English 12

Unit 3
Beyond Good and Evil: *Othello*, Society, and the Self
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Note

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Unit 3 Beyond Good and Evil: Othello, Society, and the Self

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Purpose

With a focus on the effects of society on the self, students analyze Shakespeare’s play *The Tragedy of Othello: The Moor of Venice* alongside essays, films, and other works (some of their own choosing). Through read-alouds, role-playing, and close reading, students explore themes central to the play. Finally, various types of writing allow students to develop their own positions about how social conventions influence perception.

Overview

To prepare for reading *Othello*, students will determine the relative popularity of Shakespeare’s works among their classmates. They will consider the features of Shakespearean text, assess the extent to which these features may affect comprehension, and anticipate reading strategies that may be helpful.

Once students have reviewed these strategies, they will begin to explore the motif of racial prejudice. By surveying cover art of different movie versions of *Othello*, students will become aware of the interplay between race and society. Students will then investigate the concept of miscegenation. After placing this term in its historical context, students will analyze an essay by Brent Staples, “Black Men and Public Space.” Using visual representations to interpret Staples’s argument, students will explore how society shapes one’s perceptions of people, events, and issues.

Once students begin to read *Othello*, they will complete two literary sociograms as well as a series of quotation quizzes for the first three acts. To promote close, analytical reading, students will investigate the speeches of the primary characters. For example, they will discover how Shakespeare’s use of language indirectly characterizes Iago, the villain in the play, as base and savage in nature. They will also discover how tracing Othello’s actions throughout the play helps to map his tragic downfall. As they investigate relationships among the characters, students will read and interpret essays by Francis Bacon and other writers to study further some of the play’s major themes and motifs.

Throughout the unit, students will investigate the play’s primary themes: evil can exist behind a façade of honesty and friendship; societal values can have a profound influence on the treatment of social outsiders; and manipulation and jealousy can destroy a person. This analysis will allow students to understand the ways in which power and social status help to structure the characters’ experiences and their relationships with one another. Several of the unit’s embedded assessments will focus on how power structures, such as social class, gender, and race, help to define the play’s characters and their interactions. For the final writing assignment, students will interpret selections from the unit and conduct original research as they write a persuasive essay on a topic of their choice.

Time Frame

This unit requires approximately thirty 45–50 minute class periods.
In our determination to provide students with literature they can “relate to” we sometimes end up teaching works that students actually don’t need much help with at the expense of teaching classics that they most certainly do need assistance negotiating.
—Carol Jago (2000, p. 2)

And indeed there will be time
For the yellow smoke that slides along the street
Rubbing its back upon the window-panes;
There will be time there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.
—T. S. Eliot (1988, pp. 11–16)

UNIT 3
BEYOND GOOD AND EVIL:
OTHELLO, SOCIETY, AND
THE SELF

Prerequisites

- Experience reading and interpreting drama
- Experience reading (i.e., watching and interpreting) film as literature
- Experience analyzing universal themes and author’s craft across genres (poetry, drama, essays)
- Experience writing argumentative and persuasive essays

Selected Course Objectives

The primary objectives, which represent the central focus of this unit, are listed below and highlight skills useful not only in English 12, but in other disciplines as well. Secondary objectives are listed in appendix V.

A.1. Reading Across the Curriculum

c. Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms

A.2. Reading Strategies

a. Apply strategies before, during, and after reading to increase fluency and comprehension (e.g., adjusting purpose, previewing,
scanning, making predictions, comparing, inferring, summarizing, using graphic organizers) with increasingly challenging texts

b. Use metacognitive skills (i.e., monitor, regulate, and orchestrate one’s understanding) when reading increasingly challenging texts, using the most appropriate “fix-up” strategies (e.g., rereading, reading on, changing rate of reading, subvocalizing)

c. Demonstrate comprehension of increasingly challenging texts (both print and nonprint sources) by asking and answering literal, interpretive, and evaluative questions

d. Use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts

e. Compare texts to previously read texts, past and present events, and/or content learned in other coursework

A.3. Knowledge of Literary and Nonliterary Forms

a. Identify, analyze, and evaluate the defining characteristics of specific literary and nonliterary forms (e.g., satire, allegory, parody, editorial, essay, memorandum) and describe how form affects the meaning and function of the texts

c. Read dramatic literature (e.g., Macbeth, A Man for All Seasons) and analyze its conventions to identify how they express a writer’s meaning

A.4. Influences on Texts

a. Explain the relationship between the time in which a literary work is set, the time during which the author wrote, and the time in which the reader reads (e.g., Charles Dickens’ novel A Tale of Two Cities as a comment on the French Revolution and life in Victorian England)

b. Analyze and evaluate the influence of traditional and mythic literature on later literature and film (e.g., the Aristotelian concept of the tragic hero as depicted in William Shakespeare’s play King Lear)

A.5. Author’s Voice and Method

d. Identify, analyze, and evaluate the author’s use of parallel plots and subplots in increasingly challenging texts

e. Identify, analyze, and evaluate the ways in which the devices the author chooses (e.g., irony, imagery, tone, sound techniques, foreshadowing, symbolism) achieve specific effects and shape meaning in increasingly challenging texts

f. Critique the treatment and scope of ideas from multiple sources on the same topic, noting the authors’ implicit and explicit philosophical assumptions and beliefs (e.g., analyze Chris Hedges’s book War Is a Force that Gives Us Meaning and James Hillman’s book A Terrible Love of War)

g. Evaluate ways authors develop style to achieve specific rhetorical and aesthetic purposes, noting the impact of diction and figurative language on tone, mood, and theme; cite specific examples from increasingly challenging texts
A.6. Persuasive Language and Logic
   a. Distinguish between valid and invalid arguments; provide evidence to support the author’s findings, and note instances of unsupported inferences, fallacious reasoning, and propaganda techniques used in literature, film, advertising, and/or speeches

A.7. Literary Criticism
   a. Select and apply to increasingly challenging texts the relevant terms (e.g., archetype, oedipal, hegemony) from a number of critical theories
   b. Evaluate a work of literature from a variety of perspectives (e.g., applying a postcolonialist perspective to E.M. Forster’s novel Passage to India)
   c. Read literary criticism to learn different ways of interpreting increasingly challenging literary texts

A.8. Words and Their History
   b. Infer word meanings by analyzing relationships between words (e.g., synonyms, antonyms, metaphors, analogies) in increasingly challenging texts
   c. Use general and specialized dictionaries, thesauruses, and glossaries (print and electronic) to determine the definition, pronunciation, derivation, spelling, and usage of words
   d. Use context clues (e.g., author’s restatement, example) to understand unfamiliar words in increasingly challenging texts

B.1. Writing Process
   c. Create and use various tools (e.g., rubrics, checklists, models, writing conferences) to revise, refine, edit, and proofread own and others’ writing, using appropriate rhetorical, logical, and stylistic criteria for assessing the final versions of compositions

B.2. Modes of Writing for Different Purposes and Audiences
   a. Craft first and final drafts of expressive, reflective, or creative texts (e.g., poetry, scripts) that use a range of literary devices (e.g., figurative language, sound devices, stage directions) to convey a specific effect
   b. Craft first and final drafts of informational essays or reports that provide clear and accurate perspectives on the subject; support the main ideas with facts, details, and examples; and make distinctions about the relative value and significance of those facts, details, and examples
   c. Craft first and final drafts of persuasive papers that articulate a clear position; support assertions using rhetorical devices, including personal anecdotes and appeals to emotion or logic; and develop arguments using a variety of methods
B.3. Organization, Unity, and Coherence

b. Organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence
d. Rearrange words, sentences, and/or paragraphs and add transitional words and phrases to clarify meaning and to achieve specific aesthetic and rhetorical purposes
e. Write an introduction that engages the reader and a conclusion that summarizes, extends, or elaborates points or ideas in writing

B.4. Sentence-Level Constructions

a. Recognize and correct errors that weaken writing, including nonparallel structure, shifts from active to passive voice, misused modifiers, and awkward sentence construction
b. Combine phrases and clauses to create sentences of varying lengths and sophistication (e.g., simple, compound-complex, balanced, periodic, cumulative) and to coordinate or subordinate meaning for effect
d. Evaluate own sentence style by identifying common sentence patterns and constructions
g. Use strong action verbs, sensory details, vivid imagery, and precise words

C. Research

b. Decide on a research question and develop a hypothesis, modifying questions as necessary during the project to further narrow the focus or extend the investigation
c. Evaluate multiple sources of information for accuracy, credibility, currency, utility, relevance, reliability, and perspective
e. Summarize, paraphrase, and directly quote from sources, including the Internet, to support the thesis of the paper and/or presentation; accurately cite every source to avoid compromising others’ intellectual property (i.e., plagiarism)

D.1. Comprehension and Analysis

b. Identify and evaluate the effect of logical fallacies (e.g., overgeneralization, bandwagon) and the presence of biases and stereotypes in television and print advertising, speeches, newspaper articles, and Internet advertisements
c. Analyze the effectiveness and validity of arguments (e.g., causation, analogy, inductive and deductive reasoning, appeals to emotion or authority) in visual and oral texts
e. Analyze and evaluate the way language choice (e.g., repetition, use of rhetorical questions) and delivery style (e.g., eye contact, nonverbal messages) affect the mood and tone of the communication and make an impact on the audience

D.2. Application

g. Actively participate in small-group and large-group discussions, assuming various roles
Research-Based Strategies

- Reading Strategies (e.g., previewing, think-aloud, annotation, visualizing, summarizing) (pp. 10–13, 16, 18, 41)
- Journals (pp. 9, 12, 14, 19, 26, 31, 37, 39, 47)
- Think-Pair-Share (p. 17)
- Visual Representations: Rhetorical Square, Poster, Literary Sociogram, Concentric Circles, Affinity Diagram (pp. 17, 18, 21, 22, 39, 45)
- Gallery Walk (p. 19)
- Reader’s Theater (p. 20)
- Whiteboarding (p. 29)
- Line-Up Strategy (p. 34)
- Tableau Drama (pp. 36–37)
- Jigsaw Groups (p. 37)
- Brainstorming (pp. 39, 44–47)
- Student’s (Writer’s) Workshop (e.g., freewrites, peer review, student-teacher writing conferences) (pp. 47, 50, 51)
- Self-Evaluation (p. 51)

Essential Questions

1. How do appearance, perceptions, and reality interact in contemporary society?
2. What is the relationship between appearance, perceptions, and reality throughout Othello?
3. How and why does a character create two distinct personae—public and private self?
4. How do power and social status help to shape characters’ interactions in Othello?
5. What does Othello suggest about the relationship between hubris and tragedy?

Suggestions for Assessment

Except where otherwise noted, assessments can be given a point value or they can simply be marked off as completed.

Preassessments

*Worksheet*—After discussing their experiences with Shakespearean literature, students determine its popularity among their peers. They explore the text features of Shakespearean drama that may make it difficult to read, such as vocabulary, asides, and stage directions. Using the Othello’s Literary Conventions worksheet (p. B-2), students then identify specific reading strategies, such as visualizing, annotating, skimming, or scanning, that help ease their reading of Shakespeare. (Day 1)

*Cloze Passage*—The concept of miscegenation is a useful entry into the racial dynamics of Othello. If students have an existing understanding of the concept from humanities or U.S. History studies, they may be able to fill in the Miscegenation Cloze Passage worksheet (p. E-3) easily. If not, ask students to use context clues to determine the omitted words. (Day 4)
Embedded Assessments

**Visual Representation**—Students use a Rhetorical Square worksheet (p. E-7) to analyze the purpose, audience, persona, and argument of Brent Staples’s essay “Black Men and Public Space,” (1986) exploring the effect of social perceptions on the individual. (Day 5)

**Visual Representation**—Using the guidelines on the Literary Sociogram handout (p. F-2), students create two diagrams that map the relationships between the characters in Othello. Students note critical events as well as their personal impressions of the characters. Students should experiment with the design of their diagrams, considering the placement, size, and color of their notes. Their work should be assessed using the Literary Sociogram Rating Scale (p. F-4). (Day 7)

**Quizzes**—To serve as a reading check, a series of quizzes present quotations from acts 1, 2, and 3 (p. I-2, p. K-2, and p. N-2, respectively) and require students to provide the following information: speaker, audience, context, meaning, and significance. (Days 11, 13, 17)

**Worksheet**—Using the Author’s Craft: Focus on Iago worksheet (p. J-2), students trace image patterns, all attributed to Iago, throughout acts 1 and 2. After collecting the data, they develop a hypothesis about how Shakespeare’s word choice indirectly characterizes Iago as savage and base in nature. Students keep a journal of additional literary devices to help them better understand the characters in the play. (Day 12)

**Activity**—Students first analyze an exchange between Iago and Cassio using the Reputation Exchange transparency (p. K-5). Then, using the techniques of thinking aloud and reading aloud, the class analyzes Francis Bacon’s essay “Of Honor and Reputation” (p. K-6). The goals are to discern whether Iago’s views on reputation coincide with Bacon’s and to compare these ideas to students’ own viewpoints. (Day 13)

**Reading**—Students read an excerpt from Leo Africanus’s “Commendable Actions and Vertues of the Africans” (pp. K-9–K-11), a fifteenth-century text that reveals how Shakespeare’s contemporaries may have viewed Moors. They then complete the table on the Virtues and Vices worksheet (p. K-12) to determine whether evidence in the drama suggests that Othello fits Africanus’s profile of Moors. (Day 14)

**Worksheet**—Francis Bacon’s essay “Of Suspicion” is presented as a read-aloud. Students interpret Bacon’s meaning and arrive at implications for Othello, who is increasingly disturbed by Iago’s lies. They complete The Author and Me worksheet (p. M-3), identifying main ideas, deciding whether they agree with the author, and explaining how they might “intervene” in the drama with these ideas. (Day 16)

**Visual Representation**—At the end of act 3, students analyze the power structure within Othello by plotting characters, from most to least powerful, on the Concentric Circles worksheet (N-5). (Day 17)

**Essay**—Students write a one- to two-page expository essay on their philosophies of marriage, love, or jealousy. This writing exercise helps students reflect on their beliefs and think about how they write. Students may revisit their essays as they begin work on their final writing assignment. (Day 19)

**Worksheet**—The Shakespearean Insults worksheet (p. P-3) presents a series of insults from various plays. Working in small groups, students select
five insults to interpret, making logical connections to *Othello*, and translate into modern-day language. (Day 20)

*Creative Writing*—Using the Dialogue Poem handout (p. P-10), students write a poem that represents a dialogue between two people or characters from diverse or similar societies, eras, or cultures. Students’ poems can be assessed using an online rubric (Tedick, 2006). (Day 20)

*Worksheets*—Students engage in several activities that help develop their writing. On Day 26 they work in pairs to integrate direct quotations and paraphrases into their writing (Using Source Materials handout, pp. S-2–S-3). The next day they read each other’s writing, looking for strengths, weaknesses, and solutions to any problems (Peer Review worksheet, pp. T-2–T-3). (Days 25–28)

*Worksheet*—At the end of the unit, students complete a Student Self-Evaluation worksheet (p. T-9) on the work they have completed. This assessment prompts students to reflect on their learning, to emphasize their strengths, and to remark upon areas they need to improve. (Day 30)

**Unit Assessment**

*Essay*—Following the Persuasive Essay prompt (p. D-3), students select one theme of *Othello*, develop a claim, and write a persuasive essay that references *Othello*, a text selected by the teacher, and other sources. Students’ papers will be assessed using the Persuasive Essay Rubric (p. D-4). (Days 3, 21–30)

**Unit Description**

**Introduction**

**Materials & Resources**

- Unit Assignments and Assessments (pp. A-2–A-4)

This unit continues to develop students’ skills in three key areas: reading strategies, rhetoric, and the writing process. Students’ success now and in future pursuits—whether in technical programs, postsecondary institutions, or the workplace—depends upon their becoming proficient readers. Within the various definitions of a proficient reader are readily identified commonalities. Researching the question “What do good readers know and what are they able to do?” Dwyer and Thompson (1999, pp. 3–4) identified six interconnected traits of effective readers:

- **Reading the Lines**
  - Decoding conventions (conventions of texts)
  - Establishing comprehension (creating meaning from written texts)

- **Reading Between the Lines**
  - Realizing content (exploring layers of meaning)
  - Developing interpretations (making inferences about texts)
- **Reading Beyond the Lines**
  - Integrating for synthesis (synthesizing information to compare and extend meaning)
  - Critiquing for evaluation (evaluating the quality and effectiveness of a text)

Dwyer and Thompson explain that “the traits identify the six critical reading skills necessary to develop readers who can process knowledge from print material, make meaning of it, and apply this meaning to other situations” (p. 2). In this instructional unit, students work with increasingly difficult texts, developing their facilities with old and new reading strategies.

In addition to reading, another important aspect of the unit is learning about rhetoric (i.e., understanding not only what speakers say and why they speak, but also how they speak) and its influence on perception. Students analyze characters’ speeches in *Othello* to develop their understanding of ethos, pathos, and logos, three terms that identify the ways a speaker appeals to an audience. Students also study figurative language and how arguments persuade audiences to see the world as the speaker sees it.

Finally, students engage in and reflect on the writing process as they craft persuasive essays. Because many students will pursue postsecondary educational opportunities, revisiting the writing process at this point helps them to prepare for college-level composition courses. Participating in peer-review sessions also offers students a chance to work collaboratively to improve their writing.

Because students read a number of texts alongside *Othello*, each aimed at helping them understand the play more fully, this unit takes approximately six weeks to complete. During the first six days, the unit slowly acclimates students to Shakespeare’s use of language. It builds upon students’ prior knowledge, develops their reading skills, and encourages their use of reading strategies. Then, for fifteen days, students study the play. Finally, in a writer’s workshop they revisit the nuts and bolts of writing, spending nine days crafting and revising final essays. This recursive process of writing helps students become aware of good and bad writing habits—an awareness that will be invaluable to them throughout their academic and workplace careers.
**Suggested Teaching Strategies/Procedures**

**Day 1**

*Students discuss their prior experiences reading Shakespearean literature and work to assuage any fears they may have about approaching Shakespeare's works.*

**Materials & Resources**

- Preactivity materials* (e.g., “We Wear the Mask” transparency and overhead projector, sample masks, or audio player and recording of the song “Masquerade”)
- Students’ personal anthologies from Unit 1* (optional)
- Othello’s Literary Conventions (p. B-2)
- Othello’s Literary Conventions Key (p. B-3)
- Excerpts from Othello*
- Reading Strategies (pp. B-4–B-6)
- Index cards*
- “What is a Shakespearean Tragedy?” by Tom McAlindon (pp. B-7–B-9)
- Shakespearean Tragedies (p. B-10)
- Books with Themes Related to Othello (pp. B-11–B-13)

*MATERIALS OR RESOURCES NOT INCLUDED IN THE PUBLISHED UNIT.

Before the beginning of class, select an activity to pique students’ interest in the unit. Possible activities include the following:

- Create a transparency of Paul Laurence Dunbar’s poem “We Wear the Mask” (1896) that includes the question “Why do people wear masks?”
- Display different objects that could be used as masks such as a handkerchief, pantyhose, ski mask, or a facial cream mask tube and ask, “How are all these objects related?”
- Have the song “Masquerade” from the 1990 film The Phantom of the Opera (Webber, 2004) playing as students arrive to class. Write the following statement on the board: “Think about a time when you needed to wear a mask. In your journals, explain why you needed to wear it.”

The activity should serve as the day’s warm-up. After a few minutes of think time, ask volunteers to share their thoughts. This activity previews the unit’s exploration of how individuals present themselves both publicly and privately. Shakespeare’s play The Tragedy of Othello: The Moor of Venice will serve as the major part of that exploration.

Encourage volunteers to give clear, specific assessments of their prior encounters with Shakespeare’s work. For instance, students who have studied his work at length may bring up timelessness, universality, or the literary canon as evidence of its value. Those who are less familiar with Shakespeare may say that archaic language, play length, perceived difficulty, or irrelevance to their lives lead them away from his work. This activity allows you to recognize areas where students may need particular guidance. Based on what you learn, group students according to experiences, mixing those who like and dislike Shakespeare’s work. Groups should have no more than four students each.
Then, distribute the *Othello*’s Literary Conventions worksheet (p. B-2) and extended excerpts from *Othello*. Choose excerpts according to your students’ needs. For example, you might want to introduce or review various literary terms such as alliteration, analogy, anaphora, epistrophe, metaphor, or metonymy, or you might want to focus on Shakespeare’s use of indefinite pronouns. As students read, ask them to identify as many literary conventions as they can in the time allotted. Have each group share with the class two examples they found. Take time to direct students’ attention to the title of the play and help them list the elements of tragedy based on their prior knowledge: tragedy, tragic hero, hamartia, hubris, anagnorisis, peripetia, nemesis, and catharsis. Reference these conventions throughout the study of the play. During the discussion, ask students to refer to the Reading Strategies worksheet (pp. B-4–B-6), which was discussed in Unit 1. In addition to the conventions identified on the *Othello*’s Literary Conventions worksheet, students should list a reading strategy they believe might help them read Shakespeare more easily. Have each group report to the class one or two strategies they chose and explain their choices.

This preliminary work serves a number of purposes: it models the use of a prereading strategy, activates students’ prior knowledge, and helps establish equity and access for all students, encouraging them to see themselves as equipped to navigate *Othello*. By anticipating common difficulties students may face and providing them with tools to experience success as readers, you prevent them from feeling intimidated by the play.

For the day’s wrap-up, distribute an index card to each student. On the cards, students should record reading strategies they have difficulty using. This will allow you to find out which strategies students need more information about or require more practice with. Students should turn in their cards before they leave.

For homework, have students read the excerpt from Tom McAlindon’s essay “What is a Shakespearean Tragedy?” (pp. B-7–B-9) and fill in the accompanying worksheet (p. B-10). This brief reading will provide students with a review of the elements of Shakespearean tragedy. Tell students you will answer any questions that may arise during the following day’s class. In addition, provide students with the Books with Themes Related to *Othello* annotated bibliography (pp. B-11–B-13). Students should review the list and tentatively select a book to read outside of class (a modified form of Sustained Silent Reading [SSR]). They will have until Day 22 to read their books. Because students will use the book as a source for their final essays, this assignment requires them to implement reading strategies independently and to manage their time wisely. Encourage students to talk with others who are reading the same book or to schedule a time to meet with you if they find the reading difficult. Based on your level of familiarity with the books on the annotated list, you may wish to add or subtract titles.

**Tips for Teachers**

If your school library has a Shakespearean glossary, for *The Riverside Shakespeare*, or copies of the Arden or Folger editions of *Othello*, encourage students to use these resources whenever they dramatize or annotate specific passages from the play. These sources will help them to define the meanings of unfamiliar words.

Students who might struggle with the books on the annotated list may enjoy one of the following books: *Naughts and Crosses* by Malorie Blackman, *A Northern Light* by Jennifer Donnelly, *Across the Barricades* by Joan Lingard, *A White Romance* by Virginia Hamilton, or *If You Come Softly* by Jacqueline Woodson. More advanced students may appreciate reading *Things Fall Apart* by Chinua Achebe or *Light in August* by William Faulkner.
Day 2

To promote active reading and thinking, students engage in guided readings of texts that provide context for Othello. This activity demonstrates how to use various strategies to think through a text.

Materials & Resources

- SSR Chart*
- Books for SSR*
- “Of Wives’ Particular Duties” by William Gouge (pp. C-2–C-7)
- “The Influence of Seneca and Machiavelli on the Elizabethan Tyrant” by W. A. Armstrong (pp. C-8–C-9)
- Class notebooks*
- Themes and Motifs in Literature (p. C-10)

*Materials or resources not included in the published unit.

Prior to class, create a chart that lists the books students can read for SSR and, if possible, gather one or two copies of each. The warm-up for the day is to have students skim the books, ask questions about them, and write their names on the chart to identify which ones they have tentatively chosen. Making this list will help to identify which students are reading the same books, information that will be helpful should they have difficulty with the reading.

Next, take time to answer any questions that might have come up during students’ completion of “What is a Shakespearean Tragedy?” and its accompanying worksheet.

Because familiarity and proficiency with a variety of reading strategies is essential to helping students understand challenging texts, model again a think-aloud using “Of Wives’ Particular Duties,” a passage from William Gouge’s 1622 work Of Domesticall Duties (pp. C-2–C-7). (The think-aloud technique was first presented and practiced in Unit 1.) To make Gouge’s reading more accessible to students, the passage’s early-modern spelling has been modernized. Students will have an opportunity to practice reading early-modern spelling later in the unit. The exercise’s purpose is to build students’ confidence in reading a challenging text. The reading not only allows students to see reading strategies modeled, especially those they noted on Day 1, but also gives them a glimpse of idealized Elizabethan marriage norms.

Remind students that the purpose of the think-aloud, as in Unit 1, is to ascertain meaning by commenting on or questioning the text. After reading several lines, stop and model your thinking:

- Share the images the reading evoked.
- Restate the information presented in the passage.
- Identify confusing parts of the passage.
- Identify and demonstrate strategies that might alleviate the confusion.
- Determine the primary function of the passage.
- Predict the passage’s importance to the text as a whole.
- Draw conclusions about the literary elements or devices used in the passage.

Encourage students to pose clarifying questions during and after the think-aloud. A think-aloud succeeds best when students are not too intimidated to
ask, “Can you explain that a little more?” or “Could the passage also mean . . . ?”

After modeling the think-aloud technique for several paragraphs, ask students to help you work through additional passages. The class should listen, question, and remark upon the passage as you did previously. When students are ready, pair them up and assign them specific sections to work through together. As they work, circulate around the room and listen to each pair’s comments, questions, and struggles. Then, to wrap up, ask the pairs to share with the class the meaning they constructed from their particular passages. During the discussion, prompt them to compare the claims made in the text to contemporary U.S. culture, if possible.

For homework, students will read an excerpt that reinforces the reading strategies they have just used and prepares them to understand the psychology of Iago, one of the major characters in Othello. Distribute the excerpt from W. A. Armstrong’s essay “The Influence of Seneca and Machiavelli on the Elizabethan Tyrant” (pp. C-8–C-9). As students read the passage, have them list in their journals or class notebooks which reading strategies they used to prepare to read, as they read, and after they finished the passage. They should reflect on their strategy choices, identify what did or did not work and why, and be ready to share on Day 3. Students should also be ready to discuss key ideas and motifs in the passage. Refer them to the Themes and Motifs in Literature handout (p. C-10). If there is time, encourage students to begin reading in case they need additional support.

Continue to encourage students to write in their journals throughout the unit. Journal writing helps students to recognize what they do and do not know, to connect prior knowledge with the knowledge they are currently learning, to reflect on and think critically about new ideas, and to keep their thoughts organized (Burchfield, Jorgensen, McDowell, & Rahn, 1993). While students do not have to write in their journals every day, they should use them frequently enough to stay in the habit of thinking about the unit’s key issues or questions.
Day 3

After a brief discussion about reading strategies, students practice the art of observing and making plausible inferences with movie poster images from various productions of Othello. This activity encourages them to think about changes in cultural attitudes. A preview of the final writing assignment, a persuasive essay, concludes the lesson.

Materials & Resources

- Chart paper or blank transparency*
- Othello Movie Posters (p. D-2)
- Images of movie posters*
- Interactive whiteboard or overhead projector*
- Persuasive Essay (p. D-3)
- Persuasive Essay Rubric (p. D-4)

*Materials or resources not included in the published unit.

As a warm-up to Day 3, have students share the results of their homework. Draw particular attention to the post-reading strategies they used and to new information they learned about Machiavelli and his views about the attributes and attitudes of a leader. Have students call out the attributes of a leader. Write them on chart paper or a transparency for later use. Emphasize the similarities and differences between students’ interpretations of Armstrong’s text, and discuss how the differences could lead to disagreements. Differences in interpretations will be explored later in the unit.

Distribute the Othello Movie Posters worksheet (p. D-2). In this activity, students preview the plot and major themes of Othello by analyzing a variety of posters from different productions. Google Images Search indexes an array of movie posters from various websites such as the Internet Movie Database and MovieGoods® that can be projected in the classroom. Be sure to choose images that illustrate change over time in terms of costumes, staging, and actors. For example, you might include movie posters from both the 1952 production, which starred Orson Welles, and the 1995 production, which starred Laurence Fishburne. To lead students into a thoughtful analysis of the posters, first ask them what they observe about the posters. For example, using the two films cited above, students might respond that while the earlier poster features just two characters, the later poster shows three. They might also note details about the characters’ costuming, positions on the posters, races, and facial expressions.

To move the conversation forward, next ask students to discuss what they do not see in the posters. Students might note that, while the poster from the 1952 production includes scenery, the later poster shrouds the background in darkness. They might also note that, while the earlier poster depicts the characters in Elizabethan costumes, the poster from the 1995 production reveals almost no costuming at all. Also notable might be the absence of physical contact between the two characters in the earlier movie poster, the lack of expression on the female lead’s face, and the absence of the third character watching over the other two. Students should particularly notice the shift in race between the two leading men.
Ask students, based upon their observations, what they can infer about how the production of *Othello* has shifted over time. Pose the following questions from the worksheet:

1. How is the mood of the images different? (Interpretive)
2. How do representations of the lead actors differ in terms of gender and race? Why might this be significant? (Interpretive)
3. What societal values, if any, do the posters imply? (Interpretive)
4. What do these posters seem to convey about relationships? (Interpretive)
5. In addition, ask students to describe the life experiences they have had that may have shaped their observations and inferences about the posters. The list is an evaluative question intended to help students connect their interpretations to their experiences.

Follow up these questions by asking students to predict what *Othello* is about, based upon its complete title, the Day 2 homework, and the visual clues from the posters. Tell students they will review their predictions on Day 7 and examine how the characters represent themselves throughout the play.

As a wrap-up, tell students that, to develop a deeper understanding of *Othello*, they will complete short readings and writings throughout the unit. They will also write a five- to six-page essay. Distribute the Persuasive Essay prompt (p. D-3) and the Persuasive Essay Rubric (p. D-4). Have students begin reading through the assignment; they should be prepared to ask questions about it during the next class period.

For homework, students should finish reading the essay materials and write questions they have on the back of the handouts. In addition, they should write in their journals about positive or negative representations of women and men that they have seen in popular media such as movie promos, family-oriented television shows, and teen magazines. After thinking about the images they have seen, students may want to consider how these representations compare to what they see in their everyday lives. Students may also want to discuss how media images can reflect societal values. This activity prompts students to consider Essential Question 1: “How do appearance, perceptions, and reality interact in contemporary society?” It also starts students contemplating and searching for appropriate images for the final essay. Remind students to check out their SSR books from the library and, as they begin reading, to note ideas that may provide support for their final essays.
Days 4–6

Students learn about miscegenation and explore the concept of social insiders and outsiders through readings and an analysis of a marriage license from 1959. They study the art of persuasion by discussing Aristotle’s three persuasive appeals, completing a rhetorical square independently, and then synthesizing their interpretations of an essay into a group poster.

Materials & Resources

- 1959 Marriage License transparency (p. E-2)
- Blank transparency*
- Miscegenation Cloze Passage (p. E-3)
- Miscegenation Cloze Passage Key transparency (p. E-4)
- “Black Men and Public Space” by Brent Staples (pp. E-5–E-6)
- Rhetorical Square (p. E-7)
- The Rhetorical Triangle: Logos, Ethos, Pathos (p. E-8)
- Argument (p. E-9)
- Poster board*
- Markers*
- Sticky notes*
- Timer*
- Class notebooks* (journals)

*Materials or resources not included in the published unit.

The Day 4 warm-up is for students to ask questions about the final paper. As you discuss the assignment, provide examples of possible claims to spark their thinking and interest about the assignment, such as “Machiavellian traits can be found in ________, but not in ________,” or “Society’s definition of ________ determines how ________ act.” Inform students that they will critique these and other claims while reviewing how to write effective thesis statements on Day 25 of the unit.

Next, show students a transparency of the 1959 Marriage License (p. E-2). The purpose of this document is to show how the values of a society are encoded in its legal documents as well as in its art and media. After students have had a few minutes to examine the license, ask them what they observe. Students might notice the geographic location on the license, the date the license was filed, or the race and nationality of the couple getting married. They may also note the use of the word colored as a racial designation. Then, ask students what they do not see. They might respond that ages are missing from the license as well as the couple’s first names. Finally, ask students to make plausible inferences about the couple. They may infer, for example, that the couple is in love and that the name “Dowdy” is likely the man’s last name. Help students to recognize the importance of racial designations, especially in the South in the 1950s, by asking probing questions such as, “How were groups of people treated differently from one another during the 1950s?” or “What values were at odds during the civil rights movement?”

We Can’t Teach What We Don’t Know (1999) by Gary Howard, Because of the Kids (2001) by Jennifer Obidah and Karen Teel, and Talking Race in the Classroom (2005) by Jane Bolgatz are all excellent resources for learning more about racial identity and preparing to discuss the often difficult-to-broad subject of race.
Once students understand the role that race can play within the institution of marriage, introduce the term *miscegenation*. Write the word on an overhead transparency, along with its Latin roots (*miscere*, to mix; and *genus*, race), and then ask students to make an educated guess about the word’s meaning. Once they have a basic understanding of the word’s definition, ask them if the term is familiar from their studies of history. (They may have learned about anti-miscegenation laws of the 1900s.) If so, have volunteers briefly share their understanding with the class. Then, distribute the Miscegenation Cloze Passage worksheet (p. E-3) and have students use their background knowledge and context clues to complete the passage.

If students are unfamiliar with Cloze passages, help them decipher the first blanks in the first paragraph, then allow them to complete the worksheet. When they have finished, have them share and justify their answers. Finally, display a transparency of the original version of the passage with the blanks filled in (p. E-4). Let students know that they have just practiced important reading strategies: they have activated their prior knowledge and used context clues to aid the reading of an unfamiliar text.

At this time, emphasize that the meanings of miscegenation, race, and racism have been formed throughout history. Our perspective of these terms today has been influenced by history and other factors and would likely differ from the perspectives held in Early Modern England. According to Susan Leech, author of *Shakespeare in the Classroom: What’s the Matter?* (1992), “the word ‘race’ in our contemporary usage does not exist in Shakespeare’s plays; indeed, the word only appeared for the first time in English in the Sixteenth Century, so the range of meanings now attached to it was simply not available in the language at the time Shakespeare was writing” (p. 81). The information in the Cloze passage can therefore only serve as a lens through which students may better understand how fear of the Other can shape social interactions. Explain that, just as the fear of miscegenation has had an impact on our society, fear of racial intermixing is one of several underlying causes of the conflicts in *Othello*. The play depends on the idea of social insiders, those who have the power to define a society’s norms and practices, and social outsiders, those who either do not fit into or cannot gain access to that dominant culture.

For a wrap-up, display the marriage license transparency again while asking students the following question: “What does the document appear to say about race and what might be the reality?” Lead students to the conclusion that this union was an interracial marriage. (If students query this statement, tell them that the marriage license is a reproduction of the unit writer’s parents’ actual license.) Conclude the discussion by asking students to explore how the license illustrates Essential Question 1: “How do appearance, perceptions, and reality interact in contemporary society?”

Students’ homework for the day is to continue to read their selected books independently. Remind them to take notes on key ideas or passages that might be useful for their final paper.
As a warm-up for Day 5, have students engage in a Think-Pair-Share. They should take a few minutes to think about an experience in which they or a family member felt like an insider or an outsider, discuss that experience with a partner, and then share it with the class.

Preview the day’s activities by continuing to explore the insider/outsider dynamic and introducing the concept of persuasion so prevalent throughout Othello. Tell students they will discuss persuasive techniques—ethos, logos, and pathos—and arguments, begin reading Brent Staples’s “Black Men and Public Space” (pp. E-5–E-6), and then complete the Rhetorical Square worksheet (p. E-7) for homework. This visual representation will help them analyze the relationship between purpose, audience, persona (the speaker), and argument expressed throughout the piece. Similar to Aristotle’s Rhetorical Triangle, the Square focuses students’ attention not only on a text’s argument but on the writer as well—the persuasive techniques he uses, his perspective of insiders/outsiders, and his perception of power.

To aid students’ work with the passage and the worksheet, distribute and discuss the following handouts: The Rhetorical Triangle: Logos, Ethos, Pathos (p. E-8) and Argument (p. E-9). The first handout describes the three main appeals defined in Aristotle’s Rhetoric. These concepts can be used when analyzing any visual, written, or spoken text.

Inform students that logos describes the logical tools a speaker or writer uses to persuade an audience. A logical appeal involves offering a central idea and developing it with a variety of examples and clear reasoning. Logos speaks to reason by providing facts, statistics, examples, expert testimony, or logic. For example, when, in a toothpaste commercial, it is revealed that nine out of ten dentists agree that using one particular brand is the best way to avoid cavities, a logical appeal is made through statistics and expert testimony.

