

**external**, objective, **communal**

**fate**: passive, victim, innocent

child-like suffering, **sorrow**, deeper feeling

Modern

**internal**, subjective, **personal**, **alienated**

**free will**: active, bears entire weight his/herself, guilty

adult-like suffering, **pain (anxiety)**, **reflection**

Note: You only need choose one term per line: whichever best fits.

## Group Discussion of *The Goat, or Who is Sylvia?*

Names \_\_\_\_\_

Theory: Nietzsche

Spokesperson \_\_\_\_\_

Procedure: Choose a spokesperson, answer questions, find quotes for bold-faced criteria when possible, and record page numbers. Spokespersons: Write your group's comments below. Use back if necessary. Turn in at end of class.

Nietzsche says that tragedy juxtaposes the Apollonian and the Dionysian. Though these are binary oppositions, both are necessary and must be balanced (all A is bad; all D is bad). They are based on the Greek deities Apollo and Dionysus, and you can see in the list of associations of the A and D below how they take off from literal qualities of the deities and then become more abstract and/or metaphorical. The Tragic Hero bears the burden of the Dionysian Truth for us, but he or she is destroyed by it. We (audience/reader) get a glimpse of Dionysian Truth through the Apollonian veil (the spectacle of the play performed), and are saved from destruction because of the Apollonian and the Tragic Hero's sacrifice.

### What is the terrible truth that the TH discovers and is destroyed by?

#### Apollonian

sun, sky, light, visible, above  
 plastic arts (sculpture, architecture)  
**illusion/appearance** (veil, mask)  
**civilization, society, sober, calm**  
**order, reason, logic, sanity**  
 conscious, superego  
 boundaries, rules, laws  
 the establishment, the Man  
**individuation, separation**  
 tragic hero

#### Dionysian

vine, wine, earth, dark, invisible, below  
 music  
**Truth/Reality**  
**nature, primordial, intoxication, ecstasy**  
**chaos, passion, irrationality, insanity**  
 unconscious, id  
 no boundaries, freedom, hedonism  
 sex, drugs, and rock'n'roll, man  
**loss of individuation (self), one with nature, primal unity**  
 chorus

Note: You only need choose one term per bold-faced line: whichever best fits.

## Group Discussion of *The Goat, or Who is Sylvia?*

Names \_\_\_\_\_

Theory: Arthur Miller

Spokesperson \_\_\_\_\_

Procedure: Choose a spokesperson, answer questions, find quotes for bold-faced criteria when possible, and record page numbers. Spokespersons: Write your group's comments below. Use back if necessary. Turn in at end of class.

How does the Tragic Hero as "common man" attain tragic stature ("gain size")?

What is the **challenge** to TH's **dignity** that he or she is unwilling to remain passive in the face of, is even willing to lay down his/her life? (Show **unwillingness to remain passive** and **willingness to die or...**)

How does TH struggle to gain his/her rightful position in society? What is that **position**?

How does the tragedy arouse **fear of being displaced**?

**What is the "enemy of man's freedom"** at which the **tragedy points the "heroic finger"**? How/Where in the play does it point that finger?