

Setting Continent, Country, City, Physical Area Environment, Climate and Light	The play takes place in Corinth outside the home of Jason and Medea They are near the palaces of Corinth, probably in a very wealthy area Corinth is in Greece, which is generally very hot
Time Year, season, time of day Length of time covered Logic of time movement	The play takes place over the course of one day Time seems to skip or suspend at times such that events offstage occur almost instantaneously
Class Structure Classes Economic Health Characters in Each Class	There is an expectation of marital unity in this society, and women are expected to marry Slavery is an accepted institution in this world Servants are dependent upon the successes of their masters Children are innocent beings who should be protected from the worries of the world Women are expected to stay in the house while men go off to war Royalty: Jason, Creon, Aegeus Immigrant Royalty: Medea, Children Citizens: Chorus, Chorus Leader Slaves and Servants: Nurse, Tutor, Messenger, Attendants
Government and Laws System Relevant Laws Restrictions/Freedoms Participation/Environment	Creon is the king, a self-proclaimed tyrant, and his rule is absolute Foreigners like Medea have no rights Leaders are expected to give orders but not necessarily listen to those whom they command "There's no justice in the eyes of mortal men" Divorce is not an option Oaths have value and are supposedly binding, and shame is meant to be a real consequence Justice and laws are valued over brute force in Greece There is punishment for murder It is a horrible crime to murder one's own children
Social Circles Family and Friends Community Media Restrictions/Privileges	Medea and Jason are welcomed in Corinth, although they are foreigners in exile Gossip and eavesdropping are the primary ways that news is spread Reputation and maintaining face are important in Corinth Men have far more privileges than women Wealth is valued, and paupers have very little clout
Religion Institutions Beliefs Restrictions/Privileges	This is a world with many gods There is a sense that the world listens to the pleas of mortals, and people are expected to trust in the gods to solve their problems The gods have real power and actively influence the world Medea's actions alter the natural order of the world Prophecies are valued as sources of knowledge
Previous Action	<ul style="list-style-type: none"> - Before the action of the play, Jason sailed the Argo to Colchis where Medea fell in love with him and helped him to obtain the Golden Fleece. She then convinced Pelias's daughters to kill him, forcing her and Jason to flee to Corinth. - Medea killed her own brother - Jason married the daughter of King Creon. - Medea spoke badly about King Creon - Aegeus went to the oracle of Apollo - Jason and Medea had children and the childbirth was painful for Medea

Character Blueprint—Medea

<p>Physical What does the playwright tell us about the physicality of the character?</p>	<p>Medea is beautiful, and also exotic She shows emotion on her face and in her body language—she is bad at hiding her feelings</p>
<p>Psychological What is the character’s mental state? Are they in any way balanced, neurotic, psychotic, or deluded?</p>	<p>Medea is in distress, refusing food and drink in the face of Jason’s disloyalty Medea misses her homeland and her family Medea hates her children and gets no joy from their presence “Her mind thinks in extremes” She is fierce, headstrong, and angry, and these traits overcome her better judgement She is on the verge of committing suicide She is not afraid of committing murder She cannot stand to be insulted</p>
<p>Intellectual In what ways has the character’s mind developed (schooling, environment, self-teaching, street smarts)?</p>	<p>Medea was likely well-schooled since she is of royal birth She is smarter than most people in Corinth She is nefarious and devious She is adept with herbs and poisons She has a honeyed tongue and is good at persuading people to do what she wants</p>
<p>Social Class and Job Within what class was the character raised, what class are they throughout the play, and how would you describe their job or career path?</p>	<p>She values her reputation among the women of Corinth She is of royal birth and therefore expects a certain level of respect and dignity She is the granddaughter of Helios, god of the sun Her home country is viewed as a barbarian nation by the people of Corinth Her job is to be Jason’s wife</p>
<p>Family and Friends Where were they born and raised, and how has this shaped their identity? How did their family influence their religious, political, and ethical beliefs? To what degree is the character surrounded by friends and family or isolated?</p>	<p>Medea is surrounded by family and friends, but she feels totally alone Medea was born and raised in the foreign land of Colchis, and is now an immigrant in Corinth She has servants and slaves Her father is the King of Colchis She killed her own brother and then her children The women of Corinth seem to respect her Medea has burned all bridges to her past, relying solely on her marriage with Jason</p>

Relationship Blueprint—Medea and Jason

Generic Relationship

What is the type of relationship?