In general, there are two types of logical reasoning, inductive and deductive. Inductive reasoning works from specific examples to broader generalizations or rules. A person using inductive reasoning begins with specific observations, generates logical propositions based on these observations, and finally arrives at a general set of conclusions that explains the observations. In contrast, deductive reasoning works from the general to the more specific. For example, a person using deductive reasoning might begin with a particular question and from that question generate a number of more specific propositions to test. Based on these propositions, the person might then collect a number of detailed observations, which are then in turn used to confirm or reject the larger idea being tested.

Ethos is another persuasive technique and describes the tools a speaker or writer uses to persuade the audience that he is a person worth listening to. Ethos helps a speaker or writer appear honest and of good moral character, competent and intelligent, and motivated by what is best for the audience. For example, if a speaker or writer introduces herself by explaining that she has written two well-received books on the topic she is speaking or writing about, then she is reminding listeners of her expertise. To study ethos is to explore the ways that speakers or writers convince their audience that they are reliable sources on a topic.

Born in Chester, Pennsylvania, in 1951, Brent Staples earned a B.A. from Widener University in 1973 and a Ph.D. in Behavioral Sciences from the University of Chicago in 1977. Staples taught psychology at a number of colleges before working as a reporter for both the Chicago Sun-Times and the New York Times, where he currently sits on the newspaper’s editorial board. “Black Men and Public Space” first appeared in Ms. magazine in 1986 as “Just Walk on By: A Black Man Ponders His Power to Alter Public Space.” A revised version of the essay was published a year later in Harper’s magazine under its current title.
Pathos refers to the ways in which a speaker or writer addresses an audience’s emotions by using powerful words, sounds, or images. For example, when a student says to a teacher, “My favorite grandmother died on Friday, so I couldn’t get my homework done,” she is using an emotional appeal to pity and sympathy. Pathos should be used ethically, to add force to speech, but not to conceal weak arguments. It can draw the reader into the speaker’s or writer’s argument, help create powerful conclusions to a speaker’s or writer’s message, and ensure that the audience is engaged in what a speaker or writer is communicating. Encourage students to come up with their own examples of all three types of appeals.

The Argument handout provides students with information and examples for three types of arguments: example, analogy, and authority. Students should look for these types of arguments in the Staples piece.

To wrap up the day, ask students to begin reading "Black Men and Public Space." Students will be expected to use reading strategies as they read. They should identify the strategies they use and list them on the back of the first page of Staples’s essay. For homework, students should finish reading and complete the Rhetorical Square, which will be reviewed in class on Day 6.

As you greet students at the door on Day 6, assign them numbers. Have them gather in small groups, based upon their number, and warm up by reviewing the homework assignment. Tell students to compare their interpretations of Staples’s essay based on the Rhetorical Squares they completed. In particular, they should discuss differences of opinion and try to reach a consensus by determining which interpretations are best supported by textual evidence.

Once each group has reached consensus on all four rhetorical elements, they should create a group visual representation—a poster. The poster should include signs that depict critical information about Staples’s purpose, audience, persona, and argument. The signs can come from any of three categories (Moriarty & Kenney, 1997):

- **Iconic**: drawings or photographs that denote some quality or characteristic of the thing they stand for in the same way a portrait stands for a person
- **Indexical**: indicators or cues that denote that something exists or has occurred, such as when a teardrop means that someone has been crying
- **Symbolic**: illustrations that arbitrarily stand for something through a process of consensus, as when a red octagon stands for a stop sign

Distribute the poster boards and markers and monitor the efforts of each group. Encourage students to demonstrate their level of understanding of logos, ethos, and pathos by including at least one persuasive appeal in the poster. Remind them that persuasion is a key element in Othello. Through this activity, students further explore Essential Question 1. In the end, students should understand the following about Staples’s essay:

- **Purpose**: To cast the race problem in a new light so that readers understand the everyday, human cost of prejudice. To understand the impact of racism from the victim’s perspective by presenting the reader with an everyday example of how racism works.
- **Audience**: Because it was originally written for a magazine that targets middle- to upper-class white women, the original audience likely would have included feminists concerned with the question...
of whether women can have it all—a career, family, personal time, and freedom. Staples’s essay shows another side of this question: whether African American men can have it all.

- **Persona (Ethos):** Staples comes across as sensitive, insightful, witty, realistic, candid, and unpretentious.
- **Argument (Logos):** Racial stereotyping has far-reaching, deeply ingrained consequences that affect the behaviors of both blacks and whites.

When the groups finish, have them place their posters on the walls. Each group should respond to the other posters through a Gallery Walk. The walk creates an opportunity to explore the issue of racial identity, a central issue in *Othello*, and to analyze the author’s craft, including the use of persuasive appeals. After answering students’ questions about how the gallery walk works, invite them to walk around the room, look at each group’s representations, and have quiet conversations about what they discover. Set a timer for approximately ten minutes and walk around the room with the students, listening to their conversations and questions. Students should write questions and reflective comments on sticky notes and place the notes on the corresponding poster.

To wrap up the day, give each group time to read and respond to the questions and comments generated by its poster. In a class discussion, have members from each group address one or two questions that arose during the walk, providing textual evidence to support their thinking. If time allows, continue the discussion by having the groups talk about the techniques they used to persuade others to accept their ideas. For homework, students should address two questions or comments from their posters in their journals, being sure to provide textual evidence to support their responses. Students should continue to read their SSR books as well. Be sure to invite them to schedule a time to visit with you if they are having problems with the reading.
Day 7

Students generate a list of questions to set a purpose for reading act 1, scene 1 of Othello. Volunteers read parts of the scene aloud, practicing their interpretive skills. Students also begin a literary sociogram, another type of visual representation, to help capture key ideas, events, and relationships in the play.

Materials & Resources

- Chart paper*
- *The Tragedy of Othello: The Moor of Venice* by William Shakespeare*
- Literary Sociogram (p. F-2)
- Sample Literary Sociogram (p. F-3)
- Literary Sociogram Rating Scale (p. F-4)
- Large pieces of construction or chart paper*
- Sticky notes of various sizes and colors*

*Materials or resources not included in the published unit.

For the Day 7 warm-up, ask students to share what they think they know about the characters in Othello based on the title of the play, their analyses of the Othello movie posters, their Day 3 predictions, and their reading of Staples’s work. Record their comments on a piece of chart paper using a modified K-W-L chart (Ogle, 1986). The chart should be divided into three columns with the following headings: What I Think I Know, What I Want to Find Out, and What I Learned. If necessary, jump-start the conversation by asking questions:

- Which characters do you think will be primary to the play?
- What might the relationships between these characters be like?
- How might the concepts of alienation and social inclusion or exclusion factor into the play?

Building on this discussion, ask students to think about what they want to know about Othello but could not gain by looking at the movie posters or reading the assigned texts. Plan to reference their questions throughout the remainder of the unit. Students might suggest the following:

- What other characters are in the play?
- How does the plot unfold?
- What type of conflicts occur (e.g., man versus man, man versus self), and how are they resolved?
- What are the play’s important themes?

Afterward, distribute copies of Othello and ask for volunteers to begin reading parts of act 1 aloud as a Reader’s Theater. Try to assign specific characters and passages to everyone. Then give students time to read through their parts before reading aloud in class. Students who struggle with reading aloud should be scheduled to read the next day. This extra practice time will allow them to figure out difficult words, determine what tone of voice to use, and decide which words to emphasize.

Ask volunteers to read the beginning of act 1 to line 43. Then, focus students’ attention on Iago’s first speech and
the question of why Iago is upset with Othello. Take cues from students’ observations, but also ask the following questions:

- What role does Iago play in relation to Othello? (Literal)
- What role does he want to play? (Literal)
- How does Iago characterize Michael Cassio? (Literal)
- Why does Iago think Cassio has been promoted? (Literal)
- What does this speech reveal about social status, or inherited position, versus the idea of a “self-made” man? (Interpretive)
- Given Iago’s description of the promotion, was Cassio’s promotion fair? Why or why not? (Evaluative)

Finally, ask students to further explicate the first exchange between Roderigo and Iago and to identify the relationship that it establishes between the two characters. Before the discussion concludes, tell students that you are posing literal, interpretive, and evaluative questions to prepare them for the next class, when they will ask the questions.

Have the volunteers continue reading to line 88, Brabantio’s appearance in the scene. Ask students to describe how Iago’s second speech reveals his character (ethos). In particular, focus on the paradoxes throughout the text, pointing to Essential Questions 2 and 3 as you do. Continue to ask varied kinds of questions:

- Iago contrasts two kinds of servants. Which kind is Iago? How do you know? (Literal)
- What does Iago mean when he says, “Were I the Moor, I would not be Iago: In following him, I follow but myself” (1.1.61)? (Interpretive)
- What is the significance of the phrase, “I am not what I am” (1.1.69)? How does that statement prepare you to interpret Iago’s role in the acts to come? Based on other books or plays you’ve read, what other literary characters may have felt this way? (Interpretive)
- A primary motif of Othello is the notion of appearance versus reality. How does Iago’s speech play on this idea? (Interpretive)
- Why are Iago and Roderigo planning to call on Brabantio? (Literal)

Continue with the reading. At this point in the scene, Iago and Roderigo have gone to Brabantio’s house to inform him of his daughter Desdemona’s marriage to Othello. Particularly interesting throughout this passage is the imagery that Iago uses to describe Othello. Ask students to trace the language. They might note that Othello is often called “the Moor,” and they may list the following phrases: “an old black ram is tupping your white ewe” (1.1.96–97), “you’ll have your daughter covered with a Barbary horse” (1.1.123–124), and “your daughter and the Moor are now making the beast with two backs” (1.1.129–130). By noting the language used to describe Othello, students might observe that, while everyone seems to be talking about Othello, nobody calls him by name. They might also notice that this main character has yet to appear in the play. Explore Essential Question 2 (“What is the relationship between appearance, perceptions, and reality throughout Othello?”) by asking students to describe the impression that Iago wants to convey about Othello through his use of language (i.e., what visual picture do they have in their heads of the character Othello?).

After students have finished working through Iago’s and Roderigo’s exchange with Brabantio, distribute the Literary Sociogram handout (p. F-2),
Sample Literary Sociogram (p. F-3), and the Literary Sociogram Rating Scale (p. F-4). A sociogram is a graphic representation of the social links or relationships that a person or, in this case, a character has. To help students gain a clearer understanding of the play, they will create diagrams that allow them to make observations about each character’s personality and relationships (Johnson & Louis, 1987). Because the characters in Othello change over time, students will complete two diagrams, continually adding their reactions as they read. Using large pieces of construction or chart paper and assorted sticky notes, they should record their observations about the play’s characters according to the directions on the handout. Students should experiment with the design of their diagrams as they learn more about how characters relate to one another, who is central to the play, and who is or is not honorable. This ongoing project will help students address Essential Question 4: “How do power and social status help to shape characters’ interactions in Othello?” Students’ initial work on their sociograms should serve as the wrap-up for Day 7. If time allows, students can begin to note their impressions of Iago, Roderigo, and Brabantio. Tell students that the first literary sociogram will be due on Day 14.

For homework, have students read act 1 through the end of scene 2. They should also prepare to help lead a discussion of the remainder of scene 1 by generating two or three thought-provoking questions—questions that they may or may not have an answer to—to ask in class the following day. If necessary, model a few questions before dismissing the class:

- How does Iago perceive the idea of service?
- What evidence suggests that Iago is manipulative?
- Why is Iago such a creep?
Day 8

Students continue reading Othello and lead a discussion of act 1, scene 1. Then, using a passage from act 1, scene 2, students work together to annotate a text.

Materials & Resources

- The Tragedy of Othello: The Moor of Venice by William Shakespeare*
- Act 1, scene 2 transparency*
- Annotation (p. G-2)

*Materials or resources not included in the published unit.

As a warm-up for Day 8, have students form groups of four, according to the themes of their chosen SSR books, to discuss their interpretations of their SSR books and the connections they have begun to make to Othello.

After the warm-up, finish Day 7’s reading of act 1, scene 1. Alluding to the discussion of Essential Question 2, note again how the idea of appearance versus reality plays out in Iago’s speech, and ask students to assess Brabantio’s reaction to the news that Desdemona has married Othello. To begin addressing Essential Question 3 (“How and why does a character create two distinct personae—a public and private self?”) in depth, discuss the play’s dramatic irony so far: Since Iago has already professed to be a liar, it is almost certain that Othello will be kept ignorant of Iago’s villainy.

Before discussing act 1, scene 2, ask for volunteers to read the parts of Cassio and Othello. Have them read to Othello’s line, “But, look! What lights come yond?” (1.2.31). Then, distribute an envelope to each group and have the groups put their homework questions in the envelopes. To ensure that students discuss Iago’s initial conversation with Othello, in each group’s envelope, place the following questions:

- How does Iago’s self-characterization compare to what we know about Iago from scene 1? (Interpretive) How does the conversation between Othello and Iago advance the difference between appearances and reality? (Interpretive)
- How does your initial impression of Othello compare to descriptions of Othello from scene 1? (Literal) How does this description advance the difference between appearances and reality? (Interpretive)

A volunteer from each group should start the discussion by drawing several questions out of the envelope and leading a discussion of each (if desired, have students identify the types of questions as well). Once agreement has been reached for the set of questions, groups should choose new facilitators. Each group member should have a chance to lead a discussion. As the discussions continue, questions that have already been addressed can either be skipped or can be discussed again as needed. Meanwhile, move around the room, listen to the conversations, and take notes about characters or passages students are having difficulty understanding.

After the discussion, have volunteers continue reading, beginning at the point when Cassio calls Othello to appear in front of the Duke. The scene reveals that impending military action will eventually move the action of the
play from Venice to Cyprus. Cassio also learns that Othello has married Desdemona.

Place a transparency of a passage from scene 2 on the overhead projector and ask students to take out their Annotation handout (p. G-2). A particularly important passage is Brabantio’s reaction to the news of Desdemona’s marriage to Othello. Have students assist you in annotating the text; encourage them to explain their markings such as symbols, abbreviations, and descriptive words. The following questions should be addressed if they were not during the annotation modeling:

- How does Brabantio think Othello has managed to get Desdemona to marry him? (Literal)
- How do Brabantio’s repeated references to magic reveal Brabantio’s feelings toward Othello? (Literal)
- How do these references contribute to the characterization of Othello that Iago and Roderigo have already begun to construct? (Interpretive)
- How does Brabantio’s speech and actions compare to Othello’s throughout this passage? (Literal) Who seems more reasonable? (Evaluative)
- Are the characterizations of Othello fair? Why or why not? (Evaluative)

At this point in the reading, students should have a solid enough sense of Othello to add him to their first Literary Sociogram. As a wrap-up to Day 8, give students time to record their impressions of Othello and to think about how he relates to Iago, Roderigo, and Brabantio. Encourage students to reflect in the process on Essential Questions 2–4.

For homework, ask students to read all of act 1, scene 3. Have students annotate the text from the beginning of the scene to the line “Here comes the lady; let her witness it” (1.3.186).
Days 9–10

Students view part of act 1, scene 3 to obtain a different perspective on the characters in Othello. They work in groups, using their annotated texts, to further explore the concept of insiders/outsiders. They also consider how place affects social values. Finally, students analyze specific monologues and soliloquies and their function in the text.

Materials & Resources

- DVD or VHS of Othello* (starring Orson Welles or Lawrence Fishburne as Othello)
- DVD or VHS player*
- The Tragedy of Othello: The Moor of Venice by William Shakespeare*
- Class notebooks*
- Monologues and Soliloquies from Othello (pp. H-2–H-5)

*Materials or resources not included in the published unit.

Greet students at the door. Show a short clip from a production Othello, preferably from the first part of act 1, scene 3. Before showing the clip, set a purpose for viewing. Ask students to think about the following question as they watch the scene: How do the actors’ appearances and movements compare to the way you imagine them? Allow them to share their thoughts after viewing the clip. Viewing a performance of the play can help students better understand the characters’ interactions and intentions, and it can help orient them to the play’s plot.

Instead of reading scene 3 as a class, ask students to break into small groups to work through the text using their annotated copies. They may group themselves based on the character they most identified with in the clip they watched (redivide larger groups as needed). Since Days 7 and 8 provided guided reading practice and introduced a number of important ideas that run throughout the play, students should now be able to work through portions of the text in a more independent fashion.

Move around the room, listening to and taking notes on the conversations. After students have had a chance to work through the first half of scene 3, review the reading as a class, drawing their attention to the following questions as needed:

- How does the Duke first greet Othello? Brabantio? (Literal)
- Revisit the idea of magic in Brabantio’s speeches. What does this say about Brabantio’s estimation of Othello? His indirect estimation of Desdemona? (Interpretive)
- How does the idea of exoticism play into the concept of insider/outsider? Where does it locate Othello in terms of social status? (Evaluative)
- Note Othello’s phrase, “Rude am I in speech” (1.3.92). Do you think this is true? Why or why not? (Evaluate)
- How does Othello describe how he and Desdemona fell in love? (Literal) Is there an element of exoticism here? Why or why not? (Interpretive) How does this speech characterize Desdemona? (Literal)
- How does Othello’s description of himself reflect the concept of insider/outsider? (Interpretive)
For homework, ask students to connect, in their journals, what they have learned about Othello from Staples’s essay. Students should make concise observations, using phrases, bulleted lists, or very short sentences. They should also read their selected SSR book, noting important ideas or questions they have. If time permits, allow students to begin their reading to wrap up Day 9.

To warm up on Day 10, have students move into small groups based on their SSR books and discuss questions they have about their selected books or about act 1. Circulate around the room, listening to their conversations. If groups are unable to answer their questions, provide assistance by modeling Socratic questioning like, “How can we find out? Do you all agree? Is your idea ___ or ___ ?” (Paul, Binker, Martin, & Adamson, 1995).

Since the day’s activities deal with monologues and soliloquies, ask students to use the roots of the terms to make educated guesses about their meanings. While a monologue is a speech that a character makes while in the company of others, a soliloquy is spoken by a character who is alone. Then have each group select one of the three passages on the Monologues and Soliloquies from Othello handout (pp. H-2–H-5) and analyze its rhetorical or persuasive appeals (ethos, pathos, logos) and argument (e.g., by example, analogy, authority):

- **Brabantio (1.2.76–96) (pathos, logos):** In Brabantio’s mind, it is inconceivable that Desdemona would consent to marry Othello of her own free will, especially given that she has rejected the “wealthy curled darlings of our nation” (1.2.83). Brabantio’s attitude shows his mistrust of the Other (the outsider), as he cannot imagine what Desdemona would want with Othello. He relies on both emotional appeal and a (distorted) logic to make his case. The only reason Brabantio can think of is that Othello has resorted to magic to woo Desdemona. This approach does two things. First, it characterizes Othello as unworthy of Desdemona and also as an exotic, someone who has a magical power to make others do what he wants them to do. The aim of this is likely to instill fear and a sense of the otherness in Othello, making him somehow different from the rest of the play’s characters. Second, Brabantio’s speech depicts Desdemona as frail and weak, someone who does not know her own mind and cannot possibly make a rational decision. This characterization is unjustified, given that Desdemona has shown the strength of mind to choose Othello of her own free will. Brabantio’s portrayals of both Othello and Desdemona will be refuted by their own monologues.

- **Othello (1.3.87–105, 143–180) (ethos, logos):** Although Othello views himself as aging, inarticulate, and battle-weary, he did not have to resort to love potions to endear himself to Desdemona; she fell in love with him through the exotic war stories he told, adoring and respecting him for his courage. In the first passage, Othello presents himself as rude in speech, a war-hardened warrior. Note the irony here, however. While Othello presents himself as rough and uncultured, his speech is far more articulate than Iago’s and far more reasonable than Brabantio’s. Note also the sense of humility with which Othello presents himself. This establishes Othello’s credibility (ethos) as a character of honor and graciousness. Othello continues by explaining that it was his
stories, and not his magic, that attracted Desdemona to him. Othello explains his and Desdemona’s love in a rational manner (logos), which lies in direct contrast to Brabantio’s monologue.

- **Desdemona (1.3.198–207, 270–281) (pathos, ethos):** Initially, Desdemona may be torn between her father and her husband, but realizes that, like her mother, she must assert her womanhood and ultimately choose Othello (pathos). Desdemona professes her love for Othello, a love that goes beyond mere admiration to encompass physical attraction. Also important to note here is Desdemona’s strength, choosing to go against her father’s wishes. Desdemona presents herself as someone who knows her own mind, which again stands in contrast to Brabantio’s characterization of her (ethos).

Have each group present their analyses of the passages and discuss any remaining questions. Then segue into a discussion of how these monologues function together. Brabantio, unwilling to accept his daughter’s decision to marry Othello, resorts to irrational attacks on Othello’s character and behavior to explain what has happened. In contrast, both Othello and Desdemona speak rationally about the situation. Although Brabantio is willing to capitulate to the wishes of the Duke of Venice, his racism is still apparent. As students recognize his motives and actions for what they are, ask them to reflect again upon Essential Question 4: “How do power and social status help to shape characters’ interactions in *Othello*?”

Next, direct students to the exchange between Roderigo and Iago near the end of scene 3. Have them discuss the significance of the exchange to the plot and then contrast Iago’s monologue, beginning with the line “It is merely a lust of the blood and a permission of the will” (1.3.358), with his soliloquy, beginning with the line “Thus do I ever make my fool my purse” (1.3.401). Provide the following focus questions:

- How does Iago’s monologue portray both Othello and Desdemona? (Literal)
- What advice does Iago give to Roderigo in order to alleviate his anguish? (Literal)
- What do we learn about Iago’s use of rhetoric? How does Iago compare to Othello, who describes himself as “rude of speech” (1.3.92)? (Literal)
- How does the “public” Iago contrast with the “private” Iago we meet in the soliloquy at the end of the act? (Literal) How do his intentions change? (Interpretive) Which is the more honest, real presentation of Iago? (Evaluative)

The last set of questions guides students towards answers to Essential Question 3: “How and why does a character create two distinct personae—a public and private self?”

To wrap up Day 10, use the Armstrong passage from Day 2 to model how to write an effective summary. Since students are already familiar with this passage, they should be able to focus more clearly on the process of writing a summary. Discuss the following steps for writing a summary:

1. Read the passage for its overall content.
2. Reread the passage, highlighting its main ideas and key terms. Pay attention to section breaks and emphasized words.
3. Divide the reading into sections or stages of thought. Label the sections.
4. Write a one-sentence summary of each section or stage, being sure to highlight each section’s main point. Be certain to use your own words.

5. Write your rough draft of the summary. Include the title and author of the passage in the first sentence, along with its thesis. Then, combine the sentences you wrote about the passage’s sections to finish the summary.

6. To finish the final draft of the summary, add transitional words or thoughts where necessary, and combine short or choppy sentences to improve the writing’s flow (McGahagan, n.d.).

For homework, students should read act 2, scenes 1 and 2 and provide a written summary of an extended passage from that reading. They should also come to class prepared for a quiz based on quotations from act 1. They will need to provide the following information about each quotation: a) the speaker—the character who actually speaks the words in the play; b) the audience, the character being spoken to; c) the context—the surrounding circumstances; d) the meaning—a literal interpretation of the quotation; and e) the significance—an explanation of how the quotation develops a theme or motif central to the plot. Remind students to work on their Literary Sociograms. They should be able to add Desdemona and to provide further observations regarding the relationships between characters. Encourage them also to make connections between Shakespeare’s characters and other fictional characters or real-life people, which will help them formulate answers to Essential Questions 2, 3, and 4. For example, students might compare Iago to Eric Cartman from South Park®. In the animated series, Cartman is a nine-year-old boy who is characteristically self-centered and bigoted. Like Iago, Cartman manipulates others in order to get what he wants.
Day 11

Students take a quiz on act 1 to ensure they are conducting close readings of the play. After this, students continue to work with the play using the tools of feminist criticism.

Materials & Resources

- Othello Act 1 Quiz (p. 1-2)
- Othello Act 1 Quiz Key (pp. I-3–I-4)
- Whiteboards or clear plastic sleeves*
- Humpty Dumpty transparency (p. I-5)
- “Some Questions Feminist Critics Ask About Literary Texts” by Lois Tyson (p. I-6)
- The Tragedy of Othello: The Moor of Venice by William Shakespeare*
- Othello Guidelines (p. I-7)
- Othello Instant Message (p. I-8)

*Materials or resources not included in the published unit.

When students arrive, have them complete the Othello Act 1 Quiz (p. I-2). Try to respond to the papers outside of class and return them the following day. You may choose to count the quizzes as specific grades or score them as pass/fail. This type of quiz encourages students to be close, interpretive readers who are able to analyze the relative importance of what they read. In turn, they will be able to isolate parts of the text and analyze their relationship to the work in its entirety. Have students who finish early engage in SSR until everyone is finished with the quiz, or have them exchange their homework with a peer to see how others summarized and interpreted the passages from act 2, scenes 1 and 2.

Tell students that they will continue to closely examine passages; in fact, today they will study other passages using a different lens, a feminist perspective. Distribute whiteboards to students and direct their attention to the Humpty Dumpty transparency (p. I-5). Whiteboarding allows for student presentation of ideas and conceptual understanding, and it leads to classroom discussions that challenge student thinking and understanding (Mid-continent Regional Education Laboratory, 2006). As an alternative to whiteboards, consider having students write on clear, plastic sleeves that are typically used in a three-hole binder to hold papers. Ask the class to silently read the nursery rhyme and respond to the following questions: “Is Humpty Dumpty male or female? How do you know?” Have students show and justify their answers to their peers. Note similarities and differences among students’ responses, and tie their comments to assumptions or stereotypes about gender.

Then, distribute the reading “Some Questions Feminist Critics Ask About Literary Texts,” (p. I-6) which is by Tyson (2005). As students skim the passage, encourage them to pay particular attention to the first four questions. Review the concept of patriarchy, outlined in the text’s first point, using Brabantio as a reference point. Because gender is an important means of structuring power in Othello, it is important to provide students with at least basic tools to analyze how gender dynamics function throughout the play.

Martino and Mellor (2000) wrote a book titled Gendered Fictions that provides a list of male and female qualities (e.g., active/passive, strong/weak, hard/soft, rational/emotional, insensitive/sensitive) and a checklist that could be given out to facilitate students’ understanding.
Once students understand some of the questions that feminist literary analysis includes, direct their attention to the exchanges between Iago and Emilia and Iago and Desdemona in the first half of act 2, scene 1. Using the tools of feminist literary criticism, have students analyze 1) the relationships between Iago, Desdemona, and Emilia as put forth in act 2, scenes 1; and 2) the view of women Iago seems to espouse. Encourage those students who wrote summaries about this section of act 1 to lead the discussion. Have students record their analyses on whiteboards. Periodically, they should also explain their answers to the questions posed.

Following are some questions or issues that may arise while working through the exchanges:

- How is the Desdemona of act 1 (straightforward and willing to dismiss her father’s wishes) different from the Desdemona of act 2 (willing to participate in a vulgar exchange with Iago)? (Literal) Where does Desdemona’s power go? (Interpretive) Who is the real Desdemona? (Evaluative)
- Is the exchange misogynistic or does it reveal Iago’s sense of class conflict, as Desdemona is of a higher social status? Why? (Interpretive)
- The passage illustrates Iago’s use of foul language with some characters, but “honest” language with others, thus playing into the ideas of appearance versus reality and manipulation. Again, this highlights the question, who is the real Iago? (Interpretive)
- How does the language of the Iago/Desdemona exchange differ from Desdemona’s conversations with Othello? (Literal) What do these differences say about Iago and Othello? (Interpretive)

To conclude the class, remind students to add Emilia to their Literary Sociograms and to include any observations they have about the characters’ interactions with one another.

As homework, ask students to craft a text message, an instant message, or an e-mail about the Iago/Emilia/Desdemona exchange, keeping in mind gender biases. For example, what might Desdemona really be thinking during her back-and-forth with Iago, or how might the conversation change if Iago were female? This assignment allows students to develop their inferential ability to read between the lines in Shakespeare’s play and to translate and extend their ideas into a type of written shorthand. It also allows them to make real-world connections with the text of the play. For those students who have little experience with this type of writing, distribute the Othello Guidelines (p. I-7) and the Othello Instant Message example (p. I-8). You may also need to provide more current handouts of icons or abbreviations, which can be found online.
Day 12

*Students turn their attention to the imagery Shakespeare uses in Othello to represent its characters.*

**Materials & Resources**

- Author's Craft: Focus on Iago (p. J-2)
- Author's Craft: Focus on Iago Key (p. J-3)
- *The Tragedy of Othello: The Moor of Venice* by William Shakespeare*
- Rhetorical Annotation Rubric (p. J-4)
- Sticky notes*

*Materials or resources not included in the published unit.

As a warm-up to Day 12, have students share with a partner the exchange they wrote for homework. Since some students may be writing their final papers on Desdemona, be sure to clarify any questions that arose from the previous day’s work with feminist criticism. Ask students to turn in their homework and to partner with another pair to make a group of four.

Once students have formed small groups, distribute the Author’s Craft: Focus on Iago worksheet (p. J-2). The intent of this activity is to build upon a previous discussion of Iago’s language, helping students to better understand how his words function within the play. While Iago intends to make others look like animals, his use of such imagery makes Iago himself sound like an animal. Have students trace the imagery used in act 1. After collecting a minimum of three quotes, they should determine the pattern found and Iago’s purpose for speaking in this way. If students are struggling, remind them of the animal imagery that Iago uses to characterize Othello in act 1. Then, direct them to develop a hypothesis about the effect of Shakespeare’s writing decisions before sharing them aloud. For example, by peppering Iago’s speech with references to “cats,” “blind puppies,” “guinea hens” and the like, Shakespeare indirectly characterizes Iago as base and savage in nature. Once students develop their hypotheses, ask them to show how Iago lives up to this designation by recording additional evidence from act 2, scene 1 on the back of the sheet. Tell them that Shakespeare’s use of animal imagery is similar to his use of insults in that both help to shape our interpretations of different characters. Students will explore Shakespearean insults when they read act 5. Remind them to add their observations about Iago to their Literary Sociograms. Tell students they are now ready to explore Shakespeare’s craft on their own. Their task is to note examples of literary devices they find as they read the rest of the play. They should list at least ten to fifteen devices per act, explaining the purpose and function of each device and why it is appropriate for the specific context and speaker. Students’ journal notes can be used during classroom discussions of the play.

To wrap up the day, have students write either an inductive or a deductive argument about Iago’s behavior or use of language thus far. This one-paragraph writing will reinforce students’ understanding of argumentation, and it may help them to formulate a claim for their final papers.

Tell students to read the rest of act 2 for homework and come back prepared for a quiz. They should also choose one extended exchange, monologue, or soliloquy to annotate, preferably one that connects to the
characters they have tentatively chosen to discuss in their final papers. If students own their copies of the text, have them annotate directly on the page. If not, they may use sticky notes or print out a copy of their chosen excerpt from the Web and write directly on it. Tell students to use the Rhetorical Annotation Rubric (p. J-4) to assess their skill.
**Days 13–14**

_Students take a quiz on act 2. They hand in their annotated excerpt and receive feedback from their teacher using the Rhetorical Annotation Rubric. Students read additional literary works that will strengthen their understanding of key concepts of the play._

**Materials & Resources**

- _Othello_ Act 2 Quiz (p. K-2)
- _Othello_ Act 2 Quiz Key (pp. K-3–K-4)
- Reputation Exchange transparency (p. K-5)
- _The Tragedy of Othello: The Moor of Venice_ by William Shakespeare*
- “Of Honor and Reputation” by Francis Bacon (p. K-6)
- “Making More of the Moor: Aaron, Othello, and Renaissance Refashionings of Race” by Emily C. Bartels (pp. K-7–K-8)
- “Commendable Actions and Virtues of the Africans” by Leo Africanus (pp. K-9–K-11)
- Virtues and Vices (p. K-12)

*Materials or resources not included in the published unit.

Greet students at the door, handing them the _Othello_ Act 2 Quiz (p. K-2) or directing them to its location on their desks or in a specific area of the classroom. Allow students time to complete the quiz and turn it in. If they finish early, have them read their selected SSR books until everyone is done. Collect students’ homework in order to review their level of thinking and annotation skills.

To highlight the power of Iago’s rhetoric over the play’s other characters, address Essential Question 4 by focusing on his exchange with Cassio (p. K-5). Place it on a transparency for the class to work with. (It may be helpful for students to have a copy to take notes on as well.) Have students locate phrases that exemplify Iago’s rhetorical power as he presents his view of reputation to Cassio. They should identify Iago’s argument and decide whether they, too, support it. They may draw on their life experiences or examples from history and literature in the discussion.

Once students have articulated their viewpoints, distribute Bacon’s “Of Honor and Reputation” (p. K-6). Because the text is difficult, you may want to conduct a think-aloud of the parts that best exemplify Bacon’s views about reputation. The goal of this exercise is to decide the extent to which Bacon’s views intersect with those of Iago and with students’ contemporary viewpoints.

For the day’s wrap up, allow students time to work on their Literary Sociograms; the diagrams should include Cassio and should be turned on Day 14.

For homework, assign act 3, scenes 1 and 2, along with an excerpt from “Making More of the Moor: Aaron, Othello, and Renaissance Refashionings of Race” by Emily Bartels (pp. K-7–K-8). This reading will provide students with an understanding of how to approach a related text during the next class. To show that they are actively engaged in their reading, students should come to class prepared to share questions that arose from reading Bartels’s text.
As a warm-up for Day 14, ask students to turn in their Literary Sociograms and form small groups to discuss questions from the previous night’s readings. Have a recorder list the group’s questions. Circulate around the room, listening to the conversations. Assist students who are struggling and suggest, when appropriate, that their questions may be answered by the next reading assignment.

Then, distribute “Commendable Actions and Vertues of the Africans” by Leo Africanus (pp. K-9–K-11). Because this text was published during the early 1600s, it helps students understand how Moors may have been viewed by Shakespeare’s contemporaries. Unlike “Of Wives’ Particular Duties,” this reading has retained its early-modern spelling. In order to help students understand these spellings more clearly, provide them with the following translation guidelines:

- The letter u and v are used interchangeably.
- Words that, in modern spelling, would end in y sometimes end in ie.
- The letter l is sometimes doubled to ll.
- Vowels are sometimes doubled.

As students read, have them complete the Virtues and Vices worksheet (p. K-12). Their task is to decide whether there is textual evidence that suggests that Othello fits the profile of the Moor of his day. Once students finish, have them discuss the worksheets in their small groups. Students should see that Othello’s virtues and vices are varied. This activity prepares students for a close reading of act 3, scenes 3 and 4, when Othello begins to succumb to Iago’s “poison.”

To wrap up the day, use the Line-Up strategy (Baume & Baume, 1996) to determine students’ stances on the following question: Are virtues always virtues and vices always vices? Pose this question and ask students to line up according to their stances, with those answering yes on one end of the line and those answering no at the other end of the line. After students line up, have them talk with the persons on their left and right to determine if they are in the right place in relation to their viewpoints. This strategy gets students moving around and talking, and it encourages ownership of ideas and respect for others’ opinions.

For homework, have students read act 3, scene 3. Encourage them to list the questions they have about problematic portions of the text or to explain the importance of passages that seem especially significant. They should also begin work on their second Literary Sociograms, reevaluating the characters introduced thus far.
Day 15

Students view act 3 of Othello to develop further insights into the actions of the play’s characters.

Materials & Resources

- DVD or VHS of Othello* (Orson Welles or Lawrence Fishburne version)
- DVD or VHS player*
- Othello Viewing Guide (pp. L-2–L-3)
- Othello Viewing Guide Key (p. L-4)
- The Tragedy of Othello: The Moor of Venice by William Shakespeare*

*Materials or resources not included in the published unit.

Because act 3 is so pivotal, arrange for the class to view the production starring Laurence Fishburne or Orson Welles. Greet students at the door, and direct them to pick up an Othello Viewing Guide worksheet (pp. L-2–L-3). The warm-up for the day is to have students read the guide before watching specific scenes from the movie.

Then view a segment of the movie. Important at this point in the play is tracing Iago’s manipulation of Othello as it unfolds throughout the first half of scene 3. The Laurence Fishburne movie has one part [scene 12] that you may want to avoid due to sexually explicit content. You may need to stop the movie to allow students time to record their thoughts. Allow time for students to share their responses to the guide’s questions. Prompt students to think about the characters who are falling victim to lago’s manipulations and the issues or values they have in common.

For the wrap-up, have the class create an acrostic about Iago’s power to manipulate various characters in the play. An acrostic is a composition in which certain letters (the first, middle, or last) form a word or a phrase when read in order. The acrostic in Figure 1 describes Othello’s power.

Figure 1 Acrostic describing Othello’s power
For homework, have students read act 3, scene 4. They should also annotate one of the following passages from the last two scenes:

- Othello and Iago speak of suspicions
- Iago’s comments about reputation to Cassio
- Iago’s warning to Othello about the perils of jealousy
- Othello’s rebuff of Iago’s suspicions and Iago’s subsequent presentation of “evidence”
- Iago’s recognition that his plan is working
- Othello’s entrapment
- Iago’s false anecdote involving Cassio’s confession
- The mock matrimonial ceremony between Iago and Othello

Tell students to be prepared to share their annotations with the class the following day. Using their annotated passages, they should also generate ideas for a Tableau Drama. A tableau drama slows down the action, forcing students to closely examine details such as contradictions in characters’ behavior or complex emotions. These “living statue” poses should depict critical events that have affected the characters’ psyches and identities, their “inner action—struggles of emotion, conscience, and will” (Pirie, 2002, p. 49). To help clarify the task, ask students to think about soap operas and how actors convey their characters’ thoughts through expressions or movements.
Day 16

Students make connections between the ideas of a Renaissance philosopher and the actions of a fictional character.

Materials & Resources

- “Of Suspicion” by Francis Bacon reading transparency (p. M-2)
- The Tragedy of Othello: The Moor of Venice by William Shakespeare*
- The Author and Me (p. M-3)
- Class notebook*

*Materials or resources not included in the published unit.

Before class, develop a pose for the Tableau Drama to present as an example to the class. As a warm-up, demonstrate your pose to the class, and explain why you made the choices you did.

Then, have students gather in groups based on the passage they chose to annotate and share their ideas for the Tableau Drama. Allow students to develop their own poses. Groups should assign their members roles: some to form the living statues, some to analyze the poses, and some to provide context for each dramatic pose. They should experiment with their poses, allowing the analysts to provide feedback to the statues on their facial expressions and body positions. For example, students could illustrate two characters’ responses to each other before and after a critical event, thereby revealing conflicting emotions. Since these are living statues, each pose should also include a meaningful gesture, a movement that helps to clarify for the audience the character’s inner thoughts. Allow time for students to perfect their fixed and moving poses. Circulate around the room, observing the students and listening to their ideas. Then, ask volunteers to pose for the class. The student audience is responsible for guessing the inner thoughts of the characters being represented at that moment in time. After students have had an opportunity to guess, ask the living statues to explain the poses they chose. Participating in the Tableau Drama will help students to visualize and understand what is going on with the characters in the play (Wilhelm, 1997). It will also prepare them to dramatize portions of act 5 on Day 20.

After participating in the Tableau drama, present Francis Bacon’s essay “Of Suspicion” (p. M-2) as a read-aloud using an overhead transparency. (It may be helpful for students to have a copy to take notes on as well.) Help students interpret Bacon’s statements about how we handle suspicions and arrive at implications for Othello, who is increasingly disturbed by Iago’s lies. Students should interpret Bacon’s meaning, decide if they agree, and then explain how they might “intervene” in the drama using The Author and Me worksheet (p. M-3). Be sure that they base their interventions on specific evidence from the play. It may help students to imagine a scenario in which they are marriage counselors advising Othello on how to deal with his conflicting emotions toward Desdemona.

To wrap up Day 16, have students select one of the following questions to write about in their journals. Some of this writing may prove helpful for their final essays:

Tips for Teachers

Additional texts from Bacon’s The Essays may be accessed online to help students make thematic connections. Additional readings may include “Of Truth,” “Of Envy,” “Of Revenge,” and “Of Cunning.” Jigsaw Groups can be used to allow students to sample a variety of essays.
How does Othello’s positioning as an outsider contribute to his susceptibility to suspicion and vulnerability to Iago? Note the recurrence of the word “black” such as “is now begrimed and black as mine own face” (3.3.435–6).

How do Emilia’s actions help to seal Desdemona’s fate? Analyze the interaction between Iago and Emilia, looking at it through the lens of feminist criticism.

Why is the matrimonial scene at the end of act 3, scene 3 important, and what does it symbolize? Where does Othello’s commitment/obedience now lie?

For homework, students are to prepare for the final quotation quiz over act 3, read from their chosen SSR books, and continue to work on their second Literary Sociogram.
Day 17

*Students take a third quiz and explore the concept of power and its effects.*

**Materials & Resources**

- *The Tragedy of Othello: The Moor of Venice* by William Shakespeare
- *Othello* Act 3 Quiz (p. N-2)
- *Othello* Act 3 Quiz Key (pp. N-3–N-4)
- Concentric Circles (p. N-5)
- Accessing Prior Knowledge: What I Know (p. N-6)
- Accessing Prior Knowledge: What I Know Mind Map (p. N-7)

*Materials or resources not included in the published unit.

For the warm-up, students take the *Othello* Act 3 Quiz (p. N-2). Have those who finish early read their SSR books until everyone is done. Remind students that they have five more days to finish reading their chosen books.

When all the quizzes have been turned in, distribute the Concentric Circles worksheet (p. N-5). The purpose of this visual representation is to clarify the power structures found in the play. Provide some scaffolding for this activity by having students brainstorm events that demonstrate current power struggles such as the division between the attitudes and behaviors of celebrities and “regular” people, the continuing gap between women’s and men’s salaries, or opposing opinions about the war in Iraq. This brainstorming will help them understand different sorts of power structures based on inherited social status, gender, race, and the power of manipulation. Tell students that the point in the middle of the worksheet is where power is the most concentrated. Their task is to plot the play’s characters on the diagram from most to least powerful. Students should review their two Literary Sociograms to assist them with this task. After working individually, they may share their ideas in small groups and then with the class. Students should discover that power can be construed in terms of 1) political and social status in Venetian society or as 2) manipulation and the ability to affect the actions of others. For instance, some students might place the Duke at the center; others, Iago.

To conclude the lesson, remind students of the three types of signs that can be present in visual representations: iconic, indexical, and symbolic. Based on what they have learned thus far, have students create in their journals an indexical sign that denotes the existence of or an occurrence of power in contemporary society.

Assign students to read act 4, scene 1 for homework. Also, distribute the Accessing Prior Knowledge: What I Know prompt (p. N-6) and the Accessing Prior Knowledge: What I Know Mind Map (p. N-7). Tell students that they are to read the prompt and complete the mind map, being sure to respond to each of the six questions: *Who? What? Why? How? Where? When?* This activity helps students understand that a sophisticated grasp of an issue requires an

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**Tips for Teachers**

Brainstorming is a useful way to get students to think of new ideas. According to Mind Tools (2008), effective brainstorming involves:

- Defining the problem or question you want addressed
- Keeping students focused on the problem or question
- Ensuring no one (including the teacher) criticizes or evaluates the ideas that are offered
- Encouraging enthusiasm
- Ensuring that a train of thought does not go on too long
- Encouraging students to build on other students’ ideas or to use one idea to generate a new idea
- Appointing a student to write down ideas where all can see them
analysis of the underlying ideological or philosophical values in opposition. Such an understanding will help prepare them to complete the English 12 End-of-Course constructed-response exam.
Days 18–19

*Students focus on Othello and Desdemona by examining how events have changed the two characters and how others now perceive them.*

**Materials & Resources**

- Accessing Prior Knowledge: What I Know prompt
- Accessing Prior Knowledge: What I Know Mind Map
- *The Tragedy of Othello: The Moor of Venice* by William Shakespeare
- “Shakespeare’s Tragedies of Love” by Catherine Bates (pp. O-2–O-3)
- Audio recording of Desdemona’s Willow Song
- Audio player
- “Of Marriage and Single Life” by Francis Bacon (p. O-4)

*Materials or resources not included in the published unit.*

As a warm-up, ask students to share in small groups their mind maps. They may also share their thinking with the rest of the class.

Act 4, scene 1 is a good point to stop and trace the changes in Othello’s character and actions and introduce Essential Question 5: “What does Othello suggest about the relationship between hubris and tragedy?” Have students revisit their list of virtues and vices of Moors from Day 14. Once a model of honor, Othello has now succumbed to Iago’s continual manipulation and is now with Iago plotting how to kill Desdemona. Things to note might include:

- The use of “monster” or “savagery” language. Have students share literary devices they have found and listed in their journals.
- There is a focus on “ocular” proof throughout the play. Othello wants to see Desdemona’s infidelity. However, the handkerchief episode shows that even this sort of proof cannot always be trusted. The Cassio and Bianca episode illustrates this as well. This discussion could be tied back to earlier activities regarding observations to show students that inferences can sometimes be wrong.
- Students may wish to revisit the Leo Africanus reading, since Othello has changed quite markedly from the beginning of act 3 to the beginning of act 4.
- Act 4, scene 1 also provides an interesting place to discuss the importance of secondary characters and what they signify—in this case, geography. At the end of the scene, Lodovico arrives in Cyprus and is amazed at the changes he sees in Othello. Coming from Venice, Lodovico represents reason; Othello, in comparison, seems to have lost his ability to reason logically while living in Cyprus.

As a wrap-up, explore the significance of geography throughout *Othello*. Distribute the excerpt from “Shakespeare’s Tragedies of Love” by Catherine Bates (pp. O-2–O-3). It will not only provide access to scholarly writing about Shakespeare’s work, but it will also encourage students to continue to practice some of the reading strategies they have learned. Students should read the passage either independently or in small groups, selecting a strategy as they read. Ask students to share their responses to the article.
For homework, have students read act 4, scenes 2 and 3 and note passages they do not understand.

Before the beginning of class on Day 19, obtain an audio recording of Desdemona’s Willow Song and play it as students enter the classroom. Listening to the music will help students as they interpret the mood and tone of the lyrics later in the class period. An audio recording of a performance by Gillian Humphreys (2008) is available at the website of the Encyclopedia Britannica.

The warm-up for Day 19 is to have students, in small groups, share points of confusion and read problematic portions of the homework text aloud. Have volunteers play the role of teacher, providing their thoughts and interpretations of these problematic areas. Intercede in the discussion if students are stumped.

When the discussion concludes, ask students to analyze the tone and mood of Desdemona’s Willow Song. As they examine how Desdemona comes to terms with her fate, give them a copy of Bacon’s essay “Of Marriage and Single Life” (p. O-4), having them annotate for understanding and points of intersection with the Elizabethan notion of marriage. Encourage them to incorporate what they learned from Gouge’s essay. Prompt students to imagine how Elizabethan social conventions might lead to Desdemona’s declaration of hopelessness and guilt. Ask them to formulate questions that feminist literary critics might ask and to determine whether Desdemona has any power to change what is happening to her. For example:

- What are Desdemona’s options?
- How does Desdemona’s resignation compare to Emilia’s attitude toward marriage throughout the scene?
- How does Emilia’s attitude show that Desdemona could have adopted a different attitude and surpassed society’s expectations of her?

For the wrap-up, have students begin to write a one- to two-page expository essay about their philosophies of marriage, love, or jealousy. Students should relate the relationships presented in the play to contemporary society as they develop their ideas. As a prewriting activity, they should generate ideas in small groups and may wish to consider:

- Increased economic and educational opportunities for women, who are now choosing to marry later in life, if at all
- The national debate on same-sex marriage
- The fairy-tale-like mystique of finding a soul mate versus the sometimes grim reality of married life in a nation with a fifty percent divorce rate

Tell students that the primary purpose of this assignment is to organize their thoughts and to develop their ability to write concisely.

For homework, assign act 5 for students to read. Let them know that, on Day 20, they will act scene 2 from line 298 to the conclusion of the play. Assign volunteers parts to practice for the next day’s dramatization. Encourage them to think about necessary props and their performance in terms of diction, facial expressions, and body movements. This performance should be easier for them because of their work with Reader’s Theater and the Tableau Drama.

Tips for Teachers

There are two operatic versions of Othello, one composed by Gioacchino Rossini in 1816 and the other by Giuseppe Verdi between 1884 and 1886. Although Verdi’s Othello stays truer to Shakespeare’s work than its predecessor, it includes only 800 of the play’s 3,500 lines. It is also performed and recorded far more often than Rossini’s.
Days 20–21

_Students act out parts of act 5 in class, infusing their perceptions about the characters into their readings and actions. Then, they discuss underlying themes in Othello._

**Materials & Resources**

- Act 5 props for dramatization*
- *The Tragedy of Othello: The Moor of Venice* by William Shakespeare*
- Othello’s Monologues (p. P-2)
- Shakespearean Insults (p. P-3)
- “Hello, Othello” by Al Young (pp. P-4–P-8)
- Dialogue Poem (p. P-9)
- Group paragraphs from Day 2*
- Chart paper*
- Index cards*
- Additional Readings about Othello (p. P-10)

*Materials or resources not included in the published unit.

To warm up, provide students with a few minutes to prepare for the day’s dramatization. Students should dramatize the end of act 5 to help them see the drama unfold. To keep the audience more involved in the play, stop at key points and ask them to describe the characters’ feelings. In addition, have the audience analyze Othello’s monologues from act 5, scene 2 (p. P-2) in terms of his awareness of how internal forces such as hubris, machismo, and insecurity converge to seal his fate. This activity will help students answer Essential Question 5: “What does Othello suggest about the relationship between hubris and tragedy?”

As a wrap-up, distribute the Shakespearean Insults worksheet. Although this sheet includes a series of insults collected from various Shakespearean works, their meanings can be applied to characters from this play. Have students work in groups, identifying five insults they would like to address. On the back of the sheet, students should translate their selected insults into modern-day insults, or what a twenty-first century student would say.

For homework, distribute the essay “Hello, Othello” by Al Young (pp. P-4–P-8) and the instructions for writing a Dialogue Poem handout (p. P-9). Students should read Young’s essay first and then the poem handout. Next, they should determine whose perspectives they want to communicate in the poem they will be writing. A dialogue poem can reveal opposing situations, viewpoints, or values between individuals from diverse or similar cultures. The poems should incorporate motifs from the play and the other essays, including Young’s. If students have difficulties, brainstorm possible writing ideas, such as comparing Young’s image of black men today versus Othello’s image. This exercise allows students to write creatively and provides a foundation for further discussions of Othello’s major themes. Let students know that they may be called upon to share their writing with the class. A scoring rubric and a sample dialogue poem can be found at

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**Tips for Teachers**

A teacher from an urban school district once taught the insults on the Shakespearean Insults worksheet to her students to help them avoid violence when they were bullied. Students might also visit the Shakespearean Insult Generator (1996) website.
the website of the Center for Advanced Research on Language Acquisition’s website (Tedick, 2006).

As a warm-up for Day 21, ask students to gather into their groups from Day 2, briefly review Gouge’s essay from Day 2, and exchange their paragraphs on Gouge’s essay with a different group. The purpose of this task is to allow students to see how others interpreted the essay, which will be a major focus for the day’s lesson. Have a member of each group tell one thing his/her group learned from the other group’s paragraph.

Afterward, ask volunteers to share their dialogue poems with the class. For dramatic effect, allow each volunteer to identify a second person to read the even lines of the poem. As students share, have them discuss themes and motifs in Young’s essay or in other texts and how they relate to Othello and to their lives. Ask students how they might connect the content of their poems with what they will write about for their final assignment. Throughout this sharing, a discussion of the play’s primary themes (and the unit’s essential questions) should emerge. Allow students time to review the big ideas considered in the play. Place a large piece of chart paper on the wall to create the framework for an Affinity Diagram. Write the following question at the top: “What are some underlying themes in Othello?” An affinity diagram is a type of visual representation that allows groups to generate a large number of ideas and then organize them according to overarching issues, problems, or tasks. The affinity diagram can be used to help focus a complex issue, to break down a complicated task into more manageable parts, or to reach an agreement on an issue or problem. The steps in the process are:

1. State the issue or problem to be explored.
2. Brainstorm ideas, recording each idea on an index card or a self-adhesive note.
3. Collect the cards or notes and spread them out so they can be seen.
4. Sort the ideas into “like” groups.
5. Create a title or heading for each grouping.
6. Discuss the completed diagram to come to a final consensus.

To facilitate the brainstorming, ask students to review their Literary Sociograms and identify the motifs that appear most often. Then, have them record, review and ultimately categorize similar words and ideas under major headings. For example, character descriptions such as liar, two-faced, and false pretenses could all be categorized under the heading of deception or betrayal. The play’s major themes should become clearer to students as they complete this process. Since this will be the last discussion of the play’s major themes, be sure that students are thinking about connections between the play’s characters and the topics they have chosen to write about in their final papers.

As a wrap-up, review the final writing prompt once more, and ask students to submit, on an index card, their essay topics for approval. Then, show them copies of texts that provide analyses of specific characters or themes in Othello. Each student should select one text to analyze based on his or her chosen essay topic, incorporating some of its ideas into the final writing assignment. Possible books from which you may access texts for students are provided in the Additional Readings about Othello handout (p. P-10).

For homework, students should complete one of these readings using their chosen strategies and be prepared to discuss them in small groups on the following day.
Days 22–23

*Students are given time to discuss specific readings with their peers and to conduct research on their essay topics.*

**Materials & Resources**

- Discussion Evaluator (p. Q-2)
- Internet Guidelines (pp. Q-3–Q-4)
- Accessing Prior Knowledge: What Others Know Prompt (p. Q-5)
- Accessing Prior Knowledge: What Others Know Venn Diagram (p. Q-6)

*Materials or resources not included in the published unit.*

As a warm-up for Day 22, ask students to list questions or comments they had about the previous night’s homework.

Then, divide students into small groups based on the text they selected and allow them time to discuss the readings using the Discussion Evaluator worksheet (p. Q-2). Circulate around the room listening to the discussions. Students should note main arguments and key ideas as well as points of confusion or uncertainty. Have them each write a one-paragraph summary of the piece, which will help them prepare for their essays.

As a wrap-up for Day 22, have students brainstorm possible claims they could make in their final papers based on their chosen topics. Dealing with relatively fewer sources at this point may help them to gain a firmer grasp of how their arguments might take shape. By this time, students should have finished reading their SSR books.

Before class on Day 23, arrange for students to work in the school’s media center. Have the class meet in the media center. As a warm-up, distribute and review the Internet Guidelines worksheet (pp. Q-3–Q-4) used in Unit 2.

After reviewing the worksheet, let students search for additional sources for their essays. Providing this time allows struggling students to draw on support from both you and their peers. It also ensures that all students are able to find useful, credible sources.

To wrap up Day 23, have students re-form Day 22’s small groups to review one another’s sources. This review allows them to develop a critical eye for author credibility and source relevance. For homework, pass out the Accessing Prior Knowledge: What Others Know prompt (p. Q-5) and Venn Diagram (p. Q-6). Tell students that they are to read the prompt and complete the What Others Know Venn Diagram on the sheet. The purpose of this task is to help them further understand the importance of analyzing the ideas and values underlying a particular conflict. This will help to prepare students for the constructed-response portion of the English 12 End-of-Course exam.
Days 24–25

_Students freewrite and engage in activities to help them write effective thesis statements._

**Materials & Resources**

- Accessing Prior Knowledge: What Others Know prompt
- Accessing Prior Knowledge: What Others Know Venn Diagram
- Tips for Writing a Thesis Statement (p. R-2)

*M*aterials or resources not included in the published unit.

As a warm-up for Day 24, have students gather in small groups to discuss their homework from Day 23. Ask each group to share with the class one idea that both supporters and opponents of the particular issue agree upon.

To jump-start the writer’s workshop, encourage students to freewrite. (They practiced freewriting in Unit 2.) Since students are developing original paper topics, give them time to complete the freewrite individually.

As a wrap-up for the day, have students share their ideas with their peers. For homework, ask students to review their notes from the freewriting session and draft their papers’ thesis statements and main points. They will have an opportunity to refine their working thesis statements on Day 25.

As a warm-up for Day 25, review the Tips for Writing a Thesis Statement handout (p. R-2). It may be helpful to cover the process of developing a thesis for an assignment in which the topic has been assigned.

To model the process of developing a thesis statement, begin with one of the claims you proposed on Day 4. Ask students to explain how the sentence either has or could have the characteristics of a strong thesis statement. Draw their attention to the characteristics listed on the handout. To provide additional practice, ask students to volunteer sentences from their writing journals or expository essays.

Then, divide the class into groups of three. Have them pass a draft of their working thesis statement to the student on their right, and allow that student ten minutes to complete a review. Once this initial review is complete, have students pass their thesis statements again for a second ten-minute review, which should take into account both the original thesis statement and the first peer review. After they finish, allow time for the group members to discuss the suggestions and to brainstorm ways to strengthen their work.

As a wrap-up, have students check to see whether the main points that emerged from their freewrites still relate to their revised thesis statements. Due to the recursive nature of writing, they may not.

For homework, ask students to create an outline that connects the paper’s working thesis to its main points and that lists supporting evidence or examples for each. Students should also bring copies of the references they plan to use in their essays on Day 26. Tell them they may be asked to share their outlines with the class on the following day. Since students’ writing processes differ, emphasize that their outlines can be either formal or more free-flowing. The point of the exercise is to help students reflect on their major points and how to support them with clear, logical evidence.
Day 26

Students receive explicit training on how to develop effective paragraphs.

Materials & Resources

- Using Source Materials (pp. S-2–S-3)
- Tips for Writing an Introduction (p. S-4)
- Tips for Writing a Conclusion (p. S-5)

*Materials or resources not included in the published unit.

As a warm-up to Day 26, ask volunteers to share their outlines with the class. Focus students’ attention on whether each outline’s main points connect to the paper’s working thesis statement. While students’ outlines do not have to be formal, they should convey in an organized manner the information the paper will contain.

Then, divide students into pairs and distribute the Using Source Materials handout (pp. S-2–S-3). With their outlines now complete, students are ready to begin developing their essays’ paragraphs, a process which involves putting their ideas into conversation with scholarly research. This handout aims to help students navigate that process through providing them with a basic understanding of how to incorporate academic source materials into their papers.

Once students have read the handout, have them review their outlines and the sources they plan to use in their papers. Students should find one direct quotation that either emphasizes a particular point or supports an argument in their papers, introduce the quotation with a statement that uses a context-appropriate verb, and explain the meaning or significance of the quotation. They should then find a statement that they would like to paraphrase, and follow the steps included on the handout. Once students have completed both tasks, have them exchange their work with their partners and explain their thinking.

As a wrap-up, review with the class the Tips for Writing an Introduction (p. S-4) and Tips for Writing a Conclusion (p. S-5) handouts. Have students brainstorm what to include in their introductions or how to expand upon their writing as they work on their conclusions. Since students are still relatively early in the writing process, this activity is intended to encourage creative thinking rather than produce a finalized result.

For homework, have students complete their rough drafts. They should come to class on Day 27 with two copies of the drafts.
Days 27–30

*Students revise, edit, and proofread their essays. They also conduct workshops and gather peer reviews.*

**Materials & Resources**

- Chart paper*
- Peer Review (pp. T-2–T-3)
- Building Sentences (p. T-4)
- Student-Teacher Writing Conference (p. T-5)
- Editing Checklist (p. T-6)
- Top 20 College-Level Grammatical Errors (p. T-7)
- Tips for Proofreading (p. T-8)
- Student Self-Evaluation (p. T-9)
- Class notebooks*

*Materials or resources not included in the published unit.

As a warm-up for Day 27, have students formulate a set of class rules for conducting the peer reviews of their persuasive essays. Record the rules on chart paper and post them in a prominent location. This activity will clarify exactly what is expected of them as they begin the review process. Ask students to think of ways to make their comments most helpful to their peers; these might include providing specific feedback, giving constructive suggestions, and always focusing on the written work as a process rather than a completed product.

Divide students into pairs and then distribute and discuss the Peer Review worksheet (pp. T-2–T-3). Have students exchange papers, read their partner’s work, and complete the worksheet. At this point the review process should focus on more general elements of the draft such as the thesis statement, points of confusion, or questions the listener might have. This activity serves as a way to record preliminary reactions to the draft, and it may help the reader to catch previously missed mistakes. Allow the student pairs to review what each has written and to ask clarifying questions if necessary.

As a wrap-up to Day 27, answer any follow-up questions that students may have about the peer review process. For homework, have students continue working on their papers, taking into consideration the critiques they have received.

As a warm-up for Day 28, distribute the Building Sentences handout (p. T-4) and ask students to read it silently. Since they will soon turn their attention to more specific elements of the paper, this is a good time to review a variety of sentence constructions. Depending on when they have last reviewed grammatical structures, students may need a refresher course on grammatical terminology.

Then, have students discuss their revised drafts with new partners and think about ways they might revise their claims or reorganize their evidence. Although some students may prefer to complete their preliminary revisions electronically, now is a good time for them to take notes on and brainstorm ideas for improving their papers. As students conduct their peer reviews, be sure to answer any questions that arise. This is an appropriate time to conduct informal student-teacher writing conferences (p. T-5). Because class size and
time may be problematic, you might want to have students turn in the completed worksheet ahead of time so that the conference time is more efficient. Alternatively, you may want to schedule the conferences before or after school or during prep periods.

As a wrap-up for Day 28, distribute the Editing Checklist worksheet (p. T-6) and answer any questions that students may have. More specific than the peer review worksheets, the Editing Checklist provides students with a more explicit list of elements they should pay attention to when reworking their papers.

For homework, have students revise their papers, using the Editing Checklist as a guide. Students should come to class the next day with a completed second draft.

As a warm-up for Day 29, distribute the Top 20 College-Level Grammatical Errors handout (p. T-7). Ask students to identify which errors they most struggle with, and then discuss ways they might avoid them. You can also look at drafts of previous papers from Units 1 and 2 and identify common mistakes that may have emerged.

Then, divide the class into small groups and distribute the Tips for Proofreading handout (p. T-8). Ask students to read through the suggestions and choose three that they will use during their review. Have them exchange their second drafts with one of their group members and give them time to proofread each other’s work. Allow them to discuss the results in their small groups. This may be another good time to conduct informal student-teacher writing conferences.

As a wrap-up for Day 29, ask students to discuss which proofreading strategies were most and least helpful to them and why. Have them reflect on whether any patterns emerged from the mistakes they found in their papers.

For homework, students should revise their essays and come to class prepared to turn in final drafts of their papers.

As a warm-up for Day 30, have students read aloud the portions of their papers they found most creative, thought-provoking, or well-written. Like the peer review process, oral presentation provides another means of sharing one’s thoughts with other students. Have students turn in their final essays.

Then, have students complete a Student Self-Evaluation worksheet (p. T-9) of their work throughout the unit. While this activity aims to clarify for students both points of success and areas for improvement, it also sheds light on the effectiveness of particular activities and teaching strategies. To ensure that students complete the evaluations as honestly as possible, they can choose to leave their names off the handout. An alternative would be to ask students to reflect in their journals about their work throughout the unit. Writing without specific directives may encourage students to reveal more about themselves.

As a wrap-up to Day 30, have students turn in their final self-evaluations, and congratulate them on a job well done.
ENHANCING STUDENT LEARNING

Selected Course Objectives

A.5. Author’s Voice and Method
   h. Identify the author’s stated or implied purpose in increasingly challenging texts

B.2. Modes of Writing for Different Purposes and Audiences
   a. Craft first and final drafts of expressive, reflective, or creative texts (e.g., poetry, scripts) that use a range of literary devices (e.g., figurative language, sound devices, stage directions) to convey a specific effect
   c. Craft first and final drafts of persuasive papers that articulate a clear position; support assertions using rhetorical devices, including personal anecdotes and appeals to emotion or logic; and develop arguments using a variety of methods

E. Study Skills and Test Taking
   d. Demonstrate familiarity with test formats and test administration procedures to increase speed and accuracy

Unit Extension

Suggested Teaching Strategies/Procedures

Materials & Resources

- “Deconstructing Machismo” by Robert Rodriguez and Patrisia Gonzales (pp. U-2–U-3)
- The Prince by Niccolò Machiavelli (pp. U-4–U-8)

Students may be interested in exploring the importance of “spectacle,” or those things that contribute to a drama’s sensory effects, such as costuming, staging, and characters’ gestures. Remind students of the miscegenation laws examined on Day 6. Then have them complete a close reading of the final scenes from act 5 to evaluate the role of the marital bed as a site marred by treachery and death. Have students discuss how the spectacle created at the end of the play is somehow tied to the original transgression announced in the play’s opening—miscegenation.

Likewise, students may also be interested in the concept of “machismo” as it relates to the play. One could argue that machismo, alongside hubris, is the underlying factor in Othello’s downfall. After reading “Deconstructing Machismo” (pp. U-2–U-3) by Robert Rodriguez and Patrisia Gonzales, students investigate the role of machismo in the tragic end of the play. Because machismo relates to nobility, it may have some bearing on the events leading to Othello’s downfall.

Another exercise would be to have students read excerpts from The Prince by Niccolò Machiavelli (pp. U-4–U-8) and isolate character traits and values that Machiavelli puts forth as required for success. Using evidence from the
excerpts and the play, students could then develop position papers establishing the extent to which Iago is a Machiavellian figure.

Finally, students may want to investigate the possible homoerotic elements of *Othello*. Othello himself admits to loving “not wisely, but too well” (5.2.398), yet there is some ambiguity about the personal reference here. Desdemona and Iago are both potential candidates, as homoeroticism emerges as a potential theme in the play. Othello appears more willing to put faith in a fellow soldier than his faithful wife. Of particular interest would be the “shadow” marriage ceremony (3.3.514–537) in which Iago pledges his devotion to a naïve and appreciative Othello.

**Reteaching**

**Suggested Teaching Strategies/Procedures**

**Materials & Resources**

- Shakespeare’s Theatre (pp. U-9–U-10)
- Shakespeare’s Theatre Key (p. U-11)
- “Stranger in the Village” by James Baldwin (pp. U-12–U-19)
- “Stranger in the Village” Insight Generator (p. U-20)

To provide additional practice with reading strategies, students could be provided with Shakespeare’s Theatre (pp. U-9–U-10), which is an EXPLORE® reading passage. Tell students to read the passage individually, using the strategies they have been practicing throughout the unit. Then, have them answer the ten multiple-choice questions that correspond to the passage. Discuss the answers students gave, making sure they understand why specific answers are correct and incorrect.

To clarify students’ understanding of social status—a motif in Othello—have students read “Stranger in the Village” by James Baldwin (pp. U-12–U-19). Provide background information on the author. For example, explain that Baldwin was an expatriate writer/activist during the civil rights movement who, like Othello, struggled with his status as an outsider. Using the “Stranger in the Village” Insight Generator (p. U-20), have students record insights and realizations from Baldwin that might prove helpful for Othello as he deals with his status in Venice. As they fill in the graphic organizer, a progression of ideas should emerge that could provide solace and direction for Othello. If students are interested in imaginative writing, they may write an elaborate dialogue based on a chance meeting between the two (in an airport café, for instance). Students should evaluate the claims and perspectives Baldwin puts forth, gauging their transformative power for Othello.

**Reflecting on Classroom Practice**

- To what degree are students reading actively, closely, and accurately?
- What strategies did students use to revise their thinking as they developed new understandings of texts?
- Which activities furthered students’ abilities to critique the ideas of others—methodically and respectfully?
Bibliography

Readings


References


Dwyer, K., & Thompson, L. D. (1999). The journey of a reader in the classroom. Portland, OR: Northwest Regional Educational Laboratory.


Resources


Bibliography


## Contents

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    Record Keeping
**Unit Assignments and Assessments**

Name: __________________________________ Period: _______ Unit 3: *Beyond Good and Evil*

**Directions:** Prior to starting the unit, complete the log on the next page according to the example below and distribute it to students as an organizational tool.

<table>
<thead>
<tr>
<th>Day(s) Assigned</th>
<th>Assignment/Assessment</th>
<th>In Class</th>
<th>Homework</th>
<th>Date Due</th>
<th>Feedback (Completed/Points)</th>
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<td>Guided reading; background reading</td>
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<td><em>Othello</em> Movie Posters Sampler</td>
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<td>Miscegenation Cloze Passage</td>
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<td>Read “Black Men and Public Space”; rhetorical square</td>
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<td>Visual Representation (a Poster)</td>
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<td>7</td>
<td>Read act 1, scenes 1 and 2; design questions</td>
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<td>Read act 1, scene 3; annotate passage</td>
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<td>10</td>
<td>Read act 1, scenes 1–2; write summary</td>
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<tr>
<td>11</td>
<td>Act 1 Quiz</td>
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<td></td>
<td>Text message, instant message, or e-mail</td>
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<td>12</td>
<td>Author’s Craft: Focus on Iago</td>
<td>X</td>
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<td></td>
<td>Read act 2, scenes 2–3; annotate passage</td>
<td>X</td>
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<td>13</td>
<td>Act 2 Quiz</td>
<td>X</td>
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<td></td>
<td>Work with Bacon’s “Of Honor and Reputation”</td>
<td>X</td>
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<td></td>
<td>Read act 2, scenes 1–2, “Making More of the Moor,” and list questions</td>
<td>X</td>
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<tr>
<td>14</td>
<td>Read passage by Leo Africanus; read act 3, scene 3</td>
<td>X</td>
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<tr>
<td>15</td>
<td><em>Othello</em> Viewing Guide</td>
<td>X</td>
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<td></td>
<td>Read act 3, scene 4; annotate passage</td>
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<tr>
<td>Day(s) Assigned</td>
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<td>Homework</td>
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<td>16</td>
<td>Read Bacon’s “Of Suspicion”; Author and Me worksheet</td>
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<td>17</td>
<td>Act 3 Quiz</td>
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<td></td>
<td>Concentric Circles worksheet</td>
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<td></td>
<td>Read act 4, scene 1</td>
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<tr>
<td></td>
<td>Respond to English 12 Accessing Prior Knowledge: What I Know prompt</td>
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<td>18</td>
<td>Read act 4, scenes 2–3</td>
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<td>X</td>
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<td>19</td>
<td>Read Bacon’s “Of Marriage and Single Life” and Write Expository Essay</td>
<td>X</td>
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<td></td>
<td>Read act 5, scenes 1–4</td>
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<td>20</td>
<td>Shakespearean Insults worksheet</td>
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<td>Read “Hello, Othello”; write dialogue poem</td>
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<td>21</td>
<td>Affinity Diagram</td>
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<td>X</td>
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<td></td>
<td>Select and read additional reading</td>
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<td>22</td>
<td>Discussion Evaluator worksheet</td>
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<tr>
<td>23, 24, 25</td>
<td>Internet Guidelines worksheet</td>
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<td></td>
<td>Respond to Accessing Prior Knowledge: What Others Know prompt</td>
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<td>26</td>
<td>Paragraph Practice</td>
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<td>X</td>
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<td>27</td>
<td>Peer review</td>
<td>X</td>
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<td>28, 29</td>
<td>Editing Checklist</td>
<td>X</td>
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<td>Writing conference</td>
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<td>30</td>
<td>Student Self-Evaluation</td>
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# Unit Assignments and Assessments

Name: ___________________________________ Period: _______ Unit 3: *Beyond Good and Evil*

<table>
<thead>
<tr>
<th>Day(s) Assigned</th>
<th>Assignment/Assessment</th>
<th>In Class</th>
<th>Home-work</th>
<th>Date Due</th>
<th>Feedback (Completed/Points)</th>
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  Annotated Bibliography
Othello’s Literary Conventions

Directions: In small groups, review the assigned passages from Othello. Record examples of the text features in the second column. In the third column, identify a reading strategy, using the Reading Strategies worksheet if necessary, that might help you understand each convention. Identify and record examples of two other literary or rhetorical conventions in the two blank rows.

<table>
<thead>
<tr>
<th>Convention</th>
<th>Example</th>
<th>Reading Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Format</td>
<td>■ Stage directions</td>
<td></td>
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<tr>
<td></td>
<td>■ List of characters</td>
<td></td>
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<tr>
<td>2. Vocabulary</td>
<td>■ Intriguing or unfamiliar words</td>
<td></td>
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<td></td>
<td>■ Emotionally charged</td>
<td></td>
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<tr>
<td>3. Rhetorical Conventions</td>
<td>■ Repetition  &lt;br&gt; ■ Imagery</td>
<td></td>
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<tr>
<td>4. Illustrations/Captions</td>
<td></td>
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<tr>
<td>5. Typographical Aids</td>
<td>■ Punctuation  &lt;br&gt; ■ Line numbers</td>
<td></td>
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<tr>
<td>6. Syntax</td>
<td>■ Sentence structure</td>
<td></td>
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<tr>
<td></td>
<td>■ Voice</td>
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</table>
Othello’s Literary Conventions Key

These responses do not represent all of the possible correct responses students may offer.

1. Format
   - Stage directions for act 1, scene 1: “Enter Roderigo and Iago.”
   - Setting for act 1, scene 1: “[Venice. A street.]”