- Abusive
- Manipulative
- Overbearing
- Selfish

When examining the relationship between Medea and Jason, the first words which come to mind are “Abusive” and “Manipulative,” since the characters seem as if they are working to harm each other and use each other to advance their own positions and goals. Digging deeper it appears that these traits are born primarily out of selfishness and being overbearing. Jason and Medea each care more for their own personal goals than they do for that of their partner, a character trait which leads Jason to marry Creon’s daughter and Medea to kill everyone Jason loves. However, selfishness alone isn’t enough to cause the gruesome outcome of the play. Not only are the characters self-centered, but they are also overbearing—they care about how the actions of the other affect and influence their own goals, and they strive to alter their partner’s actions to better suit themselves. This is not the kind of selfishness where Medea and Jason sit in their own worlds only focusing on themselves, this is a situation in which both of them feel that, to achieve their own goals, the other must be consigned to oblivion.

What are the characters’ social positions?

As immigrants, both Jason and Medea are in a very tenuous social position, one which relies more upon the good graces of those above them than on any particular merit they themselves may possess. The difference between them, however, is that Jason is interested, even obsessed, with advancing his social position while Medea seems content to remain at the mercy of others. When Medea left her home in Colchis she knew that she was deciding to be an exile for the rest of her life, a situation to which Jason never agreed. Medea, therefore, while not necessarily comfortable in her position, is resigned to it, while Jason is willing to fight to regain his old sense of status and power.

How does the location of the scene affect their relationship?

The play takes place outside Medea’s house in Corinth, which adds several interesting nuances to the power dynamics. Since Jason has gone off to live with King Creon and his daughter, this house is no longer really his (legal ownership aside) and he feels like an outsider here even though he is far more ingratiated in Corinthian society than is Medea. Although he is coming to inform Medea that she must once more go into exile, she has the power and force of will to kick him out of her house, granting her at least a small sense of victory. However, like her social position, her ownership over her space is tenuous at best since the house really belongs

to Creon who can and does evict her. Any sense of power Medea has, therefore, is maintained only so long as she is physically on the property—once she leaves she knows she can never come back and any hold she has over Jason will be lost, which is one of the reasons why she resorts to such desperate measures.

Specific Relationship: 1.5 Medea and Jason (lines 524-786)

What is the relationship between the characters at the start of the scene you are examining? For the analysis of the entire play, choose three significant scenes to analyze.

At the beginning of the scene the relationship between Jason and Medea is that of a smug victor and a bitter loser. Jason is content with how the results of his machinations have played out—he is now happily married and effectively the prince of Corinth and Medea, the only sign of his old life remaining, is about to be exiled. Any shred of doubt his conscious may be imposing upon him surrounding these circumstances is easily dismissed by magnanimously offering to aid her and her children however he can as they leave. Medea, on the other hand, knows that she has lost and hates Jason for what she views as betrayal. Already she is attempting to hurt him however she can, and when it becomes apparent that her insults and sharp words just reflect off his joviality she vows to cut deeper until he feels the very pain she's experiencing.

What is the primary subject matter of the scene, and how does that affect the relationship?

The characters primarily speak of Medea's impending exile, which only forces Jason into an ever more fortified position of power, driving Medea to greater desperation. Every time the subject comes up, whether Jason is offering to provide food for her or cursing her inability to keep her mouth shut, it is a slap in the face for Medea which drags her self-worth and dignity ever downward.

Structure Blueprint

Unit	Line	Unit Title	Nurse	Tutor	Medea	Chorus	Creon	Jason	Aegeus	Msnger	Children	Atndts
1.1	1	Servant's Gossip	X	X							X	
1.2	121	The Cries of Medea	X	X	X	X					X	
1.3	243	Medea's Plight			X	X						
1.4	311	Creon's Edict			X	X	X					X
1.5	524	Medea and Jason			X	X		X				
1.6	787	Aegeus' Promise			X	X			X			
1.7	908	Medea's Plan	X		X	X						
1.8	973	Medea's Lies	X	X	X	X		X			X	
1.9	1147	Death in Corinth		X	X	X				X	X	
1.10	1473	Murder of Children				X					X	
1.11	1542	Medea's Flight			X	X		X				X
1.12	1683	Concluding Words				X						

Environment Blueprint

Whose space is it?	The space belongs to Creon, but Medea dominates it so long as she is physically present
How does the environment affect relationships?	Medea has the force of will to command the space, even though she doesn't own it, which grants her small victories in the moment but pushes her standing with Creon and Jason ever downwards. By proving that she can win battles in every scene, Medea only gives Creon and Jason more reason to fear her, and thus more reason to exert their hard power to force her into exile.
How does the environment define the pattern created by the structure of scenes?	Since Medea commands the space, the characters that she trusts and loves are permitted to occupy it more freely than those she detests. Creon only makes an appearance once and beats a hasty retreat afterward, while the Chorus, Medea's confidants, appear in almost every scene and, most telling of all, her Children appear in 5 scenes—more than anyone except the Chorus and Medea herself.
How does the environment raise the stakes of the action?	This house is all that Medea has left in the world, and it signifies everything she will lose if forced into exile. The environment itself is the stakes, and the only way Medea can prevent it from being taken is to destroy it herself.