2. Vocabulary
   - Act 1, scene 1: line 4, “S’blood”; line 11, “Off capped to him”; line 14, “bombast circumstance”; line 17, “nonsuits”

3. Literary elements
   - Alliteration: The repetition of initial sounds in neighboring words (2.3.343–344: “She’s framed as fruitful / As the free elements”).
   - Analogy: A comparison based on a resemblance in some particulars between two otherwise dissimilar things (2.1.143–144: “But indeed my invention / Comes from my pate as birlime does from frieze”).
   - Epiphora or Epistrophe: The repetition of a word or phrase at the end of successive clauses (3.3.393–395: “Farewell the tranquil mind! farewell content! / Farewell the plumed troop, and the big wars / That make ambition virtue! O, farewell!”).
   - Metaphor: The implied comparison between two unlike things achieved through the figurative use of words (1.3.345–346: “Our bodies are our gardens, to the which our wills are gardeners”).
   - Simile: An explicit comparison between two things using “like” or “as” (3.3.507–510: “Never, Iago. Like to the Pontic sea, / Whose icy current and compulsive course / Ne’er feels retiring ebb, but keeps due on / To the Propontic and the Hellespont”).

4. Illustrations (This part of the table may or may not be completed depending on the edition used. The Folger edition includes period illustrations; others may not.)
   - Act 1, scene 1: Drawing of a Venetian man of property; drawing of Venetian gondolas on the canal

5. Typographical Aids
   - Act 1, scene 1: italicization to indicate names of characters

6. Syntax
   - Hyperbaton: The inversion of normal word order (5.2.3–4: “It is the cause. Yet I’ll not shed her blood, / Nor scar that whiter skin of hers than snow”).
   - Metonymy: A figure of speech consisting of the use of the name of one thing for that of another of which it is an attribute or with which it is associated (1.1.98–99: “Awake the snorting citizens with the bell, or else the devil will make a grandsire out of you”).
   - Synecdoche: The use of a part for the whole, or the whole for the part (1.1.70: “What a full fortune does the thick-lips owe”).
**Reading Strategies**

**Directions:** Read the list of strategies below. Try them throughout the unit (and course). Take note of how well they work with different types of text.

- **Prereading** acknowledges the differences each reader brings to the reading situation—prior knowledge, personal experiences, and biases—and encourages interactive reading by providing strategies to help prepare readers mentally and visually for a text.

- **Reading** strategies provide a structured way for readers to engage with the text—to decipher words and to dig deeper—helping them construct meaning (e.g., making inferences, connections, new discoveries) and monitor their understanding.

- **Postreading** allows readers to reconstruct, extend, and revise their thoughts, creating opportunities to develop deeper understanding of a text or concept through various means (e.g., writing, debate, real-world scenarios).

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Description</th>
<th>Types of Texts</th>
<th>Effectiveness</th>
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</thead>
<tbody>
<tr>
<td><strong>Preview</strong> (Prereading)</td>
<td>Survey a text, noting such features as the title and cover, author(s), date of publication, section headings or subtitles, illustrations and captions, typographical aids (e.g., boldface and/or italicized print, numbers). Scan other parts of a text (e.g., table of contents, preface, foreword, abstract, plot summaries, epilogue, glossary, index) to gain additional information. Locate and map major topics or characters introduced and make predictions about them.</td>
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<tr>
<td><strong>Setting a Purpose</strong></td>
<td>Determine why a text is to be read and what is to be gained (e.g., information to be learned, discovered, enjoyed).</td>
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<tr>
<td><strong>Vocabulary Review</strong></td>
<td>Scan for words and phrases that repeat, signal transitions, or stand out (e.g., intriguing, unfamiliar, or emotionally charged words). Use fix-up strategies when experiencing problems with a text: Stop and ask questions Reread Change reading pace Subvocalize (i.e., say words without making a sound) Substitute words Read on Seek expert help</td>
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<tr>
<td>Strategy</td>
<td>Description</td>
<td>Types of Texts</td>
<td>Effectiveness</td>
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<tr>
<td><strong>Skimming</strong> (Prereading)</td>
<td>Read the introduction or conclusion or the first sentence of each paragraph to get a sense of how the piece progresses, its organizational structure(s), and its gist.</td>
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</table>
| **Contextualizing**      | Place a text in historical, biographical, and cultural contexts by gathering information about it.  
                        | Read a text through the lens of your own or others’ experiences.                                                |                |               |
| **Brainstorming/        | Offer ideas (without censure or criticism from others) about a topic, then organize the list into categories to enhance depth and accuracy of understanding. |                |               |
| Categorizing**           | (Prereading, Reading, Postreading)                                                                                   |                |               |
| **Questioning** (Prereading, Reading) | Generate an initial list of questions based on personal interest or preview of the text.  
                          | Revisit questions while reading, identifying those that are and are not sufficiently answered by the text.  
                          | Generate new questions while you read (for each paragraph or section), formulating literal, interpretive, and evaluative questions (e.g., how, why, to what extent). |                |               |
| **Metacognition**        | Know when you do and do not understand a text.  
                          | Develop a range of strategies to help comprehend a text.  
                          | Ask and answer three questions while reading to monitor understanding:  
                          | - What kinds of things am I doing to help myself understand the passage?  
                          | - Why am I doing these things?  
                          | - How do they help me, if at all?  
                          | Monitor strategies used and evaluate their effectiveness in terms of building deep understanding. |                |               |
| **Think-Aloud** (Reading) | Read a text, stopping at various points to verbalize thinking or processes (e.g., share difficult or confusing parts, strategies used, connections made, mental images, predictions, inferences). |                |               |
| **Visualizing** (Prereading, Reading, Postreading) | Reread a text, searching for sensory details that help you see, hear, or feel what the author is trying to say.  
<pre><code>                      | Come up with analogies to visualize the ideas or concepts being discussed in the text. |                |               |
</code></pre>
<table>
<thead>
<tr>
<th>Strategy</th>
<th>Description</th>
<th>Types of Texts</th>
<th>Effectiveness</th>
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<tbody>
<tr>
<td><strong>Annotating</strong> (Reading)</td>
<td>Write as you read, conversing with the text. Highlight or underline key words, phrases, or sentences. Use numbers or arrows to track related or sequential ideas and symbols (e.g., !, ?, *, [ ]) to identify important, confusing, or interesting parts. Voice your thoughts (e.g., opinions, inferences, interpretations) by writing in the margins.</td>
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<tr>
<td><strong>Making Connections</strong> (Prereading, Reading, Postreading)</td>
<td>Relate the text to personal experiences, the real world, and other texts (visual or written).</td>
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<td><strong>Paraphrasing</strong> (Prereading, Reading, Postreading)</td>
<td>Translate others’ ideas into your own words.</td>
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<tr>
<td><strong>Nonlinguistic Representation</strong> (Prereading, Reading, Postreading)</td>
<td>Create or use maps, graphics, diagrams, drawings, physical models, sounds, movements, or other representations to identify, organize, and explain concepts, patterns, and relationships.</td>
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<tr>
<td><strong>Interactive Notes</strong> (Reading)</td>
<td>Use a two-column note-taking strategy. In the right column note key ideas and details from a text. In the left column interact with the content in different ways (e.g., personal connections, drawings, symbols).</td>
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<td><strong>Synthesizing</strong> (Reading, Postreading)</td>
<td>Take information or skills learned and apply them to a new situation.</td>
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<tr>
<td><strong>Summarizing</strong> (Reading, Postreading)</td>
<td>Identify the central idea(s) of a text succinctly, presenting in your own words key supporting details and the author’s conclusions or recommendations. Strive for coherence and avoid presenting your own opinion.</td>
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<td><strong>Comparing</strong> (Reading, Postreading)</td>
<td>Recognize similarities (consistencies and agreements) and differences (inconsistencies and contradictions) within and across visual or written texts.</td>
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<tr>
<td><strong>Reflective Thinking</strong> (Reading, Postreading)</td>
<td>Take time for personal introspection. Revisit your beliefs, values, attitudes, and positions, based on new information or others’ perspectives. Be open-minded.</td>
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<td><strong>Evaluating</strong> (Postreading)</td>
<td>Make judgments about or test the logic of a text (its claims and supporting evidence) as well as the author’s credibility and craft (use of appeals).</td>
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What is a Shakespearean Tragedy?
Tom McAlindon

Adapted from Tom McAlindon, What is a Shakespearean Tragedy? ©2002 by Cambridge University Press.

As practised in Renaissance England and in classical Greece and Rome, tragedy is an intense exploration of suffering and evil focused on the experience of an exceptional individual, distinguished by rank or character or both. Typically, it presents a steep fall from prosperity to misery and untimely death, a great change occasioned or accompanied by conflict between the tragic character and some superior power. It might be said, therefore, that conflict and change—the first intense if not violent, the second extreme—together constitute the essence of tragedy.

II

The models of tragedy which influenced Shakespeare and his contemporaries were not Greek but Roman and late-medieval: that is, the sensational and highly rhetorical plays of Seneca, and the narrative verse tragedies popularized in England by John Lydgate’s fifteenth-century The Fall of Princes and by the sixteenth-century, multi-authored collection known as The Mirror for Magistrates (1559). Written in the shadow of the emperor Nero, Seneca’s tragedies are characterized by a preoccupation with horrific crimes and the tyrannical abuse of power. His protagonists are driven to murder by inordinate passions such as vengeful rage, lust, and sexual jealousy; most of them, too, unlike most of Shakespeare’s heroes, are conscious wrongdoers. But they are driven by passions which seem humanly uncontrollable (ghosts, Furies, and meddlesome divinities spur them on) and are often cursed by the consequences of evils rooted in the past; thus despite their energies and their willfulness they seem more the victims than the responsible agents of their fate. Another common characteristic is their compellingly assertive sense of selfhood. Seneca’s tragic heroes and heroines see their crimes as defiant expressions of self and unfold this impassioned selfhood in long and rhetorically elaborate monologues and soliloquies.

The Fall of Princes narratives shared Seneca’s fascination with power and its abuse. Like him too, but far more insistently, they emphasized the insecurity of high places and the rule of fortune or mutability in worldly affairs: indeed, in these narratives the notion of tragedy is almost reducible to that of catastrophic change.

Where Shakespearean tragedy seems most obviously related to the Fall of Princes tradition, and to Elizabethan theorizing on the genre, is in the intensity with which it focuses on the phenomenon of change. But change here is not just one of worldly fortunes; it is above all else interpersonal, moral, and psychological change. An essential part of the hero’s experience is the horrified discovery that the world he knows and values, the people he loves and trusts, are changing or have changed utterly. He feels cheated and betrayed ‘to the very heart of loss’.

III

Shakespearean tragedy is centrally concerned with the destruction of human greatness embodied in individuals endowed with ‘sovereignty of nature’ (Cor. 4.7.35): men who are instinctively referred to as ‘noble’ (in the moral or characterological sense) by those who know them, even their enemies. However, what constitutes true nobility in action invariably proves problematic for the hero, especially when he becomes entangled in the ethical contradictions associated with the notion of
honour’. Shakespeare habitually exposes to ironic critique a conception of nobility—and so of honour—which is based exclusively on individualist self-assertion and warlike valour; nobility so conceived is implicitly equated with potential barbarism, a denaturing of the self. The tragedies encode an ideal of true nobility that was entirely familiar to his audience. The common factor in this long and mutating tradition is the assumption that although the nobility as a class are soldiers by profession, the complete nobleman is one who excels in the arts of both war and peace: he is skillful with sword and tongue and unites in his character the qualities we designate as ‘masculine’ and ‘feminine’. The hero’s fall involves a self-betrayal or loss of identity which constitutes a breakdown in the balance of a richly endowed nature, one in which feeling is so powerful that it is never far from the point of destructive excess. It is this nature which gives rise to the notion that what makes the tragic protagonist great is also what destroys them.

IV

The combination of truthfulness and formal perfection with which the spectacle of suffering and evil is presented in great tragedy is one reason why we derive both pleasure and satisfaction from what should in theory depress us. Another reason is the fact that most great tragedies, and Shakespeare’s in particular, concur with the maxim that ‘there is some soul of goodness in things evil, / Would men observingly distil it out’ (Henry V 4.1.4–5). The most important distillation from the experience of things evil is understanding, or what in Aristotelian terminology is called ‘recognition’. Othello’s recognition of error and guilt is so great that he refuses divine mercy and commits suicide in the conviction that he merits the torments of Hell. Some have accused him, however, of essential blindness at the end, noting his failure to see that even if Desdemona were guilty of adultery it would still have been wicked to kill her. However valid in itself, the point is of doubtful dramatic relevance; to argue thus is to introduce a kind of mundane calculus which seems out of place in a tragedy of titanic emotion. On the other hand, the failure of the tragic hero to achieve complete recognition need not constitute a limitation in the play itself; the understanding which matters is that which the playwright enables the audience to achieve. But such understanding characteristically involves an awareness that there is no univocal answer to some of the questions—moral or metaphysical—raised by the tragic action.

By far the most positive aspect of Shakespearean tragedy is the final restoration of the protagonist’s nobility, shown by the manner in which he meets death. The quality usually involved here is that of constancy, which signifies truth to self and one’s values: a spiritual triumph over the forces of change. In its most extreme form, constancy involves suicide, signifying a calm refusal to submit to a superior force and live in misery, dishonour, or disgrace.

V

Far more important than the composed ending in Shakespearean tragedy, however, is the central experience of suffering and distress. As early as Titus Andronicus, Shakespeare gave much attention to scenes where the protagonist cries out in anguish to human or divine witnesses of his or her misery, emblematizing thus the relationship between the play itself and the audience whom the dramatist seeks to fill with woe and wonder. Shakespeare conceives of his tragic characters as individuals to be remembered less for their errors and misdeeds than for the sufferings and griefs they endure in consequence.

The causes of suffering in Shakespeare’s tragedies are diffuse and seem to involve large abstract forces as well as human error, weakness, and malice. His characters frequently invoke fortune in such
a way as to grant her the status of a mysterious supernatural being with a cruelly unpredictable personality. In addition, his plots are sometimes informed by a principle of ironic circularity which seems to testify to the presence of the capricious goddess and her famous wheel. Unlike the authors of the Fall of Princes narratives, however, Shakespeare usually intimates that the changes which are imputed to treacherous fortune are of human origin, and more precisely that her inconstancy corresponds with that of mutable human nature.
Shakespearean Tragedies

Directions: After reading Tom McAlindon’s essay “What is a Shakespearean Tragedy?” answer the questions below in complete sentences.

1. What is the focus of Seneca’s tragedies?

2. What do Shakespearean tragedies say about true nobility?

3. Why do we derive pleasure and satisfaction from great tragedies?

4. What does McAlindon consider the causes of suffering in Shakespearean tragedies?
Books with Themes Related to *Othello*

**Directions:** Select a book to read from the annotated bibliography. The books listed address such issues as race, class, gender roles, and status or position. Use the book you select as one of the sources for your persuasive essay.

*Reservation Blues* by Sherman Alexie  
*(1995, 306 pp.)*

Driving around one day, Thomas Builds-the-Fire encounters legendary blues singer Robert Johnson, who says he’s been drawn to the reservation by recurring dreams of Big Mom, an ancient, mysterious woman who lives in the clouds. Johnson, claiming that he faked his death in 1938, believes that Big Mom alone can lift the burden he acquired when he made his famous deal with the devil. After Thomas leads Johnson to Big Mom, he inherits the singer’s guitar. Thomas Builds-the-Fire decides to form a blues band, recruiting a guitarist, a drummer, and two backup singers from Spokane and another nearby reservation. (Race, Status or Position, Societal and Cultural Values)

*Bless Me, Ultima* by Rudolfo Anaya *(1994, 277 pp.)*

*Bless Me, Ultima* is a coming-of-age story of Antonio Márez, a Mexican American boy living in New Mexico in the 1940s. When Antonio is six years old, Ultima, a folk healer, comes to live with the Márez family. Antonio is anxious about going to school and being separated from his mother, and he is preoccupied with knowing his destiny. As the novel develops, Antonio’s anxieties intensify as he struggles to make sense of his life. Ultima teaches him an indigenous viewpoint that provides guidance when he loses faith in his parents’ beliefs and the teachings of the Church. (Ethnicity, Status or Position, Societal and Cultural Values, Prejudice)

*Mansfield Park* by Jane Austen *(1814, 355 pp.)*

First published in 1814, *Mansfield Park* tells the story of Fanny Price, a poor, young girl who goes to live with her wealthy uncle and aunt, Sir Thomas and Lady Bertram, at their estate, Mansfield Park. Fanny grows up with her four cousins, but only one, Edmund, shows her any kindness. Fanny’s gratitude toward Edmund soon grows into an unspoken love. Filled with a host of romantic entanglements, will Fanny’s love for Edmund be returned? (Power, Status or Position, Race, Gender Roles, Societal and Cultural Values, Prejudice)

*Girl with a Pearl Earring* by Tracy Chevalier  
*(1999, 233 pp.)*

*Girl with a Pearl Earring* is the story of sixteen-year-old Griet, a young peasant girl who is obliged to take a job as a maid for the artist Vermeer after her father loses his eyesight in an accident. Griet cares for the house and Vermeer’s children, and she is soon drawn into the life of the artist, mixing colors, cleaning his studio, and standing in for his models. Crossing rigid social divisions, the intimacy between Griet and Vermeer inspires jealousy in his wife and his other maid. When Vermeer paints Griet wearing his wife’s pearl earring, a scandal erupts, and Griet is forced to make life-altering decisions. (Power, Status or Position, Gender Roles, Societal and Cultural Values)

*The Awakening* by Kate Chopin *(1899, 230 pp.)*

First published in 1899, *The Awakening* tells the story of Edna Pontellier, an artistic and passionate twenty-eight-year-old woman who finds few, if any, suitable escapes from her role as wife and mother in traditional Creole society. When her husband leaves town one summer, Edna’s desire for her own emotional and sexual identity is manifested through her affair with a younger man: Edna sends her children away, and she retires to a small house of her own. Unable to find lasting relief, however, Edna’s life ends in tragedy. (Status or Position, Marriage, Gender Roles)

*River, Cross My Heart* by Breena Clarke  
*(1999, 245 pp.)*

Set in the African American community of Georgetown in 1925, *River, Cross My Heart* focuses on the life of twelve-year-old Johnnie Mae after her six-year-old sister Clara drowns in the Potomac while Johnnie Mae is supposed to be watching her. Suffering
guilt and anxiety, and seeing visions of her sister everywhere, Johnnie Mae struggles to find her bearings and to deal with family expectations, adolescence, and racial discrimination. Johnnie Mae ultimately finds strength in the element that caused her pain, becoming a talented swimmer. (Power, Status or Position, Race, Societal and Cultural Values, Prejudice)

_Master Harold . . . and the Boys_ by Athol Fugard (1982, 64 pp.)

Set in Port Elizabeth, South Africa, in 1950, _Master Harold . . . and the Boys_ is a three-character play that focuses on the relationship between Harold, a white, South African teenager, and two black servants, Sam and Willie. The tenor of the play is initially upbeat, as Sam and Willie practice their steps for an upcoming dance competition. When Harold finds out that his alcoholic father has been released from the hospital and is coming home, though, the once affectionate relationship between Harold and the servants turns malevolent, a classic example of the power of institutionalized racism. (Power, Status or Position, Race, Societal and Cultural Values, Prejudice)

_A Lesson before Dying_ by Ernest Gaines (1993, 256 pp.)

In a small Cajun community in 1940s Louisiana, a white store owner has been shot and dies in a botched robbery. Although he was not armed and did not pull the trigger, Jefferson has been sentenced to death for murder. Imprisoned by the remnants of antebellum racism, Grant Wiggins, the narrator of the book, longs to leave his hometown, where the only job he can find is teaching in a small plantation church school. When Jefferson is convicted, Jefferson’s grandmother asks Grant for one favor: to stay and teach her grandson to die like a man. (Power, Status or Position, Race, Societal and Cultural Values, Prejudice)

_Grendel_ by John Gardner (1976, 174 pp.)

Drawing upon various translations of the epic _Beowulf_ poem and other writings, _Grendel_ is the retelling of _Beowulf_ from the viewpoint of the monster Grendel. Unlike the one-dimensional character from the Anglo-Saxon epic, _Grendel_ presents the monster as a character with personality, who grapples with metaphysical questions and ponders life’s mysteries. (Power, Status or Position, Societal and Cultural Values)

_Snow Falling on Cedars_ by David Guterson (1994, 345 pp.)

In 1954, a local fisherman is found drowned off San Pedro Island, an isolated community north of Puget Sound, and a Japanese American named Kabuo Miyamoto is charged with the murder. Throughout the course of Miyamoto’s trial, issues larger than the guilt or innocence of one man emerge: memories of a love affair between a white boy and a Japanese girl who becomes Miyamoto’s wife, the emotional scars left by the experiences of World War II, and, perhaps most importantly, the deep and abiding racism toward San Pedro’s Japanese Americans, who were interned during the war. (Power, Status or Position, Race, Societal and Cultural Values, Prejudice)

_Color of the Sea_ by John Hamamura (2006, 320 pp.)

Born in Hawaii to Japanese parents and raised in Japan until age nine, Isamu “Sam” Hamada leaves Japan in 1930 to be raised by a Japanese American family in Hawaii. Both his education and training in the martial arts lead Sam to college in California, where he meets and falls in love with Yanagi Keiko, the daughter of Japanese immigrants. When World War II breaks out, Sam is drafted into the army, where he unwittingly participates in the bombing of Hiroshima, the home of his mother and siblings; meanwhile, Keiko’s family is deported from Japan to the U.S. and held in an internment camp. (Power, Status or Position, Race, Societal and Cultural Values, Prejudice)

_Born Confused_ by Tanuja Desai Hidier (2002, 413 pp.)

Dimple Lala, a New Jersey teenager who loves photography, does not fit in. Not quite American and not quite Indian, Dimple unsuccessfully tries to blend in through socializing with Gwyn, her blonde-haired, blue-eyed best friend. Things change, though, when Dimple’s parents introduce her to Karsh Kapoor, the son of friends in India. When Gwyn becomes romantically interested in Karsh, Dimple must help Gwyn become a suitable girlfriend for him; in the process, Dimple comes to appreciate Karsh, as well as her own cultural heritage. (Power, Status or Position, Race, Societal and Cultural Values)
The Kite Runner by Khaled Hosseini (2003, 368 pp.)

Spanning the period from the fall of the monarchy to the rise of the Taliban in Afghanistan, The Kite Runner tells the story of the friendship between two boys growing up. Although they were raised in the same household, the lives of Amir and Hassan couldn’t be more different: while Amir is the son of a wealthy and prominent man, Hassan is the son of Amir’s father’s servant and is a Hazara, a shunned ethnic group. When Amir and his father flee to California, Amir believes that he has left his past behind. Yet Amir can’t seem to forget the memory of Hassan. (Power, Status or Position, Societal and Cultural Values, Prejudice)

Heat and Dust by Ruth Prawer Jhabvala (1991, 181 pp.)

Set in 1920s colonial India, Heat and Dust tells the story of Olivia, a beautiful woman suffocated by the propriety and social restrictions that come with her position as the wife of an English civil servant. Longing for passion and freedom, Olivia falls under the spell of Nawab, an enigmatic Indian prince. When Olivia becomes pregnant but is unsure of the paternity, she must make a life-changing decision. The story is narrated by Olivia’s granddaughter, who travels to India to seek answers about Olivia’s mysterious existence. (Power, Status or Position, Marriage, Race, Gender Roles, Societal and Cultural Values, Prejudice)

The Poisonwood Bible by Barbara Kingsolver (1998, 546 pp.)

This book tells the story of the Price family, missionaries who travel to an isolated village in the Belgian Congo in 1959 to spread the Gospel. Bringing with them everything they think they will need, the Prices soon find that they are woefully ill-prepared for life in Africa. Nathan Price’s stubborn adherence to religious dogma ultimately brings tragedy to all involved. Alternately narrating the story are Orleanna, the mother of the Price family, and her four daughters. (Power, Status or Position, Race, Gender Roles, Societal and Cultural Values, Prejudice)

Fortunate Son by Walter Mosley (2006, 320 pp.)

Exploring the racial divide in the United States, Fortunate Son tells the story of Minas Nolan, a heart surgeon and recent widower, and Branwyn Beerman, an African American flower shop worker. Branwyn meets Minas when her son Thomas is born prematurely with a hole in his lung, and Minas, along with his son Eric, soon move in with Branwyn and Thomas. When Branwyn suddenly dies, however, Thomas’s hardened father claims him, and he eventually ends up on the streets. Although Eric has a much easier life compared to Thomas, he remains alienated and constantly missing Thomas, his “brother.” (Power, Status or Position, Race, Societal and Cultural Values, Prejudice)

Picture Bride by Yoshiko Uchida (1987, 216 pp.)

Like many other “picture brides” who arrived in the United States in the early 1900s for arranged marriages, in 1917 Hana Omiya travels from Japan to San Francisco to marry a man she’s never met, Taro Takeda, an Oakland shopkeeper. Together Hana, Taro, and their friends face daily hardships and racism with courage and determination. It is this courage and determination that allows Hana to survive when, during World War II, Japanese Americans are uprooted and placed in internment camps. (Power, Status or Position, Marriage, Gender Roles, Societal and Cultural Values, Prejudice)

Native Son by Richard Wright (1940, 392 pp.)

Trapped by the abject poverty of life on the South Side of Chicago in the 1930s, Bigger Thomas has no way out of the racism that surrounds him every day. When Bigger accidentally kills the daughter of his rich white employer, he tries to cover up the murder, even attempting to collect a ransom on his victim. Eventually, though, Bigger is found out and forced into hiding. After a major manhunt, Bigger is discovered and tried for murder. Although Bigger is certain to be found guilty, the murder brings a purpose to his life, thus showing the effect that racism and hopelessness can have on a person. (Power, Status or Position, Race, Societal and Cultural Values, Prejudice)
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Of Wives’ Particular Duties
William Gouge

Adapted from William Gouge, “Of Wives’ Particular Duties” (1622), as reproduced by The Early English Books Online Text Creation Partnership.

S.1. Of the general heads of this Treatise.

Ephesians 5.22. Wives, submit yourselves unto your own Husbands, as unto the Lord.

Verse 23. For the husband is the head of the wife, even as Christ is the head of the Church: and he is the Savior of the body.

Verse 24. Therefore as the Church is subject to Christ, so let wives be subject to their husbands in every thing.

In the particular declaration of Wives’ duties, the Apostle notes two points,

1. The duty required.
2. The reason to enforce it. In setting forth the duty, he declares

1. The matter wherein it consists.
2. The manner how it is to be performed. In the matter we may note,

1. The thing required, subjection.
2. The person whom it respects, their own husbands.

The manner respects, 1. the quality, 2. the extent of that subjection.

To declare the quality of wives’ subjection to their husbands, two rules are set down.

1. That it be such a subjection, as should be performed to Christ.
2. That it be such a subjection, as the Church performs unto Christ.

The extent of wives’ subjection does stretch itself very far, even to all things.

The reason to enforce all these points, is taken from that place of eminency and authority, wherein the husband is set above his wife; which is,

1. Propounded under the metaphor of a head (for the husband is the head of the wife.)
2. Amplified by that resemblance which therein he has unto Christ.

In which resemblance two points are noted.

1. That the husband by virtue of his place, carries the very Image of Christ (even as Christ is the head of the Church.)
2. That the husband by virtue of his office, is a protector of his wife, (and he is the Savior of the body.)

S.2. Of a wife’s subjection in general.

The first point to be handled in the Treatise of Wives particular duties, is the general matter of all (subjection) under which all other particulars are comprised, for it has as large an extent as that honor which is required in the fifth Commandment, being applied to wives. When first the Lord declared unto woman her duty, he set it down under this phrase, Thy desire shall be subject to thine husband, Genesis. 3.16.

Object. That was a punishment inflicted on her for her transgression.

Answ. And a law too, for trial of her obedience, which if it be not observed, her nature will be more depraved, and her fault more increased. Besides, we cannot but think that the woman was made before the
fall, that the man might rule over her. Upon this ground the Prophets and Apostles have oft urged the same. Sarah is commended for this, that she was subject to her husband, (1 Peter 3.6). Hereby the holy Ghost would teach wives, that subjection ought to be as salt to season every duty which they perform to their husband. Their very opinion, affection, speech, action, and all that concerns the husband, must favor of subjection.

Contrary is the disposition of many wives, whom ambition has tainted and corrupted within and without: they cannot endure to hear of subjection: they imagine that they are made slaves thereby. But I hope partly by that which has been before delivered concerning those common duties which man and wife do mutually owe each to other, and partly by the particulars which under this general are comprised, but most especially by the duties which the husband in particular owes to his wife, it will evidently appear, that this subjection is no servitude. But were it more then it is, seeing God requires subjection of a wife to her husband, the wife is bound to yield it. And good reason it is that she who first drew man into sin, should be now subject to him, left by the like womanish weakness she fall again.

S.3. Of a Husband’s superiority over a Wife, to be acknowledged by a wife.

The subjection which is required of a wife to her husband, implies two things.

1. That she acknowledge her husband to be her superior.
2. That she respect him as her superior.

That acknowledgement of the husband’s superiority is twofold, 1. general of any husband, 2. particular of her own husband.

The general is the ground of the particular: for til a wife be informed that a husband, by virtue of his place, is his wife’s superior, she will not be persuaded that her own husband is above her, or has any authority over her.

First therefore concerning the general, I will lay down some evident and undeniable proofs, to show that a Husband is his Wife’s superior, and has authority over her. The proofs are these following.

1. God of whom, the powers that be ordained, are, has power to place his Image in whom he will; and to whom God gives superiority and authority, the same ought to be acknowledged to be due unto them. But God said of the man to the woman, He shall rule over thee, (Genesis. 3.16).

2. Nature has placed an eminency in the male over the female: so as where they are linked together in one yoke, it is given by nature that he should govern, she obey. This did the heathen by light of nature observe.

3. The titles and names, whereby a husband is set forth, do imply a superiority and authority in him, as Lord, (1 Peter 3.6), Master (Ephesians. 1.17), Guide (Pro. 2.17) Head (1 Corinthians. 11.3), Image and glory of God (1 Corinthians. 11.7).

4. The persons whom the husband by virtue of his place, and whom the wife by virtue of her place, represent, most evidently prove as much: for a husband represents Christ, and a wife the Church (Ephesians. 5.23).

5. The circumstances noted by the holy Ghost at the woman’s creation, imply no less, as that she was created after man, for man’s good, and out of man’s side (Genesis. 2.18).
6. The very attire which nature and custom of all times and places have taught women to put on, confirms the same: as long hair, veils, and other coverings over the head: this and the former argument does the Apostle himself use to this very purpose, 1 Corinthians. 11.7, etc.

The point then being so clear, wives ought in conscience to acknowledge as much: namely that a husband has superiority and authority over a wife. The acknowledgement hereof is a main and principal duty, and a ground of all other duties. Til a wife be fully instructed therein, and truly persuaded thereof, no duty can be performed by her as it ought: for subjection has relation to superiority and authority. The very notation of the word implies as much. How then can subjection be yielded, if husbands be not acknowledged superiors? It may be forced, as one King conquered in battle by another, may be compelled to yield homage to the conqueror, but yet because he still thinks with himself, that he is no whit inferior, he will hardly be brought willingly to yield a subject’s duty to him, but rather expect a time when he may free himself, and take revenge of the conqueror.

S.7. Of a Wife’s inward fear of her Husband.

Hitherto of a wife’s acknowledgement of her husband’s superiority. It follows to speak of that answerable respect which she ought to bear towards him.

A wife-like respect of her husband consists in two points: 1. reverence, 2. obedience.

The reverence which she owes to him, is 1. inward, 2. outward.

Inward reverence is an awful respect which a wife in her heart has of her husband, esteeming him worthy of all honor for his place and office sake, because he is her husband. Doubtless Sarah had in her heart a reverend respect and honorable esteem of her husband, when being alone, and thinking of him in her very thought, she gave him this title, Lord. This inward reverence the Scripture comprises under this word Fear: as where our Apostle says, Let the wife see that she fear her husband, and where Saint Peter exhorts wives to have their conversation in Fear. It is no slavish fear of her husband which ought to possess the heart of a wife, dreading blows, frowns, spiteful words, or the like; but such an awful respect of him as makes her (to use the Apostles word) care how she may please him. This wife-like Fear is manifested by two effects: one is joy, when she gives contentment to her husband, and observes him to be pleased with that which she does: the other is grief, when he is justly offended and grieved, especially with anything that she herself has done.

Unless this inward reverence and due respect of a husband be first placed in the heart of a wife, either no outward reverence and obedience will be performed at all, or if it be performed, it will be very unfound, only in show, hypocritical and deceitful: so that as good never a whit, as never the better. For according to ones inward affection and disposition will the outward action and conversation be framed.

S.8. Of a Wife’s base esteem of her Husband.

Contrary to this inward reverence of the heart is a base and vile esteem which many have of their husbands, thinking no better of them than of other men; nay, worse than of others; despising their husbands in their heart. This, as it is in itself a vile vice, so is it a cause of many other vices, as of presumption, rebellion, yea, and of adultery itself many times: and it is also a main hindrance of all duty.

It commonly rises either from self-conceit (whereby wives over-ween their own gifts, thinking them so excellent as
they need no guide or head, but are rather fit to guide and rule both their husband and all the household) or else from some infirmities of mind or body, or of life, which they behold in their husbands (whence it comes to pass, that many husbands who are highly honored and greatly accounted of by others, are much despised by their wives, because their wives always conversing with them are privy to such infirmities as are concealed from others:) or, which is worst of all, from unjust surmises and suspicions, suspecting many evil things of their husbands whereof they are no way guilty, and misinterpreting, and perverting things well done.

For redress of this enormous vice, wives ought first in regard of themselves to purge out of their hearts pride, and self-conceit, thinking humbly and lowly of themselves, and that even in regard of their sex, and the weakness thereof: and if the Lord have endued them with any gift above the ordinary sort of women, to note well their own infirmities, and to lay them by their eminent gifts: thus by looking on their black feet, their proud-peacock-feathers may be cast down. Yea also when they behold any infirmities in their husbands, they ought to reflect their eyes on their own infirmities, which it may be are even as many and as grievous, if not more in number, and more heinous in their nature and kind: at least let them consider that they are subject to the same, if God leave them to the sway of their own corruption.

Secondly, wives ought in regard of their husbands to surmise no evil whereof they have not sure proof and evidence: but rather interpret everything in the better part: and follow the rule of love, which bears all things, believes all things, hopes all things, endures all things. If they note any defects of nature, and deformity of body, or any enormous and notorious vices in their Husband, then ought they to turn their eyes and thoughts from his person to his place, and from his vicious qualities to his honorable Office (which is to be a husband) and this will abate that vile esteem which otherwise might be occasioned from the forenamed means.


A wife’s outward reverence towards her husband, is a manifestation of her inward due respect of him. Now then seeing the intent of the heart, and inward disposition cannot be discerned by man simply in itself, that the husband may know his wife’s good affection towards him, it is behoveful that she manifest the same by her outward reverence.

A wife’s outward reverence consists in her reverend Gesture and Speech.

For the first, that a reverend gesture and carriage of herself to her husband, and in her husband’s presence, beseems a wife, was of old implied by the veil which the woman used to put on, when she was brought unto her husband, as is noted in the example of Rebekah: whereunto the Apostle alludes in these words, The woman ought to have power on her head. That cover on the woman’s head, as in general it implied subjection, so in particular this kind of subjection, viz. a reverend carriage and gesture. But most expressly is this duty set down by Saint Peter, who exhorts wives to order their conversation before their husbands, so as it be pure, with reverence.

This reverend conversation consists in a wife-like sobriety, mildness, courtesy, and modesty.

By sobriety, I mean such a comely, grave, and gracious carriage, as gives evidence to the husband that his wife respects his place, and the authority which God has given him. Sobriety in general is required of all women by reason of their sex; and surely it does well become them all: but much more does it become wives: most of all, in their husbands’ presence. The Apostle in particular enjoins it to Deacons’ wives, yet not so as proper unto them, but in a further respect appertaining
to them not only as wives, but as the wives of Deacons.

Contrary to this sobriety is lightness and wantonness: which vices in a wife, especially before her Husband, argues little respect, if not a plain contempt of him.


Mildness in a wife has respect also the ordering of her countenance, gesture, and whole carriage before her husband, whereby she manifests a pleasingness to him, and a contentedness and willingness to be under him, and ruled by him. Excellently is this set forth in the Spouse of Christ, whose eyes are said to be as doves eyes, her lips to drop as honeycombs, and she herself every way pleasant: whereupon it is noted that she appeared to her husband as the bright morning, and that his heart was wounded with her. Assuredly the clear sky is not more pleasant in time of harvest, then a mild and amiable countenance and carriage of a wife in her husband’s presence. And though her husband should be of a harsh and cruel disposition, yet by this means might he be made meek and gentle. For the keepers of Lions are said to bring them to some tameness, by handling them gently, and speaking to them fairly.

Contrary to this mildness is a frowning brow, a lowering eye, a sullen look, a pouting lip, a swelling face, a deriding mouth, a scornful cast of the arms and hands, a disdainful turning of this side and that side of the body, and a fretful flinging out of her husband’s presence: all which, and other like contemptuous gestures are as thick clouds overspreading the Heavens in a Summers day, which make it very uncomfortable. They oft stir up much passion in the man, and bring much mischief upon the wife herself.

S.11. Of a Wife-like courtesy and obeisance.

Courtesy is that virtue whereby a wife takes occasion to testify her acknowledgement of her husband’s superiority by some outward obeisance to him. Rebekah, so soon as she saw Jacob, whom she had taken for her Husband, lighted from her camel, and came to him on foot, which was a kind of obeisance. This is not to be taken as if no difference were to be made between the carriage of a servant, or child, and a wife: or as if a wife should bow at every word that she speaks to her husband. Though in the kind and extent of many duties the same things are required of wives which are required of children and servants, because God has made them all inferiors, and exacted subjection of all: yet in the manner and measure of many duties there is great difference: as in this, the obeisance of children and servants ought to be more submissive, and more frequent. Yet because God has placed authority in the husband over his wife, she is every way to testify her reverend respect of her husband, and therefore at some times, on some occasions (as when he is going on a journey for a time from her, or when he returns home again, or when she has a solemn and great suit to make unto him, or when he offers an especial and extraordinary favor unto her, or (as I have observed such wives as know what seems their place, and are not ashamed to manifest as much) when she sits down or rises up from table) to declare her reverence by some obeisance. This cannot but much work on the heart of a good and kind husband, and make him the more to respect his wife, when he beholds this evidence of her respect to him. Yea, it cannot but be a good pattern to children and servants, and a motive to stir them up to yield all submissive obeisance, both to her husband and to herself. For it may make them thus to reason with themselves; shall we scorn or think much to yield that to our Father or Master, which our mother or mistress thinks, not much to yield to her husband? Shall she bow to him, and shall not we much more bow to her? Thus a wife’s honoring of her husband, by yielding obeisance to him, makes both him and herself to be more honored of others.
Contrarily minded are they, who not only altogether omit this duty, but also gibe and scoff at the very hearing thereof, saying, thus wives shall be made no better than children or servants. But though scornful Dames deride these outward evidences of their subjection, yet such wives as fear the Lord, ought not be hindered thereby from doing their duty: for by such evil examples they might be discouraged from every good duty. It is sufficient that such holy women as trusted in God, so behave themselves. But for this particular, we know that equals scorn not upon occasions to perform this kind of courtesy, in making obeisance one to another: how much less ought wives, who are their husbands’ inferiors?
Elizabethan notions of Machiavellian doctrines were largely derived from the attack made upon Niccolò Machiavelli by the French Huguenot Innocent Gentillet in his *Discours sur les Moyens de Bien Gouverner*, first published in 1576. Formulating, and at times perverting, opinions selected from *Il Principe* and *I Discorsi* into dogmatic maxims, Gentillet reviled them as a pernicious doctrine of atheism, tyranny, cruelty, and usury. In 1577 this treatise was translated into English by Simon Patericke under the title *A Discourse Upon the Meanes of Well Governing*. This essay is adapted from W. A. Armstrong, “The Influence of Seneca and Machiavelli on the Elizabethan Tyrant.” ©1948 by W. A. Armstrong.

The essential character of the prince’s dealings with mankind is epitomized by Machiavelli’s doctrine of the Lion and the Fox. Like the Lion, the prince must be strong and ruthless; like the Fox, he must be cautious and cunning. To attain the highest degree of efficiency he must combine within himself the characteristics of both these animals. Gentillet formulates the doctrine as follows: ‘A Prince ought to follow the nature of the Lyon and of the Fox: not of the one without the other.’ Gentillet’s discussion of this maxim illustrates how avidly Machiavelli’s hero came to be identified with the lawless and passion-driven tyrant of Christian and Senecan moralists. When laws do not further his aims, the Machiavellian prince makes wilful use of force. By taking beasts as his models he deliberately departs from that rule of ‘reason and intelligence’ which, according to the moralists, stands alone between man and sensual appetites and sinful passions. Such is the gist of the following passage:

> You must understand (saith this Florentine) that men fight in two manners: the one with lawes, when matters are handled by reason; the other with force: The first is proper to men which have the use of reason: *The second appertaineth to beasts, which have neither reason nor intelligence*: But because the first is not sufficient to keepe men and maintaine them, in injoying of things belonging unto them, they must needes oftimes have recourse to the second, which is force. *Wherefore it is needeful, that a man can well play the beast, and the man together . . . hee ought amongst all beasts to chuse the complexion of the Fox, and of the Lyon together, and not of the one without the other: for the Fox is subtill, to keepe himselfe from snares, yet he is too weake to guard himselfe from wolves: and the Lyon is strong enough to guard himselfe from wolves, but he is not subtill enough to keepe himselfe from nets: A man must then bee a Fox to know all subtleties and deceits, and a Lyon to be the stronger, and to make wolves afraid.*

Thus the Machiavellian prince, unlike the ideal king of the moralists, does not regard his subjects as so many souls to be guided in the paths of righteousness laid out by God, but as selfish and materialistic creatures, who, if suitably manipulated, will serve to increase his worldly power.

Because self-interest and not altruism is the dominant principle behind human behaviour, Machiavelli’s prince prefers to rely upon the fear, not the love, of his subjects to secure their obedience. Hence, in the seventeenth chapter of *Il Principe*, entitled ‘Della crudeltà e clemenza, e se egli è meglio essere amato, che temuto’, Machiavelli discusses the advantages of
cruelty over clemency and decides in favour of the former as a guarantee of obedience. Perfidy is likewise a legitimate means of rule for the Machiavellian tyrant: ‘If all the men of the world were good, this precept were to be blamed: but seeing the ordinary wickedness of men, which themselves keepe no Faith: neither is the prince also bound to observe it towards them.’ Such, according to Gentillet, is Machiavelli’s justification of the prince who does not keep his word, which he considered the most detestable of the Florentine’s casuistries. Virtù, the will to power which Machiavelli extolled, is a natural not a moral force, consisting of physical and mental energy. Consequently, he minimized the spiritual factor in human affairs and exalted the successful materialism of the superman.

Machiavelli not only supplied a theory of absolutism and a justification of its practice, but also numerous devices and stratagems which could assist the active prosecution of tyranny. The art of political deception is particularly important when the prince is exercising the cunning of the Fox. Perjury and dissembling are highly recommended by Gentillet’s Machiavelli as always having some measure of success, ‘for the deceiver alwaies finds some that are fit to be deceived’. The appearance of being religious is also a useful means of gaining public favour: ‘A Prince above all things ought to wish and desire to be esteemed Devout, although hee bee not so indeed.’ In his Lion-like aspect the prince should be sudden and ruthless in action. He should ‘sley and take away such as love the commonwealth’. Regarding the politic use of subordinates in situations requiring severity, Machiavelli cites with approval the example of Cesare Borgia, who sent Remiro Dorco, one of his lieutenants, to suppress civil opposition in the Romagna, and after he had done so with great cruelty and rigour beheaded him for his efficiency. By this action Cesare secured for himself both the political advantages deriving from his lieutenant’s severity and the personal popularity arising from its punishment. Hence another maxim propounded by Gentillet: ‘A Prince ought to commit to another those affaires which are subject to hatred and envy, and to reserve to himselfe such as depend on his grace and favour.’
Themes and Motifs in Literature

Themes—Controlling ideas or central insights of a piece of fiction

- A theme takes a stand; it should be stated as a position.
- A theme appears throughout the work, not just in one or two chapters.
- A theme deals with the major character and his/her conflicts.
- A theme is reflected in the ending by the way major conflicts are resolved.
- When you identify a theme, state it in terms exterior to the text. “Man is on a search,” not “Siddhartha is on a search.”

Motifs—Recurring Ideas, Words, or Objects

A motif may be a word or series of words associated with a single character. A motif that is repeated frequently and appears throughout a work may be associated with a theme.

Crime, freedom and darkness could be part of a theme:

- Crime does pay.
- Crime does not pay.
- All people must have freedom.
- People risk their lives for freedom.
- Everyone has a heart of darkness.

When you have identified a motif, it may be stated as a single word.
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  Rubric
Othello Movie Posters

Name: ___________________________________ Period: _______ Date: ______________

Directions: First, closely analyze each poster, noting what you see in the space provided. Second, make a list of what you do not see. Third, answer each question, making inferences about the play and the production the poster represents. Finally, predict what you think the play Othello is about.

Analysis

<table>
<thead>
<tr>
<th>What I See</th>
<th>What I Do NOT See</th>
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</table>

Follow-Up Questions

1. How is the mood of the images different?

2. How do representations of the lead actors differ in terms of gender and race? Why might this be significant?

3. What societal values, if any, do the posters imply?

4. What do these posters seem to convey about relationships?

Prediction

I predict that Othello is about
Persuasive Essay

Directions: A number of the issues that appear throughout *Othello* continue to have an impact on society today. Although time certainly influences how we view particular issues, matters such as power, social status/position, gender roles, marriage, social and cultural values, race, and prejudice are just as pertinent today as they were during Shakespeare’s time. In fact, many of the dynamics that shape the relationships in *Othello* also shape relationships today.

Keeping the timelessness of social issues in mind, write a 5–6 page essay, persuading an audience of your choice about a contemporary controversy connected to one of the issues listed above. Create a claim that identifies your position, and then support that position with evidence from the unit’s readings and your own research. As your paper will undoubtedly use resources unfamiliar to your audience, be sure to present your research as clearly as possible.

Use specific events from *Othello* to illustrate or substantiate your claim. Use at least one reading from the unit and information from four new sources (i.e., independent/SSR book, a selected essay, appropriate images, and information from credible websites and books). Type and double-space your essay and use an appropriate documentation style (MLA, APA). In addition, ensure your essay has the following features:

- A specific claim and an explanation as to why it is controversial
- Three or four reasons in support of the claim as well as counterarguments
- An introduction that will interest your audience
- Body paragraphs that are logically organized and include precise language and effective appeals (e.g., ethos, pathos, logos)
- Supporting material (e.g., facts, illustrations, examples, testimony) that illustrates your claim for your specific audience
- Effective use of standard written English conventions
- A conclusion that restates the significance of the topic, relates the topic to the audience, and resonates with the reader
- Is 5–6 pages
## Persuasive Essay Rubric

**Name:** ___________________  **Period:** ________  **Date:** ___________________

**Directions:** In the “Score” column, write the number that represents the score you think you have earned for each criterion. In the “Comments” column, provide evidence or reasons for this score. After you and I have both scored the essay, we will meet to discuss the scores and comments.

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<th>3</th>
<th>1</th>
<th>Comments</th>
<th>Score</th>
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<tbody>
<tr>
<td><strong>Claim</strong></td>
<td>Makes a relevant claim about a specific topic and explains why it is controversial</td>
<td>Makes a relevant claim about a specific topic but does not explain why it is controversial</td>
<td>Does not make a claim or the claim is confusing, irrelevant, or unclear</td>
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<tr>
<td><strong>Reasons</strong></td>
<td>Gives clear and precise reasons to support claim; explains counterarguments, giving additional reasons for the validity of claim</td>
<td>Gives some reasons to support claim but overlooks essential ones; addresses some, but not enough, counterarguments, and neglects to explain why claim is still reasonable given the counterarguments</td>
<td>Gives weak or confusing reasons to support claim; lists a limited number of counterarguments but does not explain or refute them</td>
<td></td>
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<tr>
<td><strong>Supporting Material</strong></td>
<td>Includes three or more kinds of supporting material in essay; uses persuasive appeals to convey argument</td>
<td>Includes one or two kinds of supporting material; uses a few persuasive appeals to convey argument</td>
<td>Does not provide supporting evidence; does not use any persuasive appeals to convey argument</td>
<td></td>
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<tr>
<td><strong>Organization</strong></td>
<td>Is logically organized and uses transitions to connect ideas; concludes with a strong restatement of claim</td>
<td>Is logically organized and uses some transitions; conclusion does not include a restatement of claim, or it is weak or unclear</td>
<td>Is poorly organized; connections between ideas are confusing; has an unclear conclusion</td>
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<tr>
<td><strong>Audience</strong></td>
<td>Effectively addresses the interests and characteristics of audience</td>
<td>Adequately addresses the needs and characteristics of audience</td>
<td>Does not address the needs and characteristics of audience</td>
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<tr>
<td><strong>Word Choice</strong></td>
<td>Has powerful, specific, and descriptive language</td>
<td>Is acceptable, though language may be routine</td>
<td>Word choice is dull, uninspired, and sometimes inappropriate</td>
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<tr>
<td><strong>Standard English</strong></td>
<td>Is grammatically correct English; has few spelling or punctuation errors</td>
<td>Is grammatically correct English but has some spelling or punctuation errors that affect message</td>
<td>Is not grammatically correct English; has many spelling or punctuation errors that affect message</td>
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1959 Marriage License

STATE OF SOUTH CAROLINA

County of Colleton

Whereas, it has been made to appear to me, O. H. Rhodes, Probate Judge

for Colleton County, upon oath, that

of North, S. C. and Scott

of Gaston, S. C. are legally capacitated to contract matrimony, and

that their ages are respectively... years and... months and...

colored American and their nationality is

...years and... months and their race is...

and that application for a license was filed with this Court at

11 A.M., on the 28th day of August, 195...

These are, therefore, to authorize any person qualified to perform marriage ceremonies to perform the

marriage ceremony for the persons above named, and for the so doing this shall be sufficient warrant.

Given under my Hand and Seal at... M., this the... day of August...

A. D. 195...

Probate Judge for Colleton County

By the time of the American Revolution, somewhere between 60,000 and 120,000 people of “mixed” heritage resided in the colonies. ________ unions were not well accepted in the colonies and, in many cases, were made illegal. The idea that ________ and their descendants were not only different from, but inferior to the English was prevalent in the days of Shakespeare and consequently ________ to America with the first colonialists.¹

In 1661 Virginia passed legislation ________ interracial marriage and later passed a law that prohibited ministers from marrying racially mixed couples. The fine was ten thousand pounds of ________. Then, in 1691, Virginia required that any white woman who bore a mulatto child pay a fine or face indentured servitude for five years for herself and thirty years for her child. By the time of the American Civil War, at least five states had enacted ________ laws.²

In 1825 Virginia passed legislation ________ interracial marriage and later passed a law that prohibited ministers from marrying racially mixed couples. The fine was ten thousand pounds of ________. Then, in 1830, Virginia required that any white woman who bore a mulatto child pay a fine or face indentured servitude for five years. By the time of the American Civil War, at least five states had enacted ________ laws.³

During ________, there were, of course, frequent mixed race births, many resulting from the rape of enslaved black women by white slave owners. At about this time, the notion of hypodescent, or the “________ rule,” became prevalent. This is the idea that someone with even one distant ________ ancestor is black. The belief ________ that the children from these forced unions would remain slaves.

In 1924 a Virginia law was passed that prohibited whites from marrying anyone with “a single drop of Negro blood”.³ Virginia was not unique; marriage between ________ and ________ was by this time illegal in thirty-eight states.

During the 1960s, the ________ movement helped reverse many of the legal ________ against miscegenation. In McLaughlin v. Florida, the Court ruled as invalid a Florida statute that allowed more severe ________ for cohabitation and adultery by interracial couples than same-race pairs.

McLaughlin v. Florida was ________ in paving the way for the 1967 case of Loving v. Commonwealth of Virginia. In that year, sixteen states still had laws that made interracial marriages ________.⁴ The case was brought about by Perry ________, a white man, and his African American and American Indian wife, Mildred Jeter. Since interracial marriage was illegal in their home state of Virginia, the couple was married in Washington, D.C. When they returned to Virginia, the newlyweds were ________ and put in jail for breaking the law.

At the trial, the Virginia judge gave the Lovings a ________: they could spend one year in jail or move to another state. The couple grudgingly moved to nearby Washington, D.C., and appealed their case, which eventually made it to the U.S. Supreme Court. Ultimately, the Court found the laws against interracial marriage ________. With that decision, ________ the remaining anti-miscegenation laws in the country were null and void.⁵

Notes
¹ Derrick A. Bell, Race, Racism, and American Law, 2d ed. (Boston: Little, Brown, 1980).
⁴ The sixteen states that had anti-miscegenation laws in 1967 were: Alabama, Arkansas, Delaware, Florida, Georgia, Kentucky, Louisiana, Mississippi, Missouri, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, Virginia, and West Virginia.
⁵ However, it was not until 7 November 2000 that the electorate of Alabama passed an amendment to the Constitution of 1901 that abolished the prohibition of interracial marriage.
By the time of the American Revolution, somewhere between 60,000 and 120,000 people of “mixed” heritage resided in the colonies. Interracial unions were not well accepted in the colonies and, in many cases, were made illegal. The idea that Africans and their descendants were not only different from, but inferior to the English was prevalent in the days of Shakespeare and consequently migrated to America with the first colonialists.¹

In 1661 Virginia passed legislation prohibiting interracial marriage and later passed a law that prohibited ministers from marrying racially mixed couples. The fine was ten thousand pounds of tobacco. Then, in 1691, Virginia required that any white woman who bore a mulatto child pay a fine or face indentured servitude for five years for herself and thirty years for her child. By the time of the American Civil War, at least five states had enacted anti-miscegenation laws.²

During slavery there were, of course, frequent mixed race births, many resulting from the rape of enslaved black women by white slave owners. At about this time, the notion of hypodescent, or the “one drop rule,” became prevalent. This is the idea that someone with even one distant African ancestor is black. The belief guaranteed that the children from these forced unions would remain slaves.

In 1924 a Virginia law was passed that prohibited whites from marrying anyone with “a single drop of Negro blood”.³ Virginia was not unique; marriage between whites and blacks was by this time illegal in thirty-eight states.

During the 1960s, the civil rights movement helped reverse many of the legal barriers against miscegenation. In McLaughlin v. Florida, the Court ruled as invalid a Florida statute that allowed more severe penalties for cohabitation and adultery by interracial couples than same-race pairs.

McLaughlin v. Florida was instrumental in paving the way for the 1967 case of Loving v. Commonwealth of Virginia. In that year, sixteen states still had laws that made interracial marriages illegal.⁴ The case was brought about by Perry Loving, a white man, and his African American and American Indian wife, Mildred Jeter. Since interracial marriage was illegal in their home state of Virginia, the couple was married in Washington, D.C. When they returned to Virginia, the newlyweds were arrested and put in jail for breaking the law.

At the trial, the Virginia judge gave the Lovings a choice: they could spend one year in jail or move to another state. The couple grudgingly moved to nearby Washington, D.C., and appealed their case, which eventually made it to the U.S. Supreme Court. Ultimately, the Court found the laws against interracial marriage unconstitutional. With that decision, all the remaining anti-miscegenation laws in the country were null and void.⁵
My first victim was a woman—white, well dressed, probably in her early twenties. I came upon her late one evening on a deserted street in Hyde Park, a relatively affluent neighborhood in an otherwise mean, impoverished section of Chicago. As I swung onto the avenue behind her, there seemed to be a discreet, uninflammatory distance between us. Not so. She cast back a worried glance. To her, the youngish black man—a broad six feet two inches with a beard and billowing hair, both hands shoved into the pockets of a bulky military jacket—seemed menacingly close. After a few more quick glimpses, she picked up her pace and was soon running in earnest. Within seconds she disappeared into a cross street.

That was more than a decade ago, I was twenty-two years old, a graduate student newly arrived at the University of Chicago. It was in the echo of that terrified woman’s footfalls that I first began to know the unwieldy inheritance I’d come into—the ability to alter public space in ugly ways. It was clear that she thought herself the quarry of a mugger, a rapist, or worse. Suffering a bout of insomnia, however, I was stalking sleep, not defenseless wayfarers. As a softy who is scarcely able to take a knife to a raw chicken—let alone hold one to a person’s throat—I was surprised, embarrassed, and dismayed all at once. Her flight made me feel like an accomplice in tyranny. It also made it clear that I was indistinguishable from the muggers who occasionally seeped into the area from the surrounding ghetto. That first encounter, and those that followed, signified that a vast, unnerving gulf lay between nighttime pedestrians—particularly women—and me. And I soon gathered that being perceived as dangerous is a hazard in itself. I only needed to turn a corner into a dicey situation, or crowd some frightened, armed person in a foyer somewhere, or make an errant move after being pulled over by a policeman. Where fear and weapons meet—and they often do in urban America—there is always the possibility of death.

In that first year, my first away from my hometown, I was to become thoroughly familiar with the language of fear. At dark, shadowy intersections, I could cross in front of a car stopped at a traffic light and elicit the thunk, thunk, thunk, thunk of the driver—black, white, male, or female—hammering down the door locks. On less traveled streets after dark, I grew accustomed to but never comfortable with people crossing to the other side of the street rather than pass me. Then there were the standard unpleasantities with policemen, doormen, bouncers, cabdrivers, and others whose business it is to screen out troublesome individuals before there is any nastiness.

I moved to New York nearly two years ago and I have remained an avid night walker. In central Manhattan, the near-constant crowd cover minimizes tense one-on-one street encounters. Elsewhere—in SoHo, for example, where sidewalks are narrow and tightly spaced buildings shut out the sky—things can get very taut indeed.

After dark, on the warrenlike streets of Brooklyn where I live, I often see women who fear the worst from me. They seem to have set their faces on neutral, and with their purse straps strung across their chests bandolier-style, they forge ahead as though bracing themselves against being tackled. I understand, of course, that the danger they perceive is not a hallucination. Women are particularly vulnerable to street violence, and young black males are drastically overrepresented among the perpetrators of
that violence. Yet these truths are no solace against the kind of alienation that comes of being ever the suspect, a fearsome entity with whom pedestrians avoid making eye contact.

It is not altogether clear to me how I reached the ripe old age of twenty-two without being conscious of the lethality nighttime pedestrians attributed to me. Perhaps it was because in Chester, Pennsylvania, the small, angry industrial town where I came of age in the 1960s, I was scarcely noticeable against a backdrop of gang warfare, street knifings, and murders. I grew up one of the good boys, had perhaps a half-dozen fistfights. In retrospect, my shyness of combat has clear sources.

As a boy, I saw countless tough guys locked away; I have since buried several, too. They were babies, really—a teenage cousin, a brother of twenty-two, a childhood friend in his mid-twenties—all gone down in episodes of bravado played out in the streets. I came to doubt the virtues of intimidation early on. I chose, perhaps unconsciously, to remain a shadow—timid, but a survivor.

The fearsomeness mistakenly attributed to me in public places often has a perilous flavor. The most frightening of these confusions occurred in the late 1970s and early 1980s, when I worked as a journalist in Chicago. One day, rushing into the office of a magazine I was writing for with a deadline story in hand, I was mistaken for a burglar. The office manager called security and, with an ad hoc posse, pursued me through the labyrinthine halls, nearly to my editor’s door. I had no way of proving who I was. I could only move briskly toward the company of someone who knew me.

Another time I was on assignment for a local paper and killing time before an interview. I entered a jewelry store on the city’s affluent Near North Side. The proprietor excused herself and returned with an enormous red Doberman pinscher straining at the end of a leash. She stood, the dog extended toward me, silent to my questions, her eyes bulging nearly out of her head. I took a cursory look around, nodded, and bade her good night.

Relatively speaking, however, I never fared as badly as another black male journalist. He went to nearby Waukegan, Illinois, a couple of summers ago to work on a story about a murderer who was born there. Mistaking the reporter for the killer, police officers hauled him from his car at gunpoint and but for his press credentials would probably have tried to book him. Such episodes are not uncommon. Black men trade tales like this all the time.

Over the years, I learned to smother the rage I felt at so often being taken for a criminal. Not to do so would surely have led to madness. I now take precautions to make myself less threatening. I move about with care, particularly late in the evening. I give a wide berth to nervous people on subway platforms during the wee hours, particularly when I have exchanged business clothes for jeans. If I happen to be entering a building behind some people who appear skittish, I may walk by, letting them clear the lobby before I return, so as not to seem to be following them. I have been calm and extremely congenial on those rare occasions when I’ve been pulled over by the police.

And on late-evening constitutionals I employ what has proved to be an excellent tension-reducing measure: I whistle melodies from Beethoven and Vivaldi and the more popular classical composers. Even steely New Yorkers hunching toward nighttime destinations seem to relax, and occasionally they even join in the tune. Virtually everybody seems to sense that a mugger wouldn’t be warbling bright, sunny selections from Vivaldi’s *Four Seasons*. It is my equivalent of the cowbell that hikers wear when they know they are in bear country.
**Rhetorical Square**

**Name:** ____________________________________________ **Period:** _______ **Date:** ____________________

**Directions:** Use the square below to describe the following elements in the assigned writing. Provide examples to support your analysis.

**Purpose:** Why has the author written the piece? What does he or she hope to change or achieve? (The author may have more than one purpose.)

**Audience:** Who is the author’s audience? What are the audience’s values, and what previous knowledge or experience does the audience bring to the text? How does the writing fit the situation of those whom it aims to address?

**Persona:** What impression does the author convey about him- or herself and the topic in question? How do the author’s writing decisions, from word choice to use of imagery, help to create this impression?

**Argument:** What claims or assertions have been set forth, either explicitly or implicitly? What tools does the author use to persuade the audience? An argument might include the following appeals:

- **Logos:** Appeals to reason; they may include the use of facts and statistics.

- **Ethos:** Appeals based on the nature of the person making the appeal; they rely on the writer’s character and often include attempts to gain the audience’s respect or recognition of shared values.

- **Pathos:** Appeals to emotion; they draw upon the audience’s emotions to bring about desired results.
The Rhetorical Triangle: Logos, Ethos, Pathos

Appeals are how a writer or speaker tries to convince his or her intended audience. Three of the “biggies” are logos, ethos, and pathos.

Logos

An appeal to reason. There are two types of appeals to reason, deductive and inductive.

**Deductive Argument**

Begins with a generalization and moves toward a specific conclusion. A famous example used by Aristotle himself:
- All men are mortal. (Generalization)
- Socrates was a man. (Specific case)
- Socrates is mortal. (Conclusion about the specific case)

**Inductive Argument**

Begins with pieces of specific evidence and draws a general conclusion from this. For example, Senator Edward Kennedy once argued, “In Georgia, blacks who killed whites received the death penalty 16.7 percent of the time, while whites who killed blacks received the death penalty only 4.2 percent of the time.” The conclusion to be drawn is that blacks received the death penalty for crimes disproportionately to whites.

Ethos

An appeal based on the nature of the person making the appeal. For example, Jerry McCready, an American independent gubernatorial candidate said, “As a self-employed businessman, I have learned firsthand what it is like to try to make ends meet in an unstable economy being manipulated by out-of-touch politicians.”

Pathos

An appeal to emotion. There is nothing wrong with using an emotional appeal, but you would not want your argument described as nothing but an emotional appeal. Think of political commercials in which candidates are depicted petting stray dogs and reading to their kids.

Argument

Arguments are attempts to support certain views with reasons and are essential to a persuasive speech. Arguments make up a significant part of a speech’s appeal to logos.

The stronger the logic of your arguments, the more likely you are to achieve your persuasive purpose.

When taking a position, use the following points as places to begin:

Arguments by Example

Good examples are the building blocks of an argument by example.

1. Use more than one example.
2. Use powerful examples.
3. Use examples your audience will recognize or connect with.
4. Provide any necessary background information.

Arguments by Analogy

When you argue by analogy, you argue from one specific case or example to another example, reasoning that because the two examples are similar in some ways, they are also similar in other ways that lead to your persuasive purpose.

Arguments by Authority

No one can be a complete expert in any given field. The best historians are rarely direct witnesses to all the events about which they write and reach conclusions. The best surgeon has neither operated in every possible scenario of a case nor on every type of person. It is important to evaluate the sources of the authority to determine the validity of such an argument. The sources need to be:

1. Impartial
2. Informed
3. Cited or recognized
4. Cross-checked with other sources

You probably should not quote from a fashion model to argue that a country should enter war, for example, unless the fashion model also happens to be a known authority on warfare; even then, you would need to provide your audience with evidence of the fashion model’s expertise such as by naming the titles of his or her books on the subject.
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Literary Sociogram Rating Scale ........................................................................................... F-4
  Rating Scale
Literary Sociogram

Directions: Create two diagrams for Othello, one for acts 1 and 2 and another for acts 3–5 and map the play’s characters, their relationships, and their changes over time. As you plot these relationships, think about how personal interactions play themselves out in your own experiences (i.e., in the hallways of your school).

- Use sticky notes of varying sizes and colors to indicate the importance and power of each character. The placement of the notes should reveal the psychological distance between characters.

- Represent types of relationships with broken, wavy, or solid lines; single or double arrows; and words (e.g., substantiated/inferred, reciprocated/unreciprocated, love/hate).

- Use signs (symbols, icons) and words to note character traits (i.e., physical appearance, demeanor), critical events, and the characters’ perceptions of themselves and others.
Iago (act 1, scene 1)
- self-confident/assured overlooked for promotion (a blow to his male ego)
- seems deceitful—"I am not what I am"
- acts like he’s the Moor’s friend, but goads Roderigo to take action
- inflames Brabantio with his words
- careful with his own self-image

Roderigo (act 1, scene 1)
- upset with Iago; feels misled
- has $
- persuaded by Iago (does his dirty work?)
- conveys disturbing news to a Senator about his daughter
- admonished by Brabantio
- loves Desdemona, but “he’s not good enough”
- tries to ingratiate himself to Brabantio

Brabantio (act 1, scene 1)
- unaware?
- woken vehemently by unwelcome visitors (Iago and Roderigo)
- uses his station (as a Venetian senator) to spur others to action
- astonished and angered by his daughter’s actions
### Literary Sociogram Rating Scale

**Directions:** Determine the frequency with which the literary sociograms meet each criterion. Circle a numeric score for each, and then add the ratings to determine a total score. Please note that the last two criteria apply only to the second sociogram; the first should be rated out of a total of 35.

<table>
<thead>
<tr>
<th></th>
<th>Never</th>
<th>Sometimes</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uses signs, words, or other methods to identify traits of characters</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Identifies critical events in each act and scene of the play</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Reveals a deep understanding of how the characters view themselves and one another</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Provides plausible interpretations of each character’s demeanor</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Shows evidence of how the characters have changed over time (i.e., viewpoints or emotions)</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Represents characters’ relationships accurately and inventively</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Reveals the characters’ importance and power by the size and color of sticky notes used</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Demonstrates increasing understanding of each character between the two diagrams</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Experiments with each diagram, revisiting the information listed and the overall design</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
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**Comments**
Appendix G: Day 8

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Annotation ........................................................................................................................................... G-2
Handout
Annotation

Annotating
Annotating
Annotating
Annotating
Annotating
Annotating
Annotating
Annotating
Annotating

READ WITH THE PEN IN HAND

Be an active reader . . .

Think when you read . . .

Pause and reflect . . .

In the Margin

| ? | I don’t understand this. This is new to me. |
| ! | I’m surprised by this! This is a shock! |
| underline | This is really important. I need to know this. The teacher repeated this and pointed it out more than once. |
| | I don’t know this word. I need to get the meaning of this word. |
| * | This is the answer on the study guide. This is the answer on the test. |
| ✔ | I noticed these word patterns or repetitions. |
| # | This is a turning word, like “so” or “but.” This is a time word, like “when” or “next.” |
| = = | This is an example of alliteration. |
| || | I think this could be an important symbol or metaphor. |

Written notes about:

- Title
- Literary devices (e.g., repetition, imagery)
- Graphic elements (e.g., punctuation, line length)
- Interpretation or ideas that the text suggests (e.g., associations suggested by specific words)
Contents

Monologues and Soliloquies from *Othello* ................................................................. H-2
Readings by William Shakespeare
Monologues and Soliloquies from *Othello*


**Branbantio (1.2.76–96)**

76 O thou foul thief, where hast thou stowed my daughter?
    Damned as thou art, thou hast enchanted her!
    For I’ll refer me to all things of sense,
80 If she in chains of magic were not bound,
    Whether a maid so tender, fair, and happy,
    So opposite to marriage that she shunned
    The wealthy curled darlings of our nation,
    Would ever have (t’ incur a general mock)
85 Run from her guardage to the sooty bosom
    Of such a thing as thou—to fear, not to delight.
    Judge me the world if ’tis not gross in sense
    That thou hast practiced on her with foul charms,
    Abused her delicate youth with drugs or minerals
90 That weaken motion. I’ll have’t disputed on.
    ’Tis probable, and palpable to thinking.
    I therefore apprehend and do attach thee
    For an abuser of the world, a practicer
    Of arts inhibited and out of warrant.
95 Lay hold upon him. If he do resist,
    Subdue him at his peril.
Othello (1.3.87–105,143–186)

Most potent, grave, and reverend signiors,  
My very noble, and approved good masters:  
That I have ta’en away this old man’s daughter,  
It is most true; true I have married her.  
The very head and front of my offending  
Hath this extent, no more. Rude am I in my speech,  
And little blessed with the soft phrase of peace;  
For since these arms of mine had seven years’ pith  
Till now some nine moons wasted, they have used  
Their dearest action in the tented field;  
And little of this great world can I speak  
More than pertains to feats of broil and battle;  
And therefore little shall I grace my cause  
In speaking for myself. Yet, by your gracious patience,  
I will a round unvarnished tale deliver  
Of my whole course of love—what drugs, what charms,  
What conjuration, and what mighty magic  
(For such proceeding I am charged withal)  
I won his daughter.

Her father loved me, oft invited me;  
Still questioned me the story of my life  
From year to year—the battles, sieges, fortunes  
That I have passed.  
I ran it through, even from my boyish days  
To the very moment that he bade me tell it.  
Wherein I spake of most disastrous chances,  
Of moving accidents by flood and field;  
Of hairbreadth scapes i’ th’ imminent deadly breach;  
Of being taken by the insolent foe  
And sold to slavery; of my redemption thence  
And portance in my travel’s history;  
Wherein of antres vast and deserts idle,  
Rough quarries, rocks, and hills whose heads touch  
heaven  
It was my hint to speak—such was the process;  
And of the Cannibals that each other eat,

The Anthropophagi, and men whose heads  
Do grow beneath their shoulders. This to hear  
Would Desdemona seriously incline;  
But still the houseaffairs would draw her thence;  
Which ever as she could with haste dispatch,
She’d come again, and with a greedy ear
Devour up my discourse. Which I observing,
Took once a pliant hour, and found good means
To draw from her a prayer of earnest heart
That I would all my pilgrimage dilate,

Whereof by parcels she had something heard,
But not intentively, I did consent,
And often did beguile her of her tears
When I did speak of some distressful stroke
That my youth suffered. My story being done,

She gave me for my pains a world of sighs.
She swore, in faith, ’twas strange, ’twas passing strange;
’Twas pitiful, ’twas wondrous pitiful.
She wished she had not heard it; yet she wished
That heaven had made her such a man. She thanked me;

And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake.
She loved me for the dangers I had passed,
And I loved her that she did pity them.

This only is the witchcraft I have used.
Here comes the lady: let her witness it.
Desdemona (1.3.198–207, 270–281)

My noble father,
I do perceive here a divided duty.
To you I am bound for life and education;
My life and education both do learn me
How to respect you: you are the lord of duty;
I am hitherto your daughter. But here’s my husband;
And so much duty as my mother showed
To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor my lord.

That I did love the Moor to live with him,
My downright violence, and storm of fortunes,
May trumpet to the world. My heart’s subdued
Even to the very quality of my lord.
I saw Othello’s visage in his mind,
And to his honors and his valiant parts
Did I my soul and fortunes consecrate,
So that, dear lords, if I be left behind,
A moth of peace, and he go to the war,
The rights for which I love him are bereft me,
And I a heavy interim shall support
By his dear absence. Let me go with him.
## Contents

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Othello Act 1 Quiz

Name: ___________________________________ Period: ________ Date: __________________

**Directions:** Choose three quotations to analyze and provide the following details for each:

a. **Speaker:** Who says it
b. **Audience:** The person(s) being spoken to
c. **Context:** The surrounding circumstances and events in the play when the quotation appears
d. **Meaning:** What the quotation means in your own words
e. **Significance:** Why this quotation is important and how it develops the plot, a motif, or theme in the play

Then, select one of the quotations listed and write a brief statement on another sheet of paper that reveals a connection between an idea presented in the quote and one from a personal experience, another literary work, or a world event.

1. “The food that to him now is / as luscious as locusts shall be to him shortly as bitter as / coloquintida. She must change for youth. When she is sated with his body, she will find the errors of her choice.”

2. “I saw Othello’s visage in his mind, / And to his honors and his valiant parts / Did I my soul and fortunes consecrate.”

3. “Look to her, Moor, if thou hast eyes to see. / She has deceived her father, and may thee.”

4. “If virtue no delighted beauty lack, / Your son-in-law is far more fair than black.”

5. “I hate the Moor; And it is thought abroad that ’twixt my sheets / ’Has done my office.”

6. “I have’t! It is engend’red! Hell and night / Must bring this montrous birth to the world’s night.”

7. Make a connection (text-to-self, text-to-text, text-to-world):
Othello Act 1 Quiz Key

1. “The food that to him now is / as luscious as locusts shall be to him shortly as bitter as / coloquintida. She must change for youth. When she is sated with his body, she will find the errors of her choice.” (1.3.370–373)

   **Speaker:** Iago
   **Audience:** Roderigo
   **Context:** Earlier in act 1, scene 3, Othello and Desdemona reveal their love for and marriage to one another. Roderigo is in despair because his love for Desdemona remains unrequited. Overcome with grief, Roderigo threatens to drown himself. The above quote is part of Iago’s response to Roderigo.
   **Meaning:** Iago is describing Othello and Desdemona in the above passage. To him, both characters are fickle. What they both desire now will soon turn sour. Iago believes that Desdemona is fickle because she will eventually desire a younger man. Iago wants Roderigo to believe that Roderigo shouldn’t despair at the current situation, since it is likely going to change.
   **Significance:** In this exchange, Iago manages to keep Roderigo’s interest in pursuing Desdemona alive. This means that Roderigo will continue to play a role as the play unfolds. Iago’s characterizations of Othello and Desdemona also show how Iago can manipulate characters’ perceptions of others in order to benefit himself. This conversation shows Iago’s true nature.

2. “I saw Othello’s visage in his mind, / And to his honors and his valiant parts / Did I my soul and fortunes consecrate.” (1.3.274–276)

   **Speaker:** Desdemona
   **Audience:** The Duke of Venice directly, but Brabantio, Othello, Iago, Roderigo, and some officers are also present.
   **Context:** Earlier in act 1, scene 3, Brabantio complains to the Duke of Venice that Othello has cast a spell on Desdemona to get her to fall in love with him. The Duke of Venice then questions both Othello and Desdemona about their love for one another. The above quote is part of Desdemona’s explanation of her love for Othello.
   **Meaning:** This quote may mean that Desdemona sees a different side of Othello than the rest of the world does or that she sees Othello as he sees himself—as he imagines or hopes to be.
   **Significance:** The quote is significant because it shows Desdemona’s love for and commitment to Othello.

3. “Look to her, Moor, if thou hast eyes to see. / She has deceived her father, and may thee.” (1.3.317–318)

   **Speaker:** Brabantio
   **Audience:** Othello directly, although Iago, Desdemona, Roderigo, the Duke of Venice, and some officers are also present.
   **Context:** This quote appears toward the end of act 1, scene 3. Desdemona is about to leave with Othello to accompany him to Cyprus.
   **Meaning:** Brabantio is warning Othello that Desdemona may deceive him, just as Brabantio believes Desdemona deceived him.
   **Significance:** Brabantio’s quote portrays Desdemona as deceitful and untrustworthy. This may work to plant a seed of doubt about Desdemona in Othello’s mind. The quote is also a play on appearance versus reality, with Brabantio asking Othello to open his eyes to the true Desdemona.
4. “If virtue no delighted beauty lack, / Your son-in-law is far more fair than black.” (1.3.314–315)

   **Speaker:** The Duke of Venice

   **Audience:** Brabantio

   **Context:** This quote appears toward the end of act 1, scene 3, when Desdemona is about to leave with Othello to accompany him to Cyprus.

   **Meaning:** Unlike Brabantio, who portrays Othello as deceitful or devious, the Duke of Venice characterizes Othello as virtuous.

   **Significance:** Although the Duke portrays Othello as virtuous, his use of black/white language to describe vice and virtue shows the racism that permeates the play. This shows the racist irony that, although Othello is black, his virtue makes him “fair.”

5. “I hate the Moor; And it is thought abroad that ’twixt my sheets / ’Has done my office.” (1.3.404–406)

   **Speaker:** Iago

   **Audience:** The play’s audience

   **Context:** Iago’s soliloquy occurs at the very end of act 1, scene 3, after Othello and Desdemona have declared their love for each other and left for Cyprus. Although Iago declared his hatred for Othello in the preceding conversation with Roderigo, he does not give a reason until now.

   **Meaning:** Iago says he hates Othello because of a rumor that Othello has slept with Emilia, Iago’s wife.

   **Significance:** This quote gives one of the reasons that Iago hates Othello; he thinks that Othello has slept with Emilia. The quote shows how much reputation, or at least outwardly appearances, matter to Iago. Like Brabantio’s statement about Desdemona, this quote also shows the mistrust or suspicion that male characters tend to hold toward female characters.

6. “I have’t! It is engend’red! Hell and night / Must bring this montrous birth to the world’s night.” (1.3.421–422)

   **Speaker:** Iago

   **Audience:** The play’s audience

   **Context:** Iago’s soliloquy occurs at the very end of act 1, scene 3, after Othello and Desdemona have declared their love for each other and left for Cyprus. These are the last lines of the act.

   **Meaning:** Iago has laid out his evil plan, and now he must execute it.

   **Significance:** This quote shows the sinister intent that Iago has throughout the play. He aims to destroy Othello through his plan, and nothing will stop Iago from bringing his evil intentions to fruition.

7. Make a connection (text-to-self; text-to-text; text-to-world): Answers may vary.
Humpty Dumpty

Humpty Dumpty sat on a wall
Humpty Dumpty had a great fall
All the king’s horses and all the king’s men
Couldn’t put Humpty together again.

Is Humpty Dumpty male or female? How do you know?
Some Questions Feminist Critics Ask About Literary Texts
Lois Tyson

The following questions summarize feminist approaches to literature. Approaches that attempt to develop a specifically female framework for the analysis of women’s writing (such as questions 6, 7, and 8) are often referred to as *gynocriticism*. This passage is adapted from Lois Tyson, “Feminist Criticism,” which appeared in *Critical Theory Today: A Critical Guide*. ©2006 by Lois Tyson.

1. What does the work reveal about the operations (economically, politically, socially, or psychologically) of patriarchy? How are women portrayed? How do these portrayals relate to the gender issues of the period in which the novel was written or is set? In other words, does the work reinforce or undermine patriarchal ideology? (In the first case, we might say that the text has a patriarchal agenda. In the second case, we might say that the text has a feminist agenda. Texts that seem to both reinforce and undermine patriarchal ideology might be said to be ideologically conflicted.)

2. What does the work suggest about the ways in which race, class and/or other cultural factors intersect with gender in producing women’s experience?

3. How is the work “gendered”? That is, how does it seem to define femininity and masculinity? Does the characters’ behavior always conform to their assigned genders? Does the work suggest that there are genders other than feminine and masculine? What seems to be the work’s attitude toward the gender(s) it portrays? For example, does the work seem to accept, question, or reject the traditional view of gender?

4. What does the work imply about the possibilities of sisterhood as a mode of resisting patriarchy and/or about the ways in which women’s situations in the world—economic, political, social, or psychological—might be improved?

5. What does the history of the work’s reception by the public and by the critics tell us about the operations of patriarchy? Has the literary work been ignored or neglected in the past? Why? Or, if recognized in the past, is the work ignored or neglected now? Why?

6. What does the work suggest about women’s creativity? In order to answer this question, biographical data about the author and historical data about the culture in which she lived will be required.

7. What might an examination of the author’s style contribute to the ongoing efforts to delineate a specifically feminine form of writing (for example, *écriture féminine*)?

8. What role does the work play in terms of women’s literary history and literary tradition?

Depending on the literary work in question, we might ask one or any combination of these questions. Or we might come up with a useful question not listed here. These are just some starting points to get us thinking about literary works in productive feminist ways. Keep in mind that not all feminist critics will interpret the same work in the same way even if they focus on the same feminist concepts. As in every field, even expert practitioners disagree. Our goal is to use feminist theory to help enrich our reading of literary works; to help us see some important ideas they illustrate that we might not have seen so clearly or so deeply without feminist theory; and to help us see the ways in which patriarchal ideology blinds us to our own participation in, or at least complicity with, sexist agendas.
Othello Guidelines

Directions: Create an exchange between yourself and Emilia, Desdemona, or Iago. Write the exchange in the form of an e-mail, text message, or instant message. While crafting the exchange, take into account each character's personality. Get into the mind of your character. Determine what he or she would say and how you would respond. Use emoticons (icons to convey emotions), acronyms/abbreviations (MBF = my best friend; GGN = gotta go now), and words to convey each person’s thoughts. Finally, provide a written interpretation of the exchange (remember, this is a school project so use appropriate language).
**Othello Instant Message**

YOU: Hey, GF. SUP? (Interpretation: Hey, girlfriend. What’s up?)

EMILIA: My SO says I TTM. But, it’s NBD. (Interpretation: My significant other says I talk too much. But it’s no big deal.)

YOU: PU. RUOK. (Interpretation: That stinks. Are you okay?)

EMILIA: : ( (Interpretation: Writer is sad.)

YOU: SS. FWIW, a FOAF said he can be a jerk. WAN2TLK about it? (Interpretation: So sorry. For what it’s worth, a friend of a friend said he can be a jerk. Want to talk about it?)

EMILIA: He said I act different in public than in private. WDYT? (Interpretation: He said I act different in public than in private. What do you think?)

YOU: NW. I would have said, BIOYN. (Interpretation: No way. I would have said blow it out your nose.)

EMILIA: GIWIST. (Interpretation: Gee, I wish I’d said that.)

YOU: He’s a SNERT. (Interpretation: He’s a snot nosed egotistical teenager.)

EMILIA: YCMU. I’m ROTFL. (Interpretation: You crack me up. I’m rolling on the floor laughing.)

YOU: AWTTW SPK up for yourself. (Interpretation: A word to the wise, speak up for yourself.)

EMILIA: TBH IDK if I can. I’ll try. TA. (Interpretation: To be honest, I don’t know if I can. I’ll try. Thanks a lot.)

YOU: POS. GGN. I’m TOY. (Interpretation: Parent over shoulder. Gotta go now. I’m thinking of you.)

EMILIA: TTYL. (Interpretation: Talk to you later.)
Contents

Author’s Craft: Focus on Iago ........................................................................................................J-2
  Worksheet

Author’s Craft: Focus on Iago Key ..................................................................................................J-3
  Key

Rhetorical Annotation Rubric ........................................................................................................J-4
  Rubric
Directions: In *Othello*, Shakespeare sets Iago apart by characterizing his speech differently from the other characters. Revisit Iago’s lines in act 1 and look for a pattern. Use the triangle to list the lines and line numbers that you find. Underline key words or phrases in each quotation to help illustrate the pattern. Identify Iago’s purpose for speaking in this way, and then use inductive reasoning to explain what this reveals about Iago. Keep in mind what you have learned about logos, ethos, and pathos as you formulate your explanation. Then, look for additional quotations in act 2, scene 1 to substantiate your pattern and hypothesis, noting these quotations on the back of the worksheet.

Hypothesis (explain the function of Iago’s language):

Iago’s Purpose:

Pattern:
Author’s Craft: Focus on Iago Key

These responses do not represent all of the possible correct responses students may offer.

Act 1, Scene 1

- “You shall mark / Many a duteous and knee-crooking knave, / That, doting on his own obsequious bondage, / Wears out his time, much like his master’s ass,” (1.1.47–50)
- “Even now, now, very now, an old black ram / Is tupping your white ewe.” (1.1.96–97)
- “. . . you’ll have your daughter covered with a Barbary horse; you’ll have / your nephews neigh to you; you’ll have coursers for / cousins and gennets for germans.” (1.1.123–125)
- “. . . your daughter / and the Moor are now making the beast with two / backs.” (1.1.128–130)

Act 1, Scene 3

- “Ere I would say, I would drown / myself for the love of a guinea hen, I would change my / humanity with a baboon.” (1.3.339–341)
- “Come, be a man! Drown thyself! Drown / cats and blind puppies!” (1.3.359–360)
- “These Moors are changeable in their wills. / Fill thy purse with money. The food that to him now is / as luscious as locusts shall be to him shortly as bitter as / coloquintida.” (1.3.369–372)
- “The Moor is of a free and open nature / That thinks men honest that but seem to be so, / and will as tenderly be led by the nose / As asses are.” (1.3.417–420)

Act 2, Scene 1

- “Come on, come on! You are pictures out of doors, / Bells in your parlors, wild cats in your kitchens, / Saints in your injuries, devils being offended,” (2.1.125–127)
- “Make the Moor thank me, love me, and reward me / For making him egregiously an ass / And practicing upon his peace and quiet / Even to madness.” (2.1.337–339)
Rhetorical Annotation Rubric

**Directions:** Review the annotated passage. Then, using the performance description below, evaluate the skill level demonstrated in the annotation. Be prepared to discuss your scoring.

<table>
<thead>
<tr>
<th>Level</th>
<th>Performance Description</th>
</tr>
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</table>
| 1     | - A range of meaning-making strategies is used effectively.  
- Highlighting/marking is clearly meaningful—with explanatory comments in the margin.  
- Comments are fully developed—the reader can claim a deep level of understanding.  
- Text-to-text connections are used to deepen understanding.  
- Logic to support insights is especially clear and effective.  
- Annotations reveal a complete grasp of the text—a detailed and thorough understanding of significant lines/phrases/words is evident.  
- Observations are insightful and accurate—the nuances and complexities of the text are fully addressed.  
- The big ideas of the text are aptly handled with confidence and grace.  
- Flair and originality are evident—the reader sees something in the text that might escape others or brings submerged meanings to the surface. |
| 2     | - Meaning-making strategies used are not sufficiently varied.  
- Highlighting/marking is meaningful—most of the time.  
- Comments are underdeveloped—more needs to be written before the reader can claim a level of understanding.  
- Text-to-text connections are appropriately made.  
- Logic to support insights is routinely clear and sufficient.  
- Annotations reveal a developing grasp of the text—reader needs to dig deeper.  
- Observations are accurate but, on occasion, shallow—the nuances and complexities of the text escape the reader. |
| 3     | - Little to no evidence that meaning-making strategies were used effectively.  
- Highlighting/marking is absent, excessive or haphazard.  
- Comments are sparse if not absent.  
- Little, if any, attempt to connect to other texts is made.  
- Logic to support insights is unclear or otherwise lacking.  
- Annotations reveal only a minimal grasp of the text.  
- Observations are overly obvious and, in some cases, wrong.  
- The big ideas of the text go undetected or ignored. |
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Directions: Choose three quotations to analyze, and provide the following details for each:

a. Speaker: Who says it
b. Audience: The person(s) being spoken to
c. Context: The surrounding circumstances and events in the play when the quotation appears
d. Meaning: What the quotation means in your own words
e. Significance: Why this quotation is important and how it develops the plot, a motif, or theme in the play

Then, select one of the quotations listed and write a brief statement on another sheet of paper that reveals a connection between an idea presented in the quotation and one from a personal experience, another literary work, or a world event.

1. “O, most lame and important conclusion! Do not learn of him, Emilia, though he be thy husband.”

2. “Touch me not so near. / I had rather have this tongue cut from my mouth / Than I should do offense to Michael Cassio.”

3. “Come, Desdemona. ’Tis the soldier’s life / To have their balmy slumbers waked with strife.”

4. “Reputation is an idle and most false imposition; oft got without merit and lost without deserving. You have lost no reputation at all unless you repute yourself such a loser.”

5. “Our General’s wife is now the General . . . Confess yourself freely to her. Importune her help to put you in your place again. She is of a free, so kind, so apt, so blessed a disposition she holds it a vice in her goodness not to do more than she is requested.”

6. “Good night, honest Iago.”

7. Make a connection (text-to-self, text-to-text, text-to-world).
Othello Act 2 Quiz Key

1. “O, most lame and impotent conclusion! Do not learn of him, Emilia, though he be thy husband.” (2.1.190–191)

   **Speaker:** Desdemona  
   **Audience:** Emilia  
   **Context:** Desdemona and Iago have just finished an exchange in which Iago insults Desdemona using sexist or misogynistic language.  
   **Interpretation:** Desdemona thinks that Iago’s comments are stupid, and she urges Emilia not to pay attention to Iago, even though he is her husband.  
   **Significance:** This quotation shows Desdemona’s dismissive attitude toward Iago. It may also foreshadow the evil that occurs when Emilia does listen to Iago in later acts.

2. “Touch me not so near. / I had rather have this tongue cut from my mouth / Than I should do offense to Michael Cassio.” (2.3.224–226)

   **Speaker:** Iago  
   **Audience:** Othello directly, but also Cassio, Montano, and some attendants  
   **Context:** In this scene Iago sets Cassio up by getting him drunk and having Roderigo attack him. This quotation is part of Iago’s response to Othello, who enters the scene and wants to know what has happened.  
   **Interpretation:** Iago pretends to be hurt at having to confess Cassio’s actions to Othello. Iago claims he would rather have his tongue cut out than to turn on Cassio.  
   **Significance:** This quotation shows Iago’s ability to manipulate situations. Although he has just orchestrated the incident that may prove to be Cassio’s downfall, Iago appears both honest and innocent, unwilling to compromise his loyalty and do any harm to Cassio.

3. “Come, Desdemona. 'Tis the soldier’s life / To have their balmy slumbers waked with strife.” (2.3.264–265)

   **Speaker:** Othello  
   **Audience:** Desdemona  
   **Context:** Desdemona enters as Othello is firing Cassio for being drunk on duty. Desdemona wants to know what is happening, and Othello assures her that everything is fine this is just a part of his life as a soldier.  
   **Interpretation:** Othello leads Desdemona back to bed. Othello considers it part of his life as a soldier to have his sleep or quiet disrupted by troubles.  
   **Significance:** The quotation shows Othello acting as a soldier. It also shows the gentleness with which he treats Desdemona at this point in the play.

4. “Reputation is an idle and most false imposition; oft got without merit and lost without deserving. You have lost no reputation at all unless you repute yourself such a loser.” (2.3.275–278)

   **Speaker:** Iago  
   **Audience:** Cassio  
   **Context:** Having just been fired by Othello, Cassio complains to Iago that he has lost his reputation. The quotation is part of Iago’s response to Cassio.
**Interpretation:** According to Iago, reputation is not a true measure of a person’s worth; good reputations are often undeservedly achieved and lost. To Iago, the loss of reputation does not come as a result of what others think of a person, but rather when a person considers himself to have lost his reputation.

**Significance:** As illustrated by this quotation, Iago’s perspective on reputation shows that he thinks little of reputation; to Iago, reputation is arbitrary and meaningless. It is rather what one thinks of oneself that matters.

5. “Our General’s wife is now the General . . . Confess yourself freely to her. Importune her help to put you in your place again. She is of a free, so kind, so apt, so blessed a disposition she holds it a vice in her goodness not to do more than she is requested.” (2.3.318–319, 321–325)

**Speaker:** Iago

**Audience:** Cassio

**Context:** Cassio is in despair over the loss of his position with Othello. Iago advises Cassio to speak with Desdemona, who may be able to help Cassio regain his standing.

**Interpretation:** Iago states that Desdemona has sway over Othello and may be able to help Cassio regain his position. Iago describes Desdemona as kind and willing to help.

**Significance:** Iago’s suggestion has the effect of moving Cassio and Desdemona into a closer relationship; Desdemona will, in effect, become Cassio’s confidant. This relationship benefits Iago because it will allow him to cast doubt in Othello’s mind about Desdemona’s faithfulness to Othello.

6. “Good night, honest Iago.” (2.3.337)

**Speaker:** Cassio

**Audience:** Iago

**Context:** Having set Cassio up to lose his position with Othello earlier in the scene, Iago has now just finished advising Cassio on how to regain his standing with Othello.

**Interpretation:** Although Cassio has fallen prey to Iago’s manipulation throughout this scene, Cassio is oblivious to the deception and considers Iago honest.

**Significance:** Although Iago continually manipulates others for his own benefit, the play’s characters fail to perceive Iago’s deception, seeing him instead as honest.

7. Make a connection (text-to-self, text-to-text, text-to-world): Answers may vary.
Reputation Exchange

Act 2, Scene 3, Lines 269–282

CASSIO

Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!

IAGO

As I am an honest man, I thought you had received some bodily wound; there is more sense in that than in reputation. Reputation is an idle and most false imposition; oft got without merit and lost without deserving. You have lost no reputation at all unless you repute yourself such a loser. What, man! there are ways to recover the General again. You are but now cast in his mood—a punishment more in policy than in malice, even so as one would beat his offenseless dog to affright an imperious lion. Sue to him again, and he’s yours.
Of Honour and Reputation
Francis Bacon

This passage is adapted from Francis Bacon, “Of Honour and Reputation.” ©1985 by Penguin Books.

The winning of honour, is but the revealing of a man’s virtue and worth without disadvantage. For some in their actions do woo and affect honour and reputation, which sort of men are commonly much talked of but inwardly little admired. And some, contrariwise, darken their virtue in the show of it, so as they be undervalued in opinion. If a man perform that which hath not been attempted before, or attempted and given over, or hath been achieved, but not with so good circumstance, he shall purchase more honour than by effecting a matter of greater difficulty or virtue, wherein he is but a follower. If a man so temper his actions, as in some one of them he doth content every faction or combination of people, the music will be the fuller. A man is an ill husband of his honour that entereth into any action, the failing wherein may disgrace him more than the carrying of it through can honour him. Honour that is gained and broken upon another hath the quickest reflection, like diamonds cut with facets. And therefore let a man contend to excel any competitors of his in honour, in outshooting them, if he can, in their own bow. Discreet followers and servants, help much to reputation: Omnis fàma a domesticis emanat. Envy, which is the canker of honour, is best extinguished by declaring a man’s self in his ends rather to seek merit than fame, and by attributing a man’s successes rather to divine Providence and felicity, than to his own virtue or policy. The true marshalling of the degrees of sovereign honour are these. In the first place are conditores imperiorum, founders of states and commonwealths, such as were Romulus, Cyrus, Caesar, Ottoman, Ismael. In the second place are legislatores, lawgivers which are also called second founders, or perpetui principes, because they govern by their ordinances after they are gone; such were Lycurgus, Solon, Justinian, Edgar, Alphonsus of Castile, the Wise, that made the Siete Partidas. In the third place are liberatores, or salvatores, such as compound the long miseries of civil wars, or deliver their countries from servitude of strangers or tyrants; as Augustus Caesar, Vespasianus, Aurelianus, Theodoricus, King Henry the Seventh of England, King Henry the Fourth of France. In the fourth place are propagatores or propugnatores imperii; such as in honourable wars enlarge their territories or make noble defence against invaders. And in the last place are patres patriae, which reign justly, and make the times good wherein they live. Both which last kinds need no examples, they are in such number. Degrees of honour in subjects are first, participes curarum, those upon whom princes do discharge the greatest weight of their affairs, their right hands, as we call them. The next are duces belli, great leaders, such as are princes’ lieutenants and do them notable services in the wars. The third are gratiosi, favourites, such as exceed not this scantling, to be solace to the sovereign and harmless to the people. And the fourth, negotis pares, such as have great places under princes, and execute their places with sufficiency. There is an honour, likewise, which may be ranked amongst the greatest, which happeneth rarely; that is, of such as sacrifice themselves to death or danger for the good of their country, as was M. Regulus, and the two Decii.
Leo Africanus’s *A Geographical Historie of Africa* continues to be proffered as an important intertext for Othello because of parallels not only between the two texts but between Africanus and Othello. Both are Moors who have travelled extensively in Africa, who have been Christianized and embraced within European society, and who have become Europe’s own very eloquent authorities on Africa. Claims for a precise or intended correlation between Africanus and Othello, or even between the *Historie* and the play, however, seem speculative at best. For one thing, Africanus is strongly identified in England with his Moslem past, whereas Othello’s religious past is unclear. For another, while the play’s knowledge of Africa or the Moor may correlate with the vision the *Historie* disseminates, that knowledge is part of a larger discourse extending back to classical times and not necessarily limited to Africanus’s text. Yet whether or not *Othello* responds directly to the *Historie*, both are clearly connected as part of the same discourse and contribute to the same body of knowledge, although in different ways and to incompatible ends.

From the Renaissance onward the *Historie* has been lauded for its objectivity, perhaps because of its author’s extensive firsthand experience in Africa, his inclusion of substantial detail, and his exclusion of the exotic myths—of cannibals, Anthropophagi, “men whose heads / Grew beneath their shoulders,” and the like—commonly reported in contemporary descriptions of Africa. Yet what has also been singled out as particularly vital to the text, by Africanus as well as by critics, is its author’s identity as a Moor. Despite its apparent objectivity, Africanus himself admits that his *Historie* is consciously shaped to reflect that identity. But while he insists that his intention is to valorize his African subjects and to affirm and display his loyalty to his African heritage, his strategies work to the opposite effect; for the text produces an author who seems instead to be securing his Christian, European self at the expense of his “Other” identity as a Moor.

Though born in the newly acquired Spanish colony of Grenada, Africanus was raised as a Moslem, in Moslem territories, and he travelled extensively in Africa before being schooled and Christianized in England (where he wrote the *Historie*). Before linking the subjectivity of his text to his self-conception, he explains his bias towards his nationality, confessing, “When I heare the Africans euill spoken of, I wil affirme my selfe to be one of Granada: and when I perceiue the nation of Granada to be discommended, then I professe my selfe to be an African.” The dichotomy that he seems to establish here, between a European and an African heritage, is deceptive; for while Grenada had become a Christian, European colony, his upbringing there had been Moslem. (He was, in fact, named “Al-Hassan Ibn Mohammed Al-Wezâ Al-fâsi” and only became “John Leo” after Pope Leo X baptized him in Rome; he was called “Africanus” after his work.) By alternately denying allegiance to Grenada and Africa, he effectively undermines his allegiance to both and distances himself from the two places that mark his non-Christian, non-European past.

This same ambivalence (and perhaps antipathy) towards his past is evident, too, as he describes how he will shape his material. He promises, as a loyal African, to record only the native people’s “principall and notorious vices” and to omit “their
smaller and more tolerable faults.” While he presents this shaping as a means of favoring his subjects, the effect promised and produced by his statement is the amplification of his subjects’ faults and the enforcement of their difference. What will be erased—and hence not tolerated—is behavior that qualifies as “tolerable” within his own (Christian, European) social sphere, behavior, that is, which is more “ours” than “theirs.” In its execution the plan produces Moors who, though sometimes civil, appear nonetheless as Other, not only because their defining characteristics are represented in extremes but also because they are set forth inconsistently. Africanus describes Barbary, the region identified with the Moors, as “the most noble and worthie region of all Africa” and its inhabitants as a “most honest people,” “destitute of all fraud and guile,” and “embracing all simplicitie and truth.” Because of their excessive civility and modesty, he reports, “it is accounted heinous among them for any man to utter in companie, any bawdie or unseemly words.” Conflictingly, however, as he describes the rampant “venerie” of other groups (the Negroes, Libyans, and Numidians), he adds that “the Barbarians,” in their addiction to this “vice,” “are the weakest people of them all.” What Renaissance readers received as the vision of the Moor within the Historie is complicated by John Pory’s popular English translation, for Pory renamed the Africans of various regions “Mores” in order to indicate (and to emphasize the presence of) Moslems. Consequently, perhaps the clearest part of this vision is of Africanus himself, who at once claims the Moors as “ours” and rejects them as “theirs” and enforces his own Christian, European present by othering what hits and threatens closest to home: his Mohammedan, African past.

As Pory refashions Africanus’s text, he reproduces as well its implicit discrimination; for while lauding its author, he nonetheless “concentrates” Africanus’s difference (particularly his religious difference) and closes off borders between the African world and his own. Pory frames the text with an introductory letter and a conclusion that make clear his anti-Moslem bias and his use of the text as anti-Moslem propaganda. For him the Historie instantiates the “wonderfull work” of a Christian God, the fortuitous result of its author’s divinely directed conversion to Christianity from the “accursed religion” of Mohammedism. Yet even as he valorizes Africanus as an exemplary product of Christian, European civilization, he continues to em­phasize his difference. He promises the reader that although the author is “by birth a More, and by religion for many yeeres a Mahumetan,” his “Parentage, Witte, Education, Learning, Emploiments, Trauels, and his conuersion to Christianitie” should make him “not altogether . . . unwoorthy to be regarded.” To reinforce Africanus’s worth as “a most accomplished and absolute man,” Pory compares him to Moses, who “was learned in all the wisdome of the Egyptians” just as Leo was learned “in that of the Arabians and Mores,” and reinforces Moorish inferiority that he simultaneously denies. And not only does Pory emphasize the threat of Mohammedism by adding references to “Mores” throughout; he also amplifies their savagery. He “maruell[s]” at how the author ever “escaped so manie thousands of imminent dangers” and “how often was he in hazard to haue beene captiued, or to have had his throte cut by the prouling Arabians, and wilde Mores.” In associating the Christianized and Europeanized author of this “wonderfull work” with a world where Mohammedism and Moors thrive and threaten, Pory keeps Africanus’s difference always in view and his assimilation always in check. While his ostensible purpose is to bound off the Other who threatens from “out there,” beyond European domains, his framing, like Africanus’s own representations, also bounds off the Other who threatens from within.
The primary source for Othello was the novella called the *Hecatommithi*, written in 1565 by the Italian author, Cinthio. A minor source was Leo Africanus’s *A Geographical History of Africa*. This passage is from the translation by John Pory (1600), *Africanus, Leo. A Geographical History of Africa*.

Those Arabians which inhabite in Barbarie or upon the coast of the Meditterranean sea, are greatly addicted vnto the studie of good artes and sciences: and those things which concerne their law and religion are esteemed by them in the first place. Moreover they haue beene heretofore most studious of the Mathematiques, of Philosophie, and of Astrologie: but these artes (as it is aforesaid) were fower hundred yeeres agoe, vterly destroyed and taken away by the chiefe professours of their lawe. The inhabitants of cities doe most religiously obserue and reuerence those things which appertaine vnto their religion: yea they honour those doctours and priests, of whom they learne their law, as if they were petie-gods. Their Churches they frequent verie diligently, to the ende they may repeat certaine prescript and formal prayers; most superstitiously perswading themselues that the same day wherein they make their praiers, it is not lawfull for them to wash certaine of their members, when as at other times they wil wash their whole bodies. Whereof we will (by Gods helpe) discourse more at large in the second Booke of this present treatise, when we shall fall into the mentioning of Mahumet and of his religion. Moreover those which inhabite Barbarie are of great cunning & dexteritie for building & for mathematicall inuentions, which a man may easily coniecture by their artificiall workes. Most honest people they are, and destitute of all fraud and guile; not onely imbracing all simplicitie and truth, but also practising the same throughout the whole course of their liues: albeit certaine Latine authors, which haue written of the same regions, are farre otherwise of opinion.

Likewise they are most strong and valiant people, especially those which dwell vpon the mountaines. They keepe their couenant most faithfully; insomuch that they had rather die then breake promise. No nation in the world is so subject vnto iealousie; for they will rather leese their liues, then put vp any disgrace in the behalfe of their women. So desirous they are of riches and honour, that therein no other people can goe beyonde them. They trauell in a manner ouer the whole world to exercise traffique. For they are continually to bee seen in Ægypt, in Æthiopia, in Arabia, Persia, India, and Turkie: and whithersoever they goe, they are most honorably esteemed of: for none of them will professe any arte, vnlesse he hath attained vnto great exactnes and perfection therein. They haue alwaies bene much delighted with all kinde of ciuilitie and modest behauiour: and it is accounted heinous among them for any man to vttle in companie, any bawdie or vnseemely worde. They haue alwaies in minde this sentence of a graue author; Giue place to thy superiour. If any youth in presence of his father, his vnCLE, or any other of his kinred, doth sing or talke ought of loue matters, he is deemed to bee woorthie of grieuous punishment. Whatsoever lad or youth there lighteth by chaunce into any company which discourseth of loue, no sooner heareth nor vnderstandeth what their talke tendeth vnto, but immediately he withdraweth himselfe from among them. These are the things which we thought most woorthie of relation as concerning the ciuilitie, humanitie, and vpright dealing of the Barbarians: let vs now proceede vnto the residue.

Those Arabians which dwell in tents, that is to say, which bring vp cattell, are of a more liberall and ciuill disposition: to wit,
they are in their kinde as deuout, valiant, patient, courteous, hospital, and as honest in life and conversation as any other people. They be most faithfull observers of their word and promise; insomuch that the people, which before we said to dwell in the mountaines, are greatly stirr’d vp with emulation of their vertues. Howbeit the said mountaineers, both for learning, for vertue, and for religion, are thought much inferior to the Numidians; albeit they have little or no knowledge at all in natural philosophy. They are reported likewise to be most warriors, to be valiant, and exceeding lovers and practisers of all humanitie. Also, the Moores and Arabians inhabiting Libya are somewhat ciuill of behauiour, being plaine dealers, voide of dissimulation, fauourable to strangers, and lovers of simplicitie. Those which we before named white, or tawney Moores, are most stedfast in friendship: as likewise they indifferently and fauourably esteeme of other nations: and wholly indeuour themselves in this one thing, namely, that they may leade a most pleasant and iocund life. Moreover they maintaine most learned professours of liberall artes, and such men are as most deuout in their religion. Neither is there any people in all Africa that lead a more happie and honorable life.

**What vices the foresaid Africans are subiect vnto.**

Neuer was there any people or nation so perfectly enuied with vertue, but that they had their contrarie faults and blemishes: now therfore let vs consider, whether the vices of the Africas do surpass their vertues & good parts. Those which we named the inhabitants of the cities of Barbarie are somewhat needie and couetous, being also very proud and high-minded, and woonderfully addicted vnto wrath; insomuch that (according to the prouerbe) they will deeply engrave in marble any injurie be it neuer so small, & will in no wise blot it out of their remembrance. So rusticall they are & void of good manners, that scarcely can any stranger obtaine their familiaritie and friendship. Their wits are but meane; and they are so credulous, that they will beleue matters impossible, which are told them. So ignorant are they of natural philosophy, that they imagine all the effects and operations of nature to be extraordinarie and diuine. They obserue no certaine order of liuing nor of lawes. Abounding exceedingly with choler, they speake alwaies with an angrie and lowd voice. Neither shall you walke in the day-time in any of their streetes, but you shall see commonly two or three of them together by the eares. By nature they are a vile and base people, being no better accounted of by their gouernours then if they were dogs. They haue neither iudges nor lawyers, by whose wisedome and counsell they ought to be directed. They are vtterly vnskilfull in trades of merchandize, being destitute of bankers and money-chagers: wherefore a merchant can doe nothing among them in his absence, but is himselfe constrained to goe in person, whithersoever his wares are carried. No people vnder heauen are more addicted vnto couetise then this nation: neither is there (I thinke) to bee found among them one of an hundred, who for courtesie, humanitie, or deuotions sake, will vouchsafe any entertainment vpon a stranger. Mindfull they haue alwaies beene of injuries, but most forgetfull of benefites.

Their mindes are perpetually possessed with vexation and strife, so that they will seldome or neuer shew themselues tractable to any man; the cause whereof is supposed to be; for that they are so greedily addicted vnto their filthie lucre, that they neuer could attaine vnto any kinde of ciuilitie or good behauiour. The shepherds of that region liue a miserable, toilsome, wretched and beggerly life: they are a rude people, and (as a man may say) borne and bred to theft, deceit, and brutish manners. Their young men may goe a wooing to diuers maides, till such time as they haue sped of a wife. Yea, the father of the maide most friendly welcommeth her suiter: so that I thinke scarce any noble or gentleman among them...
can chuse a virgine for his spouse: albeit, so
soone as any woman is married, she is quite
forsaken of all her suiters; who then seeke
out other new paramours for their liking.
Concerning their religion, the greater part
of these people are neither Mahumetans,
Iewes, nor Christians; and hardly shall you
finde so much as a sparke of pietie in any of
them. They haue no churches at all, nor any
kinde of prayers, but being vtterly estranged
from all godly devotion, they leade a
sauage and beastly life: and if any man
chanceth to be of a better disposition
(because they haue no law-giuers nor
teachers among them) he is constrained to
follow the example of other mens liues &
maners. All the Numidians being most
ignorant of naturall, domesticall, &
commonwealth-matters, are principally
addicted vnto treason, trecherie, murther,
theft, and robberie. This nation, because it
is most slauish, will right gladly accept of
any seruice among the Barbarians, be it
neuer so vile or contemptible. For some
will take vpon them to be dung-farmers,
others to be scullians, some others to bee
ostlers, and such like seruile occupations.
Likewise the inhabitants of Libya liue a
brutish kind of life; who neglecting all
kindes of good artes and sciences, doe
wholy apply their mindes vnto theft and
violence. Neuer as yet had they any
religion, any lawes, or any good forme of
liuing; but alwaies had, and euer will haue a
most miserable and distressed life. There
cannot any trechery or villanie be inuented
so damnable, which for lucres sake they
dare not attempt. They spend all their daies
either in most lewd practises, or in hunting,
or else in warfare: neither weare they any
shooes nor garments. The Negroes likewise
leade a beastly kind of life, being vtterly
destitute of the vse of reason, of dexteritie
of wit, and of all artes. Yea they so behaue
themselues, as if they had continually liued
in a forrest among wilde beasts. They haue
great swarmes of harlots among them;
whereupon a man may easily coniecture
their manner of liuing; except their
conuersation perhaps be somewhat more
tolerable, who dwell in the principall
townes and cities: for it is like that they are
somewhat more addicted to ciuitie.
# Virtues and Vices

Name: ___________________________________  Period: ________  Date: ________________

**Directions:** Read *Commendable Actions and Vertues of the Africans*. In the first column, record quotes from the passage that present Leo Africanus’s perspective on the behaviors of the Moors. In the second column, explain why each behavior is a virtue or a vice. In the final column, determine whether or not Othello has demonstrated the behavior in the play.

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Othello Viewing Guide

Name: ___________________________ Period: ________ Date: _________________

Directions: Read through the worksheet and then respond to the questions labeled Before the Film. Try to answer the questions labeled During the Film as you watch—there will be time to revise your notes before submitting this worksheet. Answer the remaining questions after you’ve viewed the film.

Before the Film
1. In three or four sentences, describe the kind of movie you would make about Othello. Be sure your description answers the following questions:
   
a. Which lines in the first three scenes of act 3 would be most important in your movie?
   
b. Which lines might you omit, if any?
   
c. What would your Othello look like?

2. Is there any way to see past a mask of deception? List two ways one can possibly see past the façade presented and two factors that may inhibit one’s ability to see past someone’s mask.

During the Film
3. How would you characterize the interaction between Desdemona and Cassio in the castle?

4. How did Iago plant seeds of doubt about Desdemona in Othello’s mind?
5. Identify two times in the movie in which the word “honest” is used. Why is this ironic?

6. How might a feminist critic interpret the interaction between Iago and Othello in which Othello demands proof?

7. How does Iago exert power over the other characters?

---

**After the Film**

8. Why does Othello seem to fall farther and farther into Iago’s manipulation? Why might he be vulnerable?

9. How did the director’s choice of backgrounds, music, camera angles, and foreshadowing affect the message in specific scenes?

10. How does film as a cultural artifact provide a critical lens for society?
1. Answers will vary.
2. Answers will vary.
3. The interaction is personal yet still within the boundaries of being proper.
4. Iago offhandedly asks Othello if Cassio knows Desdemona; Iago needs to protect himself from being too forward. Iago warns Othello against jealousy while conversing in a room that is full of weapons. Iago recommends that Othello watch his wife. Again, there is a back and forth movement here in which Iago sows doubt and yet backtracks.
5. Iago is characterized as honest when he is not. When other characters are described as honest (Desdemona and Cassio), Othello does not believe it to be true. This is an example of irony.
6. The exchange emphasizes Othello’s masculine reaction to Iago’s poisonous words: his harsh, angry words and attempt to harm Iago.
7. Iago exerts his power through manipulation and deceit.
8. Othello starts to question himself and those he loves. He may feel unsure of himself because he is from a different culture, an outsider.
9. The sparring between Iago and Othello reminds us of the characters’ military positions and insinuates that a battle is to come (both professional and personal). The discussion in the weapons room also reminds us of the men’s military responsibilities and their positions of authority. The music suggests a sense of foreboding. The close-ups between Iago and Othello imply that Iago has Othello’s ear, his attention, and trust so that he may speak frankly. The flashbacks to earlier events suggest that Othello is starting to let his imagination run away with itself.
10. Answers will vary.
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Of Suspicion.................................................................................................................................................. M-2
  Transparency (Reading by Francis Bacon)

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Of Suspicion
Francis Bacon


Suspicious amongst thoughts are like bats amongst birds: they ever fly by twilight. Certainly they are to be repressed, or at the least well guarded, for they cloud the mind, they leese friends, and they check with business, whereby business cannot go on currently and constantly. They dispose kings to tyranny, husbands to jealousy, wise men to irresolution and melancholy. They are defects, not in the heart but in the brain, for they take place in the stoutest natures, as in the example of Henry the Seventh of England. There was not a more suspicious man, nor a more stout.

And in such a composition they do small hurt, for commonly they are not admitted but with examination whether they be likely or no: but in fearful natures they gain ground too fast. There is nothing makes a man suspect much, more than to know little; and therefore men should remedy suspicion by procuring to know more, and not to keep their suspicions in smother. What would men have? Do they think those they employ and deal with are saints? Do they not think they will have their own ends, and be truer to themselves than to them? Therefore there is no better way to moderate suspicions than to account upon such suspicions as true and yet to bridle them as false. For so far a man ought to make use of suspicions, as to provide as, if that should be true that he suspects, yet it may do him no hurt. Suspicions that the mind of itself gathers are but buzzes, but suspicions that are artificially nourished and put into men’s heads by the tales and whisperings of others, have stings. Certainly the best mean to clear the way in this same wood of suspicions is frankly to communicate them with the party that he suspects: for thereby he shall be sure to know more of the truth of them than he did before, and withal shall make that party more circumspect not to give further cause of suspicion. But this would not be done to men of base natures, for they, if they find themselves once suspected, will never be true. The Italian says, Sospetto licentia fede, as if suspicion did give a passport to faith; but it ought rather to kindle it to discharge itself.
The Author and Me

Name: ___________________________________________ Period: _______ Date: __________________

Directions: Read “Of Suspicion” and list the author’s key ideas in the first column of the table. Be sure to record the line number for each idea you select, and use quotation marks for direct quotations. In the second column, explain why you agree or disagree with each point. Then, in the last column, determine how this information would translate into advice for Othello.

<table>
<thead>
<tr>
<th>What is the author telling me?</th>
<th>Do I agree or disagree? Why?</th>
<th>What advice do I have for Othello?</th>
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Othello Act 3 Quiz

Name: ___________________________________ Period: _______ Date: __________________

Directions: Choose three quotations to analyze, and provide the following details for each:

a. Speaker: Who says it
b. Audience: The person(s) being spoken to
c. Context: The surrounding circumstances and events in the play when the quotation appears
d. Meaning: What the quotation means in your own words
e. Significance: Why this quotation is important and how it develops the plot, a motif, or theme in the play

Then, select one of the quotations listed and write a brief statement on another sheet of paper that reveals a connection between an idea presented in the quotation and one from a personal experience, another literary work, or a world event.

1. “Cassio, my lord? No, sure, I cannot think it, / That he would steal away so guilty-like, / Seeing you coming.”

2. “I prithee speak to me, as to thy thinkings, / As thou dost ruminate, and give thy worst of thoughts / The worst of words.”

3. “Good name in man and woman, dear my lord, / Is the immediate jewel of their souls. / Who steals my purse steals trash; 'tis something, nothing, . . . / But he that filches from me my good name / Robs me of that which not enriches him / And makes me poor indeed.”

4. “O, beware, my lord, of jealousy! / It is the green-eyed monster, which doth mock / The meat it feeds on. That cuckold lives in bliss / Who, certain of his fate, loves not his wronger; / But, O, what damned minutes tells he o’er / Who dotes, yet doubts; suspects, yet soundly loves!”

5. “Not to affect many proposed matches / Of her own clime, complexion, and degree, / Whereto, we see in all things nature tends— / Foh! one may smell in such a will most rank, / Foul disproportion, thoughts unnatural—”

6. “Haply, for I am black / And have not those soft parts of conversation / That chamberers have, or for I am declined / Into the vale of years (yet that’s not much), / She’s gone. I am abused, and my relief / Must be to loathe her. O curse of marriage . . .”

7. Make a connection (text-to-self, text-to-text, text-to-world).
Othello Act 3 Quiz Key

1. “Cassio, my lord? No, sure, I cannot think it, / That he would steal away so guilty-like, / Seeing you coming.” (3.3.42–44)
   
   **Speaker:** Iago
   
   **Audience:** Othello
   
   **Context:** Cassio and Desdemona have just finished a conversation in which Desdemona pledges to help Cassio regain his position with Othello. Cassio leaves the scene as Iago and Othello enter; getting a glimpse of Cassio, Othello asks Iago if Cassio has just left.
   
   **Interpretation:** Iago responds to Othello’s question with a question: Surely you did not think that was Cassio, did you? That could not be him, sneaking off in such a guilty manner.
   
   **Significance:** By responding to Othello’s question in this manner, Iago creates doubt in Othello’s mind about Cassio’s character. Why would Cassio slip away as if he has done something wrong? Iago’s comments insinuate, albeit subtly, that Cassio is guilty of something involving Desdemona.

2. “I prithee speak to me, as to thy thinkings, / As thou dost ruminate, and give thy worst of thoughts / The worst of words.” (3.3.153–155)
   
   **Speaker:** Othello
   
   **Audience:** Iago
   
   **Context:** Having witnessed what he thought was Cassio sneaking away after talking with Desdemona, and having had Desdemona attempt to defend Cassio to him, Othello now turns to Iago to discuss Cassio’s character.
   
   **Interpretation:** Othello wants Iago to tell him what he truly thinks of Cassio. Othello is suspicious of Cassio’s behavior, and he wants Iago to share his thoughts about Cassio, no matter now negative they might be.
   
   **Significance:** Obviously unaware of being manipulated, Othello has fallen prey to Iago’s plan to cast Cassio in a questionable light. Othello is now looking to Iago to reinforce what he already believes about Cassio.

3. “Good name in man and woman, dear my lord, / Is the immediate jewel of their souls. / Who steals my purse steals trash; ’tis something, nothing; . . . / But he that filches from me my good name / Robs me of that which not enriches him / And makes me poor indeed.” (3.3.180–186)
   
   **Speaker:** Iago
   
   **Audience:** Othello
   
   **Context:** Othello is speaking with Iago about his suspicions regarding Cassio. Othello believes that Iago knows something about Cassio, but is unwilling to share his thoughts.
   
   **Interpretation:** Iago is saying that one’s good name is the crowning glory of one’s soul. A person can steal another’s possessions, and not much is lost. A person who steals another’s good name, though, takes something quite valuable from that person.
   
   **Significance:** This quotation shows Iago’s duplicity. In act 2, scene 3, Iago talks with Cassio about the relative meaninglessness of reputation. During that conversation, Iago tells Cassio that one has the power to shape one’s good name; others have no control over this. Because Iago does not want to appear as though he is implicating Cassio in any sort of plot against Othello, Iago tells Othello that he would never do anything that would hurt another’s reputation.
4. “O, beware, my lord, of jealousy! / It is the green-eyed monster, which doth mock / The meat it feeds on. That cuckold lives in bliss / Who, certain of his fate, loves not his wronger; / But, O, what damned minutes tells he o’er / Who dotes, yet doubts; suspects, yet soundly loves!” (3.3.191–196)

**Speaker:** Iago

**Audience:** Othello

**Context:** Again, Othello is speaking with Iago about his suspicions regarding Cassio. Othello believes that Iago knows something about Cassio, but is unwilling to share his thoughts.

**Interpretation:** Iago warns Othello to be careful of becoming consumed with jealousy.

**Significance:** This is another example of Iago’s duplicity. Iago has orchestrated the chain of events that has contributed to Othello’s suspicion of Cassio, and yet Iago is now warning Othello not to be jealous.

1. “Not to affect many proposed matches / Of her own clime, complexion, and degree, / Whereto, we see in all things nature tends— / Foh! one may smell in such a will most rank, / Foul disproportion, thoughts unnatural” (3.3.262–266)

**Speaker:** Iago

**Audience:** Othello

**Context:** Othello and Iago are discussing Othello’s suspicions about Desdemona.

**Interpretation:** Desdemona’s choice of Othello over other suitors of her own region, race, and social status is unnatural. This choice shows Desdemona’s will to be contrary, foul.

**Significance:** Iago’s description of Desdemona’s will as conflicting the natural order of things works to confirm one of Othello’s deepest fears, that Desdemona cannot truly love him.

6. “Haply, for I am black / And have not those soft parts of conversation / That chamberers have, or for I am declined / Into the vale of years (yet that’s not much), / She’s gone. I am abused, and my relief / Must be to loathe her. O curse of marriage . . .” (3.3.298–313)

**Speaker:** Othello

**Audience:** The play’s audience

**Context:** Othello has just finished discussing his suspicions of Cassio and Desdemona. Iago has urged Othello to watch Cassio and Desdemona for signs of infidelity, though at this point Othello is ready to believe that the two are already involved in some sort of affair.

**Interpretation:** Othello refers to himself as black and old, both of which carry negative connotations here. Othello believes himself to be inarticulate and barbaric. He is convinced that Desdemona has already left him and that his only choice is to hate her.

**Significance:** Although Othello had referred to himself as inarticulate earlier in the play, the effect of the statement was ironic; Othello proceeded to give an eloquent account of his love for Desdemona. Here, though, Othello is convinced that he is inarticulate. This quotation shows the extent to which self-doubt has overtaken Othello. Othello has now come to believe that he embodies the negative traits that others assume he has.

7. Make a connection (text-to-self, text-to-text, text-to-world): answers will vary.
Concentric Circles

Name: __________________________________ Period: _______ Date: ______________

Directions: Use the diagram below to represent the power dynamics in *Othello*. Power is concentrated in the middle, with characters becoming less powerful as they are plotted on the outer rings. Be prepared to defend your diagram; create additional diagrams if necessary.
Accessing Prior Knowledge: What I Know

Most debates are more complicated than simple “pro” and “con” positions suggest. Successful analysis of an issue requires you to discuss the conflicting values and ideas surrounding the issue and why it is difficult to resolve. While it is necessary and important to identify facts and opinions coming from supporting and opposing perspectives on a given issue, the critical component of issue analysis is understanding the underlying ideological and philosophical values in opposition.

To reach such critical understanding, you should think about your own personal experiences with the issue and the knowledge you have gained from your high school coursework—not just in English, but also in social studies, science, etc. Your knowledge base on the issue or related topics will help you identify motivations and justifications of the opposing perspectives and put the debate as a whole in context. Consider the issue of whether you and your peers, often derided as the “Entitlement Generation,” are more narcissistic and selfish than previous generations of teenagers. A 2008 *New York Times* article reported the following discrepant viewpoints:

Research in the journal *Psychological Science* next month will show that there have been very few changes in the thoughts, feelings and behaviors of youth over the last 30 years. However, researchers at San Diego State University have found that narcissism is much more prevalent among people born in the 1980s than in earlier generations.


If asked to discuss the likely reasons for this difference in opinion and the issues in conflict between opposing perspectives, what would you say? One way to tap into your personal knowledge on this topic is to create a mind map before you begin writing. In a mind map, you place your issue at the center of the page and write down notes and ideas that come to you about it. Commonly, mind map users try to answer the six journalistic questions: Who? What? Why? How? Where? When?

Use the space on the next page to collect ideas about the narcissism of your generation. Write down as much as you know and feel, making sure to also respond to each of the six questions Who? What? Why? How? Where? When?
Is my generation more narcissistic than other generations?
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   Reading by Catherine Bates

Of Marriage and Single Life ............................................................................................................. O-4
   Reading by Francis Bacon
In the concluding notes to his edition of Shakespeare’s plays (1765), Samuel Johnson wrote of Othello that ‘had the scene opened in Cyprus, and the preceding incidents been occasionally related, there had been little wanting to a drama of the most exact and scrupulous regularity’. Shakespeare’s decision to flout the classical unities by setting his first act in Venice thus seems designed to dramatize the contrast between the two locations. In Shakespeare’s day, the great trading city of Venice was a by-word for civilization and luxury, and the play opens with its citizens’ comfortable assurance of that fact just about still intact. ‘This is Venice!’, cries Brabantio, called up in the middle of the night by the rowdiness of Iago and Roderigo: ‘My house is not a grange’ (I.I.106–7). It is only the gravity of the occasion—Desdemona’s elopement with the Moor—which, Roderigo assures him, licenses their otherwise unwarrantable disturbance of the peace:

Do not believe
That, from the sense of all civility,
I thus would play and trifle with
your reverence.
(I.I.129–31)

As the play progresses the parameters of the word ‘civility’ grow ever more extenuated and strained, and particularly after the scene has shifted to Cyprus. In contrast to the refinement of the city, Cyprus—the legedary birthplace of Aphrodite—is a wild, chaotic place, the more so as the island is, on the arrival of Othello and Desdemona and with the unlooked-for dispersal of the Turkish fleet, given over to revelry and carnival: ‘It is Othello’s pleasure . . . [that] every man put himself into triumph; some to dance, some to make bonfires, each man to what sport and revels his addiction leads him’ (2.2.1–5). Against this backdrop the mincing manners of an over-educated elite begin to look rather different. When Desdemona first arrives on the Cytherean shore she brings her city manners with her in the pleasantries and courtly questioni d’amore that she exchanges with Iago and Cassio. But in time this Venetian politesse and finger-kissing begin to have the thin and nervous feel of a foreign import. Indeed, it is precisely the free and easy manners of city living that Iago uses to entrap his victims: ‘With as little a web as this will I ensnare as great a fly as Cassio. Ay, smile upon her, do; I will gyve thee in thine own courtship’ (2.1.164–5). With its sense of menace, of love run to bestiality and madness, Cyprus has hints of Circe’s isle, a nightmare version of the dream-like ‘green world’ to which the company traditionally repair in Shakespearean comedy. In plays like A Midsummer Night’s Dream or As You Like It, the forest provides a foil to courtly manners and introduces the characters to their true feelings. But in Othello Cyprus distorts to the point of grotesqueness the norms of civil breeding such that it is Desdemona’s very accomplishments and cultivated habits which finally indict her:

Othello So delicate with her needle! An admirable musician! O, she will sing the savageness out of a bear. Of so high and plenteous wit and invention!

Iago She’s the worse for all this.

Othello O, a thousand, a thousand
times. (4.1.177–81)

It is a sign of how far things have gone that, by the time Ludovico arrives in Cyprus in act 4, Othello’s violent behavior towards his wife is, to the Venetian, frankly...
unrecognizable: “this would not be believed in Venice” (4.1.232).

Translated to Cyprus where they are out of context and isolated from the supporting habitus of social and cultural assumptions, the civilized manners of Venice begin to look unnatural and strange. Shakespeare’s decision to visualize and thus dramatize the contrast not only emphasizes the juxtaposition between the two but drives home the dialectical nature of cultural self-definition. Notions of wildness, madness, Otherness and heresy are not moral absolutes but concepts which serve to confirm the value of their dialectical antitheses: civilization, rationality, identity, and orthodoxy. The self-esteem of a given group rests upon the security and unquestionability of such definitions, with the result that any unwanted libidinal desires or inadmissible aggressive urges classically get projected out upon the Other. ‘In times of sociocultural stress’, writes the cultural historian Hayden White, ‘when the need for positive self-definition asserts itself but no compelling criterion of self-identification appears, it is always possible to say something like: “I may not know the precise content of my own felt humanity, but I am most certainly not like that.”’

He that hath wife and children hath given hostages to fortune, for they are impediments to great enterprises, either of virtue or mischief. Certainly the best works, and of greatest merit for the public, have proceeded from the unmarried or childless men, which both in affection and means have married and endowed the public. Yet it were great reason that those that have children should have greatest care of future times, unto which they know they must transmit their dearest pledges. Some there are who, though they lead a single life, yet their thoughts do end with themselves, and account future times impertinences. Nay, there are some other that account wife and children but as bills of charges. Nay more, there are some foolish rich covetous men, that take a pride in having no children, because they may be thought so much the richer. For perhaps they have heard some talk, *Such an one is a great rich man*; and another except to it, *Yea, but he hath a great charge of children,* as if it were an abatement to his riches. But the most ordinary cause of a single life is liberty, especially in certain self-pleasing and humorous minds, which are so sensible of every restraint as they will go near to think their girdles and garters, to be bonds and shackles. Unmarried men are best friends, best masters, best servants; but not always best subjects, for they are light to run away; and almost all fugitives are of that condition. A single life doth well with churchmen, for charity will hardly water the ground where it must first fill a pool. It is indifferent for judges and magistrates, for if they be facile and corrupt, you shall have a servant five times worse than a wife. For soldiers, I find the generals commonly in their hortatives put men in mind of their wives and children; and I think the despising of marriage amongst the Turks maketh the vulgar soldier more base. Certainly wife and children are a kind of discipline of humanity; and single men, though they may be many times more charitable, because their means are less exhaust, yet, on the other side, they are more cruel and hardhearted (good to make severe inquisitors), because their tenderness is not so oft called upon. Grave natures, led by custom, and therefore constant, are commonly loving husbands, as was said of Ulysses, *Vetulam suam praetulit immortalitati.* Chaste women are often proud and forward, as presuming upon the merit of their chastity. It is one of the best bonds both of chastity and obedience in the wife if she think her husband wise, which she will never do if she find him jealous. Wives are young men’s mistresses, companions for middle age, and old men’s nurses. So as a man may have a quarrel to marry when he will. But yet he was reputed one of the wise men that made answer to the question, when a man should marry: *A young man not yet, an elder man not at all.* It is often seen that bad husbands have very good wives; whether it be that it raiseth the price of their husband’s kindness when it comes, or that the wives take a pride in their patience. But this never fails if the bad husbands were of their own choosing, against their friends’ consent; for then they will be sure to make good their own folly.
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  Handout

**Othello’s Monologues**

**Act 5, Scene 2, Lines 306–329**

Behold, I have a weapon.
A better never did itself sustain
Upon a soldier’s thigh. I have seen the day
That with this little arm and this good sword
I have made my way through more impediments
Than twenty times your stop. But O vain boast!
Who can control his fate? ’Tis not so now.
Be not afraid, though you do see me weaponed.
Here is my journey’s end, here is my butt,
And very sea mark of my utmost sail.
Do you go back dismayed? ’Tis a lost fear.
Man but a rush against Othello’s breast,
And he retires. Where should Othello go?—
Now, how dost thou look now? O ill-starred wench!
Pale as thy smock! When we shall meet at compt,
This look of thine will hurl my soul from heaven,
And fiends will snatch at it. Cold, cold, my girl?
Even like thy chastity—O cursed slave!
Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds! roast me in sulphur!
Wash me in steep-down guls of liquid fire!
O Desdemona, Desdemona! dead!
O! O! O!
Act 5, Scene 2, Lines 392–410

Soft you! a word or two before you go.
I have done the state some service, and they know’t—
No more of that. I pray you, in your letters,

395 When you shall these unlucky deeds relate,
Speak of me as I am. Nothing extenuate,
Nor set down aught in malice. Then must you speak
Of one that loved not wisely, but too well;
Of one not easily jealous, but, being wrought,

400 Perplexed in the extreme; of one whose hand
(Like the base Indian) threw a pearl away
Richer than all his tribe; of one whose subdued eyes,
Albeit unused to the melting mood,
Drop tears as fast as the Arabian trees

405 Their med’cinal gum. Set you down this;
And say besides that in Aleppo once,
Where a malignant and a turbaned Turk
Beat a Venetian and traduced the state,
I took by the throat the circumcised dog

410 And smote him—thus.
Shakespearean Insults

Directions: Just like compliments, insults can characterize a person. They are found in numerous contexts, such as musical lyrics, literature, conversations, and advertisements. Select five Shakespearean insults from the list to interpret with your group. Identify which character would likely say the insult, which character the insult would be directed at, and where and why the insult would be spoken. On the back, translate each insult you selected into a modern-day version.

<table>
<thead>
<tr>
<th>Insult</th>
<th>Likely Speaker</th>
<th>Likely Audience</th>
<th>Context &amp; Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. You puppet</td>
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<td>2. You cold porridge</td>
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<td>3. You living dead man</td>
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<td>4. You untutored churl</td>
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<td>5. You worshipper of idiots</td>
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<td>6. You bloody, bawdy villain</td>
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<td>7. You injurious, tedious wasp</td>
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<td>8. You base, fawn spaniel</td>
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<td>9. You infectious pestilence</td>
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<td>10. You old, withered crab tree</td>
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<td>11. You lunatic, lean-witted fool</td>
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<td>12. You tiresome, wrangling pedant</td>
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<tr>
<td>13. You gross lout, you mindless slave</td>
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<td>14. You base, vile thing, you petty scrap</td>
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<tr>
<td>15. You brawling, blasphemous, uncharitable dog</td>
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<td>16. You ignorant, long-tongued, babbling gossip</td>
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<td>17. You juggler, you canker-blossom, you thief of love</td>
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<td>18. You remorseless, treacherous, lecherous, kindless villain</td>
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Hello, Othello
Al Young

This reading is adapted from the essay “Hello, Othello” by Al Young, which appears in the collection *Othello: New Essays by Black Writers*. ©1996 by Mythili Kaul.

Hello, Othello:

Now, let’s get down to things!

You probably wouldn’t recognize the credit-fat Venice of today. After all, it has been four hundred years since the Old Bard set you down in smart, rich Venice to die so senselessly in that tragic story. The Venice I presume you to have served so valiantly has gone through some changes. But you know the old French saying. Actually, when I last checked, present-day Venice was prospering as much as the Venice of your day; a perfect model for what it’s chic to call a “market economy.”

Now that I’ve been hanging around for decades with you and thoughts of you, I figure it’s high time I wrote you my mature reactions to *Othello, the Moor of Venice*. Naturally, I’d love to be able to say I’ve finally fooled around and figured you out, my man. But, as Ira Gershwin puts it in his opera *Porgy and Bess*:

The things that you’re liable
To read in the Bible
It ain’t necessarily so.

So, Othello, I’m going to come right out and ask: “Just between us, tell me, how did you feel about playing such an unreal role? How did it feel to be constantly reacting to Iago’s schemes and maneuvers? Wasn’t it all calculated to undermine you, your professional authority, your personal happiness? Did you feel manipulated, or what?

Although Shakespeare’s language and the English of the King James Bible are drawn from the same Elizabethan well, some of his plots and characterizations—maybe it’s just me—are barely swallowable. It’s tough, for instance, to swallow his cartoonlike depiction of you as an exotic; the foreigner, a colorful menace, a Moor. But then there are some unbuyable things in the Bible itself that trouble and puzzle readers and non-readers.

Trouble and puzzlement seem to dog your heels and hover all around you, Othello. It was during the troubled Dark Ages of the early 1950s, when I was just arriving at my teens and opening to the greater world around me, that your name first caught my attention. By then the Cold War was in full force. The infamous Senator Joseph McCarthy was virtually heading the House Un-American Activities Committee, and witch-hunting and witch-burning had once again become the order of the American day. It was open season on Communists, Socialists, pacifists, intellectuals, and artists in general, and their so-called sympathizers, affiliates, and “fellow travelers.”

Having traveled to Detroit, my family, Mississippians all, had gradually managed the jump from 4641 Beaubien on the eastside to 1632 Pingree on the westside—half a block from the 12th Street that would eventually become Rosa Parks Boulevard. Like you, presumably a born Muslim, abruptly parachuted into Venice, we woke up to find ourselves installed in a neighborhood still mostly Jewish and working class.

Exploring the new neighborhood, staking out the turf, I discovered right away a few wonderful drugstores and newstands that would get to be hangouts. At those magazine racks and bins, I first laid hands on such left-wing publications as the *National Guardian, Mainstream*, and the *Daily Worker*. At first these dangerous-looking periodicals puzzled me; they were like...
pickled herring, eggplant, Yiddish, and the blueslike moaning I’d hear seeping from the corner synagogue on Fridays.

It was Paul Robeson, perhaps the most memorable of Othellos, whose name kept turning up alongside yours in articles and columns I read. I read about him, too, in newspapers I was delivering; the straight, safe dailies—the Detroit Free Press, the News, the Times. Reading about this American scholar, athlete, singer, and actor who seemed to be up to his chin in the very Deep River he sang about so soulfully, I came to understand that he was—in classic African American parlance as well as in the eyes of disapproving white folks—a Bad Nigger. Then, too, there were those who saw Robeson as a good nigger gone bad.

Robeson tended to do things his way. I learned, for example, that in his 1930 London debut as you—with lovely Peggy Ashcroft his Desdemona—all hell broke loose. It seems that in their roles as husband and wife, the two had put far more passion into hugging and kissing one another than the British audience could handle. New York drama critic Burns Mantle had written: “If Peggy Ashcroft comes to New York to receive and return Othello’s kisses frankly and eagerly in character, a furor would result. But if Lillian Gish accepts the role, things could become quite terrible.”

Terrible and terrifying might also describe the Renaissance mentality—or, in any case, the Anglo Saxon mentality—that gave birth to you, Othello. Surely you’d have to be deaf or blind not to pick up on the kind of terror Mr. Mantle was warning his readers to expect. Lillian Gish—in case that name slipped past you—played the lead in D. W. Griffith’s controversial, big-grossing 1915 film, Birth of a Nation. And you think you had problems!

One scene in Birth of a Nation depicts the plight of a lily-white damsel so determined to keep out of reach of a fierce black brute, dead set on raping her, that she leaps from a cliff to her death to save honor. Griffith even has scenes showing reconstruction Negro officials jammed into the state legislature with their feet up on desks, chomping on fried chicken and watermelon. So it was up to the Ku Klux Klan (the film is based on The Clansman, the Reverend Thomas Dixon’s novel) to protect southern womanhood. President Woodrow Wilson even brought Griffith to the White House, for a special screening, shook his hand, and saluted Griffith’s invaluable contribution to American history.

And, Othello, that’s pretty much the way it’s been going, too. But let’s go back yet again to that 1604 play written by Shakespeare, who deftly lifted its storyline from a 1565 collection, The Hundred Tales by Cinthio, that prolific Italian writer. Even though it’s entitled Othello, the script doesn’t seem to be so much about you as about Iago. And if you’ve stayed with me this far, you won’t be surprised to hear me say that Iago comes off as the personification of seventeenth-century England.

We’re talking ambitious, outward-looking island culture here. Japan springs to mind. Manhattan, even. Places where everything is so spatially cut and dried that people, finding themselves piled all on top of one another, work out elaborate social systems and politeness codes to keep things straight. They build empires with emperors and Empire State Buildings. And, man, can they talk and write and dream and scheme!

By the time Shakespeare introduced you, Europe had revised history so thoroughly that her debt to African civilization had been virtually erased. Only by reading the works of early Greek and Roman writer-historians—Thucydides, Plato, Cicero, Pliny—do we discover the origins of what came to be called Europe. But by Shakespeare’s time, Othello, they were coming up with such names for you as Thick-Lips, Sooty Bosom, Old Black Ram, and Barbary Horse.
Those old-time Venetians, according to the Bard, knew how to hurt a guy with names, didn’t they? And they could hurl some sticks and stones as well. Even today Venetians and Florentines are busy getting up petitions and ordinances to limit the number of licenses issued to African-born street vendors, street artists, and entertainers in tourist areas. It appears Africans are becoming both popular and numerous.

As a kid, I didn’t altogether grasp what Robeson had done to turn the powers that-be so vehemently against him. Yet even then I knew it had something to do with his being black and brilliant. Black but brilliant—that’s the way Christians in your day might have put it in the King James Bible. “I am black but comely, O ye daughters of Jerusalem,” is what our nubile narrator tells us in *The Song of Solomon*. After poet translator Marcia Falk went to Israel to take a fresh look at the ancient Hebrew text, she ended up restoring the original line: “I am black and comely.” Evidently, those King James translators, unable to deal with their own color hangups, had fudged the words.

“But,” I can picture you asking, “what does all this have to do with anything Desdemona and Iago and Roderigo and Cassio and I did? Or didn’t do?”

Oh, Othello, things on earth do not change all that much. They were a mess then, and they are still a mess. Sure, the situation’s a little different from what it was when you made your debut and then went your way. So-called white people aren’t running the whole show the way they thought they were back around 1600. Even then, the Ottoman Turks were giving the Europeans a hard time. Or would it be more accurate to say the Muslims were giving the Christians hell? From the schoolbook histories they had us reading, you would never figure out what was going on and why. To this day, people here in the United States have no idea how close Europe came to embracing Islam. After all, the Mediterranean for the longest time was pretty much a Muslim lake. And there’s something even a lot of Spaniards no longer know: that from the time the Moors got to Spain from North Africa until the time they left, seven hundred years had slipped by. And now we know from reading Ivan Van Sertima and other anthropologists and historians that the Moors brought a high level of culture and technical know-how to Spain. I’m talking about mathematics, urban development (street lighting, for instance), libraries, scholarship, science.

A military scientist—that was you, Othello, right? Even though I have trouble trying to figure out what in the world you were doing in Venice in the first place, I find it difficult to understand why Shakespeare didn’t allow you to carry out more of your soldierly duties than he did.

General Othello, isn’t it true that the Signory, the Venetian Senate, commissioned you to serve as their protector? And with the Turks, the French, the Spaniards, and the imperial Britons all at each other’s throats, Venice and the rest of the Italian peninsula must have been one endless war zone! Venice considered you bright, skilled, professional, and noble enough to ask you to lead their armies in battle, and yet they must have also seen you as the very “general enemy” against whom, as the Duke makes clear in the opening act, “we must straight employ you.”

But, no, you couldn’t just do the job and leave well enough alone; you had to get mixed up with the boss’s daughter. I suppose even that would’ve been okay had you not come in there looking the way you couldn’t help looking. Forgive me, Othello, but I can’t help chuckling when I think about another counterpart of yours: Sidney Poitier who plays a handsome, thoroughly trained and educated professional named John Prentice in Stanley Kramer’s 1968 movie, *Guess Who’s Coming to Dinner*. For all his impeccable credentials, this colored gentleman has to jump through hoops of flame to prove himself worthy of the hand
of Spencer Tracy and Kathryn Hepburn’s no-big-deal of a daughter.

Let us put it another way: Was Desdemona such a big deal, such a big social catch that the Bard decided to hang the whole play on society’s determination to destroy this interracial romance? But you were a convert, yes? A Christian, yes? Isn’t that what you mean in act 5, scene 2, just before you plunge the dagger into your own guilt-ridden heart?

And say besides that in Aleppo once,
Where a malignant and a turbaned Turk
Beat a Venetian and traduced the state,
I took by th’throat the circumcised dog
And smote him—thus.

With that you lay one last kiss on stone-cold-dead Desdemona, then check out forever, leaving the scene to Iago and Lodovico to complete.

Your odd goodbye troubles me even now, here at this crowded gateway to the twenty-first century. Why? Because your creator whisked you away before I fully got the chance to know you at all. In one sense you’re like that “Promethean heat” of which you speak at the sleeping Desdemona’s side. That is, you’re like a sun that never shows its face but whose hot light shines and bounces off everything it can reach or touch. In another sense, though, you yourself are “the very error of the moon.” What was the line? Oh, yes:

It is the very error of the moon.
She comes more nearer earth than she was wont
And makes men mad.

Yes, you simply got too close to where those people lived—those upper-crust Venetians. So you had to be prepared for ambitious, ignoble types like Cassio and Iago who didn’t have much use for you. Neither did the senators. Presumably they had only hired you to do a job; they never meant you to stick around town weekends and weeknights, too. Like a police chief, an athlete, a boxer, a football or baseball or basketball player, a musician, or an entertainer, you were hired to do a job. Once you fought the war or won the game or played the gig you were supposed to leave. Go away. Go back home. Go back to your “community,” back into your box. Go back to wherever your kind is expected to repair, or, better yet, disappear.

But you didn’t do that, Othello. Instead, you did exactly what your own mother probably warned you against. Probably. It’s hard to say. Your past has been so spotless eradicated. Somehow you went up north and tangled with white folks. Big white folks—Desdemona, Senator Brabantio’s daughter, who must have been irresistible: pale, perfumed, big-eyed and shapely, her liquid locks falling and flipping and flying. I love Shakespeare. You have to hand it to the gentleman. When it comes to turning a phrase and making a play he is hard to beat. D. W. Griffith was also a brilliant filmmaker. However, that doesn’t mean I have to like everything their works openly tell us. They don’t come much whiter than Shakespeare, do they? He wasn’t exactly soft on that other Venetian, either. I’m talking about the Jewish merchant Shylock, who came a little before your time. Did your paths ever cross?

Down across the centuries, books and plays and other works of art have been burned. Addison Gayle, the late African American literary critic, once told me that, if he had his way, he would burn several hundred works of Western literature because of the way they either distorted or maligned the image of persons of African descent. Not surprisingly, the play that bears your name was high on Mr. Gayle’s list. But so were works by Tolstoy, Herman Melville, Mark Twain, and William Faulkner.
I told Mr. Gayle at the time that I found his attitude saddening and wrong-headed. He responded by keeping good his promise never so much as to mention me or any writings of mine in his compendious critical histories of black American literature.

How do I feel? Thankful, of course, just as I am thankful to Shakespeare for sitting down and putting pen to paper to let us know exactly what was on his own mind and what sentiments quivered in the hearts of those for whom he wrote. By doing so, Shakespeare left us with a fairly useful record of how the battle of Them versus Us was shaping up in England around the time the sixteenth century was melting into the seventeenth.

Still, I’m eager to find out your feelings and insights on all this. Do let me hear from you, Othello, even if it has to be with the aid of a crystal ball gazer, or some other crazy go-between.

Hello?
Dialogue Poem

Name: ___________________________________ Period: _______ Date: __________________

**Directions:** Write a dialogue poem that expresses the perspective of two persons. These persons could be from diverse or similar cultures; it is critical, however, that they have opposing situations, viewpoints, or values. Or, write a poem that expresses similarities between two persons who seem to have little in common.

The wording of the poem should be like a conversation. The first line of the poem should state one person’s perspective on a specific idea. The next line should respond to that perspective from the other point of view—the same words but with a few minor changes or embellishments. Alternate the two perspectives throughout the rest of the poem. Consider the themes studied throughout this unit as possible ideas to explore in the poem.
**Additional Readings about Othello**


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Discussion Evaluator ................................................................. Q-2
   Worksheet

Internet Guidelines ................................................................. Q-3
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Accessing Prior Knowledge: What Others Know Venn Diagram ................... Q-6
   Worksheet
Discussion Evaluator

Name: ___________________________________ Period: _______ Date: ________________

Directions: Discuss the text with your group, placing your notes/thoughts in each of the four squares. Write a summary to connect the thoughts.

Title of Text: ____________________________________________

<table>
<thead>
<tr>
<th>Ideas to Hold Onto</th>
<th>Questions that Keep Popping Up</th>
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<table>
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<tr>
<th>Surprises in My Response</th>
<th>Concerns Put Forth</th>
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</table>

Summary: ________________________________
# Internet Guidelines

**Name:** ____________________________________________  **Period:** ______  **Date:** __________________

**Directions:** Use the following questions to guide your review of Internet resources. Take notes to support your responses for each series of questions.

**Address of website:** ____________________________________________

**Title of page on website:** ____________________________________________

## The Source

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<td>1.</td>
<td>Is it clear who the website author is?</td>
<td>□ Yes □ No</td>
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<td>2.</td>
<td>Does the <em>author</em> provide several forms of contact information (email address, telephone number, street address)?</td>
<td>□ Yes □ No</td>
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<td>3.</td>
<td>Does the <em>author</em> state his/her qualifications, credentials, or information on why he/she is a credible source on the subject?</td>
<td>□ Yes □ No</td>
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<td>4.</td>
<td>Is the website published by an educational institution, a nonprofit organization, or a commercial group?</td>
<td>□ Yes □ No</td>
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<td>5.</td>
<td>Does the <em>publisher</em> list his/her qualifications, credentials, or information on why he/she is a credible source on the subject?</td>
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## The Content

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<td>6.</td>
<td>Does the website share its mission, goal, or intent?</td>
<td>□ Yes □ No</td>
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<td>7.</td>
<td>Does the website’s content support the website’s purpose?</td>
<td>□ Yes □ No</td>
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<td>8.</td>
<td>Is the website well organized and easy to navigate?</td>
<td>□ Yes □ No</td>
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<td>9.</td>
<td>Are topics explored in depth?</td>
<td>□ Yes □ No</td>
</tr>
<tr>
<td>10.</td>
<td>Does the website use statistics or other factual information, and does it cite proper sources?</td>
<td>□ Yes □ No</td>
</tr>
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</table>
11. Is the information current and reliable? (Check to see when the site was last updated and if the author is affiliated with a particular institution to help answer this question.)

- [ ] Yes
- [ ] No

12. Are the links up-to-date and reliable?

- [ ] Yes
- [ ] No

13. Is a reference list included on the website?

- [ ] Yes
- [ ] No

14. Based on your knowledge, does the website’s information seem accurate?

- [ ] Yes
- [ ] No

15. Is the website a valuable source of information when compared to other sites on the subject?

- [ ] Yes
- [ ] No

**The Reader**

16. Is the website geared toward a particular audience?

- [ ] Yes
- [ ] No

17. Is the website’s information presented without bias?

- [ ] Yes
- [ ] No

18. Does the author avoid expressing opinions that have no factual basis?

- [ ] Yes
- [ ] No

19. Does the website avoid swaying the reader in a certain direction through nonfactual means?

- [ ] Yes
- [ ] No

20. Does the website avoid swaying the reader through unrelated pictures or graphics?

- [ ] Yes
- [ ] No

21. Does the website avoid advertising that may be a conflict of interest with the website’s content?

- [ ] Yes
- [ ] No

22. Does the website try to avoid selling or promoting things or ideas?

- [ ] Yes
- [ ] No

**Analysis and Conclusion**

Is this website appropriate for your research? Why or why not? Write your analysis on the back.
Accessing Prior Knowledge: What Others Know

A good way to understand controversies that are difficult to resolve is to put yourself in the shoes of a person involved in or affected by the issue. Most likely, this person will support or oppose the issue. Ask yourself: Who is this person? What does he/she likely believe? What does he/she likely value? Answering these questions can help you identify the ideas and values underlying the conflict and allow you to demonstrate your understanding of the issue.

For more than two decades the U.S. Government has discussed and proposed plans for renewed exploration of the solar system—in particular, a manned mission to Mars. Debate over funding of such an ambitiously and technologically challenging pursuit has been heated—enough so that mission plans have been continuously delayed for the past 20 years. There are many who think human exploration of space is vital, but there are just as many who consider it a colossal risk and waste of resources.

In the Venn diagram on the next page, brainstorm possible ideas and values of a supporter and of an opponent of manned space exploration to Mars. In the left circle, develop your ideas from the perspective of a NASA astrophysicist. In the right circle, adopt the perspective of a politician representing an economically depressed state. What concerns would each of these individuals have regarding the issue? What does each individual value? How would each individual’s ideas about manned space travel to Mars demonstrate these concerns and values?

Notice that the two circles overlap in the center of the diagram; this indicates that there are some ideas that both supporters and opponents should address—although they are likely to disagree about the value or outcome of those ideas. Try to think of at least one idea that belongs in the overlapped area of the two circles.
Accessing Prior Knowledge: What Others Know Venn Diagram
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Tips for Writing a Thesis Statement ................................................................. R-2
Handout
Tips for Writing a Thesis Statement

A thesis statement is the main idea or controlling purpose of your essay. Writing a clear thesis allows you to focus your ideas, to organize and develop your argument more clearly, and to provide the reader with a road map of what your paper will include.

A thesis statement expresses, controls, and organizes the argument of your paper; a strong thesis statement makes a claim. More than providing an observation on a topic, a strong thesis statement expresses a viewpoint that you can support or defend, and it recognizes and engages other perspectives on the topic. A strong thesis statement also controls your paper’s argument, determining what information and evidence your paper must include. Every paragraph that you write should therefore relate to your paper’s thesis statement. Finally, a strong thesis statement organizes your paper through telling your reader not only what your argument is, but also the order in which you plan to present it.

If the topic of your paper has been assigned, the first step in writing a thesis statement is to distill the assignment down to a specific question. After you have chosen the question your essay will address, write your answer to that question in one or two sentences. If the topic of your paper has not been assigned, it becomes your job to figure out the question you would like to write about. Do not worry about formulating your final thesis statement prior to finishing your final draft, though. As you write and revise, a working thesis can guide your exploration of a topic and raise questions, problems, or issues that you might want to address. A strong thesis statement will usually include the following characteristics:

- Centers on one main idea
- Takes some sort of stand about a topic
- Provides the evidence or reasons that justify your stand
- Provides the order in which you will present your evidence or reasons
- Justifies discussion
- Uses specific language

Example of a strong thesis statement:

- High schools should require students to complete four years of foreign language requirements so that students are prepared for participation in a global economy, have a grasp of international relations, and can strengthen their mastery of the English language.

Example of a weak thesis statement:

- High school students have a lot of really important requirements and things they need to get done before schools let them graduate, foreign language being one of them, along with other areas such as math and science.
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Using Source Materials ........................................................................................................................................... S-2
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   Handout

Tips for Writing a Conclusion ................................................................................................................................. S-5
   Handout
Using Source Materials

Proper Citations
- Provide a “road map” of your sources for your reader
- Show that you are following the standard citation format for the academic discipline that you are working in
- Add a professional quality to your writing
- Help you avoid plagiarism, or the passing off of another’s ideas or words as your own, even if unintentionally

When to Use a Direct Quotation
- When the language of the quotation is rich and interesting
- When the quotation provides a succinct statement of an important or complex point
- When the wording or the source of a quotation is famous
- Any time you use three or more words in a row from a source

How to Use a Direct Quotation
- Use quotations sparingly to emphasize a point or to support your argument.
- Avoid a long quotation when a shorter version will suffice.
- Use the exact words of the source. If necessary, you may show omissions with ellipses or additional explanations in square brackets.
- Introduce your quotations using a variety of verbs. Instead of relying on the stock words “states” and “says,” reread your quote, think about its purpose, and then choose an introductory verb that is context-appropriate.
- To clarify the purpose of its inclusion in your paper, follow up your quotation with a discussion of its meaning or importance.
- Be sure you understand any technical language or jargon the author uses.
- Do not take a quotation out of its original context. This misrepresents and possibly distorts the author’s original meaning.
- Use a variety of sources.

Defining Paraphrasing
- Communicating another person’s thoughts or ideas in your own words
- Significantly changing the wording and the sentence structure of an original thought or idea without altering the author’s original meaning
How to Paraphrase

- Read the quotation that you would like to paraphrase and set it aside.
- Think about the quotation’s meaning, and write it in your own words.
- Compare your writing to the original source. Are the wording and sentence structure of the two sufficiently different? Have you managed to maintain the author’s original meaning?
- Make any necessary revisions.
- Remember, you need to cite paraphrases as well as direct quotations. If a paraphrase is not cited, the reader will assume that the idea is your own.

Adapted from The Academic Support Center Workshop Series, John F. Kennedy University, Using Sources Effectively. ©2007 by John F. Kennedy University.
Tips for Writing an Introduction

The introduction makes your paper’s first impression. Think of your introduction as a bridge from the world to your paper, as a way to engage your readers’ attention and invite them to pay attention your work. While it may be tempting to write a formulaic introduction because you know your teacher will read your assignment anyway, write your introduction as if readers were approaching your work voluntarily. In other words, write your introduction in a way that shows your paper is worth reading.

Your introduction sets the stage for your readers, introducing them to the material you plan to present in your paper. An introduction should therefore include the background information and explanations of any important terminology that your readers need to understand your argument.

In order to capture your readers’ attention, you may include any of the following elements in your introduction:

- A relevant quote that sheds light on the issue you plan to discuss
- An historical overview of relevant facts or occurrences
- A review of a relevant controversy or debate
- A discussion of a perspective that differs from your own
- A question that piques the reader’s curiosity
- A relevant anecdote or story
- An interesting fact or statistic
- An analogy

While it is acceptable to begin an introduction with your thesis statement, a more common means of organizing an introduction is to begin with the general and move to the specific. Start your introduction with a general statement, perhaps using one of the above elements. With each sentence you write, become more and more focused until you reach the final sentence—your thesis statement. Visually, you can think of your introduction as a funnel or an upside-down triangle, pointing more and more directly to your paper’s main argument.

When writing your introduction, try to avoid the following:

- Repeating the language of your assignment verbatim. While you will likely need to use some of the language from your writing prompt, be sure to allow room for your own thoughts and ideas.
- Including a history of your thought process about the assignment. While it is certainly important for you to understand the means by which your argument took shape, replaying this process may disinterest or bore your reader.
- Beginning with “Webster defines _____ as ______.” If you need to provide your reader with a definition, use one from an expert.
- Including banal or trite statements.
Tips for Writing a Conclusion

The conclusion makes your paper’s final impression. Think of your conclusion as a bridge from your paper to the world, as a way to lead your readers from the content of your paper to an exploration of your paper’s broader significance. While it may be tempting merely to restate the major points of your paper in your conclusion, your conclusion should move beyond a simple summation of what you have written.

While it is important to reinforce your main point throughout your conclusion, you may use the following strategies to expand upon what you have written:

- Place your paper in a larger context, exploring the significance of your findings to other areas.
- Call your readers to action. Given the information that you have just presented, tell your readers what they can do about a particular issue or situation.
- Present a warning or a hypothesis related to your main points.
- Raise questions that move beyond the text of your paper.
- Include relevant quotes or anecdotes.

Think about the structure of your conclusion as the opposite of your introduction’s structure. That is, begin with the specific and move to the general. First, remind the readers of what you have argued throughout your paper, and then move to a discussion of your argument’s broader implications. End your conclusion in a way that grabs your readers’ attention and encourages them to continue thinking about what they have read.

When writing your conclusion, try to avoid the following:

- Starting a new topic
- Contradicting yourself
- Making obvious statements
- Repeating your thesis statement in its exact words
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Student Self-Evaluation ............................................................................................................... T-9
    Worksheet
Peer Review

Reviewer: ___________________________________  Author: ___________________________________
Date: ___________________________________  Topic: ___________________________________

Directions: Use the following questions to guide your essay review.

1. What claim is the author making?

2. What is the thesis of the essay?

3. What evidence has the author included to support the claim?

4. How thorough and accurate was the argument? What seems strained or forced? To what extent were you convinced that the argument was valid?

5. Were points of the argument unclear or vague?

6. Does the author include textual support?
7. Did the author recognize and address differing perspectives on the topic?

8. Did the author convince the reader that, given these differing perspectives, his or her claim is still the most reasonable?

9. What does the author do especially well?

10. What was intriguing about the paper? What did not hold your interest?

11. What does the author need to revisit?

12. Does the writer leave you with any unanswered questions?
Building Sentences

Simple Sentence

A simple sentence has one independent clause.

Examples: The dog chased the Frisbee®.
In 1981, I turned seven.

Compound Sentence

A compound sentence joins two or more independent clauses with a coordinating conjunction, a conjunctive adverb, or a semicolon. The clauses are of equal value.

Common Forms:
Independent clause , coordinating conjunction independent clause.
Independent clause ; conjunctive adverb, independent clause.
Independent clause ; independent clause.

Examples: I threw the Frisbee®, and the dog chased it.
I would have gone to Thailand; however, customs would not approve my visa.

Complex Sentence

A complex sentence combines one independent clause with at least one dependent clause. Unlike the clauses of a compound sentence, these clauses are of unequal value.

Common Forms:
Dependent clause , independent clause.
Independent clause dependent clause.
Independent nonessential dependent clause , clause.
Independent essential dependent clause clause.

Example: After I threw the Frisbee®, the dog chased it.

Compound-Complex Sentence

A compound-complex sentences joins two independent clauses to one or more dependent clauses.

Common Forms: Follow the patterns given for compound sentences and complex sentences. A compound-complex sentence is just a combination of the two.

Example: Although my arm was getting tired, I threw the Frisbee®, and the dog chased it.
### Student-Teacher Writing Conference

Name: ___________________________________ Period: _______ Date: ______________

**Directions:** Use the organizational framework to review your essay. Write your thoughts in the “Notes” column. Turn this worksheet in prior to your scheduled conference.

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Editing Checklist

Name: ___________________________________________ Period: _______ Date: ___________________

**Directions:** Use the following list of questions to determine if your essay includes each aspect and at an acceptable level. Place a “Y” for yes or an “N” for no in each blank.

**Argument**
- _____ Do I have an effective, concise thesis statement?
- _____ Does my thesis statement make a clear argument? Did I take a stand?
- _____ Does my thesis statement recognize other arguments or perspectives?

**Essay Structure**
- _____ Does my paper include a clear introduction, body paragraphs, and a definite conclusion?
- _____ Does my introduction prepare the reader for what follows?
- _____ Do the topics covered in my paper follow a logical order?
- _____ Are my major points connected, and are the relationships between them clear to the reader?
- _____ Do my major points all relate to my thesis statement?
- _____ Does my conclusion reiterate my thesis statement and provide the reader with a sense of closure?

**Paragraph Coherence**
- _____ Does each paragraph include a topic sentence?
- _____ Do my topic sentences relate to my thesis statement?
- _____ Do I explain my topic sentence so the reader can understand my train of thought?
- _____ Do the sentences in my paragraphs follow a logical order?
- _____ Does each paragraph include sufficient evidence or examples, and are these explained in enough detail?
- _____ Are my evidence and examples relevant to my main argument?
- _____ Are there clear transitions between my paragraphs?

**Written Expression**
- _____ Is my language clear and direct?
- _____ Did I explain my ideas clearly and explicitly?
- _____ Is the tone of my paper appropriate to the assignment?
- _____ Did I keep my audience in mind? Have I included all the information that my reader will need to understand my argument, or have I assumed that they will know what I mean?
Top 20 College-Level Grammatical Errors

1. Missing comma after introductory element
2. Vague pronoun reference
3. Missing comma in a compound sentence
4. Wrong word
5. Missing comma(s) with a nonrestrictive element
6. Wrong or missing verb ending
7. Wrong or missing preposition
8. Comma splice
9. Missing or misplaced possessive apostrophe
10. Unnecessary shift in tense
11. Unnecessary shift in pronoun
12. Sentence fragment
13. Wrong tense or verb form
14. Lack of subject-verb agreement
15. Missing comma in a series
16. Lack of agreement between pronoun and antecedent
17. Unnecessary comma(s) with a restrictive element
18. Fused sentence
19. Misplaced or dangling modifier
20. Its/It’s confusion

Andrea Lunsford and Karen Lunsford, “‘Mistakes are a Fact of Life’: A National Comparative Study.” ©2008 by College Composition and Communication.
Tips for Proofreading

- Do not rely on spell-check or grammar-check alone. While it may be tempting to depend on these tools to help you find mistakes in your paper, neither is foolproof.
- Proofread for one kind of error at a time. For example, read the paper for subject-verb agreement, then read it again for pronoun-antecedent agreement, again for comma use, again for apostrophe use, and again for spelling.
- Read slowly, and be sure you read every word.
- Separate the text into individual sentences. This will help keep you from skipping ahead and possibly missing mistakes.
- Read the paper backwards, one sentence at a time.
- Proofread the second half of the document first. This is where mistakes tend to happen more frequently.
- Use handbooks and dictionaries to help you learn to recognize new errors.
- If you are not sure about something that looks like a mistake, look it up.
- Make corrections in a bright color so that the writer can identify them.
- Use the margins of the paper to explain the mistakes that you mark.
- If time allows, reread the paper to identify any patterns in the mistakes that you found. This will help the writer know what to pay close attention to in later writing projects.
Student Self-Evaluation

Name: ___________________________________ Period: _______ Date: ____________________

Directions: Reflect on your work throughout this unit by completing the following questions. Please be specific. Since this is an informal evaluation, your answers may be phrases, bulleted points, or complete sentences. Putting your name on the evaluation is optional.

1. What was the most satisfying part of the unit?

2. What was the most frustrating part of the unit?

3. What parts of the unit really stimulated your thinking?

4. What do you want to learn more about?

5. Did you do more or less than the teacher expected of you? Why or why not?

6. What were your strongest points as a student?

7. What do you understand least?
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Deconstructing Machismo
Roberto Rodriguez and Patrisia Gonzales

It is commonly said that men, particularly men of color, tend to be abusive, controlling and violent toward women and children. These characteristics are often said to be typical of a patriarchal, or “machismo,” culture.

Jerry Tello, one of the founders of the National Compadres Network, a group of professional Latino men who work to instill positive values in young Latino men, disagrees. He says that to be abusive is not an inherent attribute of Chicano/Latino culture.

In Latin America, the word “macho” simply means male, and a true man is someone who carries respect, responsibility and honor. That’s why when the Compadres (acting as ‘co-fathers’) speak to young men around the country, they tell them: “Let us guide you to be an ‘hombre noble’—a noble man.”

To be a hombre noble in the Americas in pre-Columbian times meant that you had earned the respect of the “huehues,” or the elders. It required that you be honorable and a man of your word. It meant respecting sacred things and people, and that included women, says Tello. These are the concepts that the Compadres try to reintegrate into the lives of young men.

The Compadres Network aims to strengthen, balance and redevelop the traditional compadre extended family system. Through this process, members of the network create positive relationships with young Latino males, in their roles as fathers, sons, grandfathers, brothers and mentors. One of its founders, Angel Martinez, who is a Puerto Rican living in Northern California, notes that Latinos don’t have a long tradition of organizations like “The 100 Black Men” to assist young males. However, Latinos can learn from Latina women, who have for a generation created models of success in their mentoring programs for young women.

As defined by U.S. society, the concept of “machismo” takes on strictly negative overtones. Being macho is considered synonymous with being a wife-beater, a philanderer, a drunk, a “bien gallo”—a fighter, like a rooster. This confuses young males, says Martinez. And some young Latinos fulfill this distorted definition of manhood by acting out a false manliness in response to living in a foreign culture where they feel emasculated by racism and a lack of educational and job opportunities.

The objective of the Compadres is to recast the definition of manhood in a positive light. “Drunkenness, abusing women, raising hell (…) are some mistaken conceptions of what macho means,” writes Rudolfo Anaya in the anthology “Muy Macho,” (Anchor Books, 1996). “And yet the uninformed often point to such behavior and call it machismo. In fact, much of this negative behavior is aped by a new generation, because as young men they are not aware that they are being conditioned. Young men acting contrary to the good of their community have not yet learned the essence of maleness.”

In early June, the Compadres launched a national two-and-half-year campaign to recapture what they say is the true spirit of manhood. The “Respect and Read” campaign will last until Dec. 12, 1999—the feast day of the “Virgen de Guadalupe.” They hope to reach 100,000 young Chicano/Latino men and have two objectives: to make young men commit themselves to reducing the incidence of
domestic violence by facing up to its existence, and to have Chicano/Latino men sit down and read with their sons, nephews or younger brothers. By reading to the young, these men play the role of elders and mentors, thereby planting seeds of knowledge and encouraging the younger ones to live noble lives.

Here are some of the indigenous principles, as interpreted by the Compadres, of what constitutes a “noble man”:

“A noble man (. . .) is a man of his word; should have a sense of responsibility for his own well-being and that of others in his circle; he rejects any form of abuse (. . .) physical, emotional, mental or spiritual ( . . .) to himself or others; should take time to reflect, pray, and include ceremony in his life; should be sensitive to understanding; should be like a mirror, reflecting support and clarity to one another; lives these values honestly, and with love.”

The Compadres believe that creating a generation of men with strong noble character will reduce the incidences of substance abuse, domestic violence, child abuse, teen pregnancy and gang violence that plague our country.

These values are universal, ones that, if adhered to by all men, would lead to a new, humane and better society.
The Prince
Niccoló Machiavelli

This passage translated from the Italian by Harvey C. Mansfield, is from Niccoló Machiavelli, “The Prince.” ©1998 by University of Chicago Press.

Of Those Things for Which Men and Especially Princes are Praised or Blamed

It remains now to see what the modes and government of a prince should be with subjects and with friends. And because I know that many have written of this, I fear that in writing of it again, I may be held presumptuous, especially since in disputing this matter I depart from the orders of others. But since my intent is to write something useful to whoever understands it, it has appeared to me more fitting to go directly to the effectual truth of the thing than to the imagination of it. And many have imagined republics and principalities that have never been seen or known to exist in truth; for it is so far from how one lives to how one should live that he who lets go of what is done for what should be done learns his ruin rather than his preservation. For a man who wants to make a profession of good in all regards must come to ruin among so many who are not good. Hence it is necessary to a prince, if he wants to maintain himself, to learn to be able not to be good, and to use this and not use it according to necessity.

Thus, leaving out what is imagined about a prince and discussing what is true, I say that all men, whenever one speaks of them, and especially princes, since they are placed higher, are noted for some of the qualities that bring them either blame or praise. And this is why someone is considered liberal, someone mean (using a Tuscan term because avaro [avaricious] in our language is still one who desires to have something by rapine, misero [mean] we call one who refrains too much from using what is his); someone is considered a giver, someone rapacious; someone cruel, someone merciful; the one a breaker of faith, the other faithful; the one effeminate and pusillanimous, the other fierce and spirited; the one humane, the other proud; the one lascivious, the other chaste; the one honest, the other astute; the one hard, the other agreeable; the one grave, the other light; the one religious, the other unbelieving, and the like. And I know that everyone will confess that it would be a very praiseworthy thing to find in a prince all of the above-mentioned qualities that are held good. But because he cannot have them, nor wholly observe them, since human conditions do not permit it, it is necessary for him to be so prudent as to know how to avoid the infamy of those vices that would take his state from him and to be on guard against those that do not, if that is possible; but if one cannot, one can let them go on with less hesitation. And furthermore one should not care about incurring the fame of those vices without which it is difficult to save one’s state; for if one considers everything well, one will find something appears to be virtue, which if pursued would be one’s ruin, and something else appears to be vice, which if pursued results in one’s security and well-being.

Of Liberality and Parsimony

Beginning, then, with the first of the above-mentioned qualities, I say that it would be good to be held liberal; nonetheless, liberality, when used so that you may be held liberal, hurts you. For if it is used virtuously and as it should be used, it may not be recognized, and you will not escape the infamy of its contrary. And so, if one wants to maintain a name for liberality among men, it is necessary not to leave out any kind of lavish display, so that a prince who has done this will always consume all his resources in such deeds. In the end it will be necessary, if he wants to maintain a
name for liberality, to burden the people extraordinarily, to be rigorous with taxes, and to do all those things that can be done to get money. This will begin to make him hated by his subjects, and little esteemed by anyone as he becomes poor; so having offended the many and rewarded the few with this liberality of his, he feels every least hardship and runs into risk at every slight danger. When he recognizes this, and wants to draw back from it, he immediately incurs the infamy of meanness.

Thus, since a prince cannot, without damage to himself, use the virtue of liberality so that it is recognized, he should not, if he is prudent, care about a name for meanness. For with time he will always be held more and more liberal when it is seen that with his parsimony his income is enough for him, that he can defend himself from whoever makes war on him, and that he can undertake campaigns without burdening the people. So he comes to use liberality with all those from whom he does not take, who are infinite, and meanness with all those to whom he does not give, who are few. In our times we have not seen great things done except by those who have been considered mean; the others have been eliminated. Pope Julius II, while he made use of a name for liberality to attain the papacy, did not think of maintaining it later, so as to be able to make war. The present king of France has carried on many wars without imposing an extraordinary tax on his subjects, only because the extra expenses were administered with his long-practiced parsimony. If the present king of Spain had been held liberal, he would not have been able to make or win so many campaigns.

Therefore, so as not to have to rob his subjects, to be able to defend himself, not to become poor and contemptible, nor to be forced to become rapacious, a prince should esteem it little to incur a name for meanness, because this is one of those vices which enable him to rule. And if someone should say: Caesar attained empire with liberality, and many others, because they have been and have been held to be liberal, have attained very great rank, I respond: either you are already a prince or you are on the path to acquiring it: in the first case this liberality is damaging; in the second it is indeed necessary to be held liberal. And Caesar was one of those who wanted to attain the principate of Rome; but if after he had arrived there, had he remained alive and not been temperate with his expenses, he would have destroyed that empire. And if someone should reply: many have been princes and have done great things with their armies who have been held very liberal, I respond to you: either the prince spends from what is his own and his subjects’ or from what belongs to someone else. In the first case he should be sparing; in the other, he should not leave out any part of liberality. And for the prince who goes out with his armies, who feeds on booty, pillage, and ransom and manages on what belongs to someone else, this liberality is necessary; otherwise he would not be followed by his soldiers. And of what is not yours or your subjects’ one can be a bigger giver, as were Cyrus, Caesar, and Alexander, because spending what is someone else’s does not take reputation from you but adds it to you; only spending your own is what harms you. And there is nothing that consumes itself as much as liberality: while you use it, you lose the capacity to use it; and you become either poor and contemptible or, to escape poverty, rapacious and hateful. Among all the things that a prince should guard against is being contemptible and hated, and liberality leads you to both. So there is more wisdom in maintaining a name for meanness, which begets infamy without hatred, than in being under a necessity, because one wants to have a name for liberality, to incur a name for rapacity, which begets infamy with hatred.

Of Cruelty and Mercy and Whether It Is Better to Be Loved Than Feared, or the Contrary

Descending next to the other qualities
cited before, I say that each prince should desire to be held merciful and not cruel; nonetheless he should take care not to use this mercy badly. Cesare Borgia was held to be cruel; nonetheless his cruelty restored the Romagna, united it, and reduced it to peace and to faith. If one considers this well, one will see that he was much more merciful than the Florentine people, who so as to escape a name for cruelty, allowed Pistoia to be destroyed. A prince, therefore, so as to keep his subjects united and faithful, should not care about the infamy of cruelty, because with very few examples he will be more merciful than those who for the sake of too much mercy allow disorders to continue, from which come killings or robberies; for these customarily hurt a whole community, but the executions that come from the prince hurt one particular person. And of all princes, it is impossible for the new prince to escape a name for cruelty because new states are full of dangers. And Virgil says in the mouth of Dido: “The harshness of things and the newness of the kingdom compel me to contrive such things, and to keep a broad watch over the boarders.”

Nonetheless, he should be slow to believe and to move, nor should he make himself feared, and he should proceed in a temperate mode with prudence and humanity so that too much confidence does not make him incautious and too much diffidence does not render him intolerable.

From this a dispute arises whether it is better to be loved than feared, or the reverse. The response is that one would want to be both the one and the other; but because it is difficult to put them together, it is much safer to be feared than loved, if one has to lack one of the two. For one can say this generally of men: that they are ungrateful, fickle, pretenders and dissemblers, evaders of danger, eager for gain. While you do them good, they are yours, offering you their blood, property, lives, and children, as I said above, when the need for them is far away; but, when it is close to you, they revolt. And that prince who has founded himself entirely on their words,stripped of other preparation, is ruined; for friendships that are acquired at a price and not with greatness and nobility of spirit are bought, but they are not owned and when the time comes they cannot be spent. And men have less hesitation to offend one who makes himself loved than one who makes himself feared; for love is held by a chain of obligation, which, because men are wicked, is broken at every opportunity for their own utility, but fear is held by a dread of punishment that never forsakes you.

The prince should nonetheless make himself feared in such a mode that if he does not acquire love, he escapes hatred, because being feared and not being hated can go together very well. This he will always do if he abstains from the property of his citizens and his subjects, and from their women; and if he also needs to proceed against someone’s life, he must do it when there is suitable justification and manifest cause for it. But above all, he must abstain from the property of others, because men forget the death of a father more quickly than the loss of a patrimony. Furthermore, causes for taking away property are never lacking, and he who begins to live by rapine always finds cause to seize others’ property; and, on the contrary, causes for taking life are rarer and disappear more quickly.

But when the prince is with his armies and has a multitude of soldiers under his government, then it is above all necessary not to care about a name for cruelty, because without this name he never holds his army united, or disposed to any action. Among the admirable actions of Hannibal is numbered this one: that when he had a very large army, mixed with infinite kinds of men, and had led it to fight in alien lands, no dissension ever arose in it, neither among themselves nor against the prince, in bad as well as in his good fortune. This could not have arisen from anything other
than his inhuman cruelty which, together with his infinite virtues, always made him venerable and terrible in the sight of his soldiers; and without it, his other virtues would not have sufficed to bring about this effect. And the writers, having considered little in this, on the one hand admire this action of his but on the other condemn the principal cause of it.

And to see that it is true that his other virtues would not have been enough, one can consider Scipio, who was very rare not only in his times but also in the entire memory of things known—whose armies in Spain rebelled against him. This arose from nothing but his excessive mercy, which had allowed his soldiers more license than is fitting for military discipline. Scipio’s mercy was reproved in the Senate by Fabius Maximus, who called him the corruptor of the Roman military. After the Locrians had been destroyed by a legate of Scipio’s, they were not avenged by him, nor was the insolence of that legate corrected—all of which arose from his agreeable nature, so that when someone in the Senate wanted to excuse him, he said that there were many men who knew better how not to err than how to correct errors. Such a nature would in time have sullied Scipio’s fame and glory if he had continued with it in the empire; but while he lived under the government of the Senate, this damaging quality of his not only was hidden, but made for his glory.

I conclude, then, returning to being feared and loved, that since men love at their convenience and fear at the convenience of the prince, a wise prince should found himself on what is his, not on what is someone else’s; he should only contrive to avoid hatred, as was said.

**In What Mode Faith Should Be Kept By Princes**

How praiseworthy it is for a prince to keep his faith, and to live with honesty and not by astuteness, everyone understands. Nonetheless one sees by experience in our times that the princes who have done great things are those who have taken little account of faith and have known how to get around men’s brains with their astuteness; and in the end they have overcome those who have founded themselves on loyalty.

Thus, you must know that there are two kinds of combat: one with laws, the other with force. The first is proper to man, the second to beasts; but because the first is often not enough, one must have recourse to the second. Therefore it is necessary for a prince to know well how to use the beast and the man. This role was taught covertly to princes by ancient writers, who wrote that Achilles, and many other ancient princes, were given to Chiron the centaur to be raised, so that he would look after them with his discipline. To have as teacher a half-beast, half-man means nothing other than that a prince needs to know how to use both natures; and the one without the other is not lasting.

Thus, since a prince is compelled of necessity to know well how to use the beast, he should pick the fox and the lion, because the lion does not defend itself from snares and the fox does not defend itself from wolves. So one needs to be a fox to recognize snares and a lion to frighten the wolves. Those who stay simply with the lion do not understand this. A prudent lord, therefore, cannot observe faith, nor should he, when such observance turns against him, and the causes that made him promise have been eliminated. And if all men were good, this teaching would not be good; but because they are wicked and do not observe faith with you, you also do not have to observe it with them. Nor does a prince ever lack legitimate causes to color his failure to observe faith. One could give infinite modern examples of this, and show how many peace treaties and promises have been rendered invalid and vain through the infidelity of princes; and the one who has known best how to use the fox has come out best. But it is necessary to know well
how to color this nature, and to be a great
great pretender and dissembler; and men are so
simple and so obedient to present
necessities that he who deceives will
always find someone who will let himself
be deceived.

I do not want to be silent about one of
the recent examples. Alexander VI never
did anything, nor ever thought of anything,
but how to deceive men, and he always
found a subject to whom he could do it.
And there never was a man with greater
efficacy in asserting a thing, and in
affirming it with greater oaths, who
observed it less; nonetheless, his deceits
succeeded at his will, because he well knew
this aspect of the world.

Thus, it is not necessary for a prince to
have all the above-mentioned qualities in
fact, but it is indeed necessary to appear to
have them. Nay, I dare say this, that by
having them and always observing them,
they are harmful; and by appearing to have
them, they are useful, as it is to appear
merciful, faithful, humane, honest, and
religious, and to be so; but to remain with a
spirit built so that, if you need not to be
those things, you are able and know how to
change to the contrary. This has to be
understood: that a prince, and especially a
new prince, cannot observe all those things
for which men are held good, since he is
often under a necessity, to maintain his
state, of acting against faith, against charity,
against humanity, against religion. And so
he needs to have a spirit disposed to change
as the winds of fortune and variations of
things command him; and as I said above,
not depart from good, when possible, but
know how to enter into evil, when forced
by necessity.

A prince should thus take great care
that nothing escape his mouth that is not
full of the above-mentioned five qualities
and that, to see him and hear him, he should
appear all mercy, all faith, all honesty, all
humanity, all religion. And nothing is more
necessary to appear to have than this last
quality. Men in general judge more by their
eyes than by their hands, because seeing is
given to everyone, touching to few.
Everyone sees how you appear, few touch
what you are; and these few dare not
oppose the opinion of many, who have the
majesty of the state to defend them; and in
the actions of all men, and especially of
princes, where there is no court to appeal
to, one looks to the end. So let a prince win
and maintain his state: the means will
always be judged honorable, and will be
praised by everyone. For the vulgar are
taken in by the appearance and the outcome
of a thing, and in the world there is no one
but the vulgar; the few have a place there
when the many have somewhere to lean on.
A certain prince of present times, whom it
is not well to name, never preaches
anything but peace and faith, and is very
hostile to both. If he had observed both, he
would have had either his reputation or his
state taken from him many times.
Shakespeare’s Theatre
12 Minutes—10 Questions

Directions: There is one passage in this practice test. It is followed by several questions. After reading the passage, choose the best answer to each question and circle the corresponding answer. You may refer to the passage as often as necessary.

Adapted from C. Walter Hodges, Shakespeare’s Theatre. ©1964 by C. Walter Hodges.

One entered The Globe Theatre as a rule through the main entrance, though certain privileged people were admitted by way of the tiring-house door at the back. These people would pay the highest prices to be allowed to sit in the gallery over the stage, or even sometimes upon the stage itself where, according to one writer of the time, they were often a nuisance, not so much because they took up too much room on the stage (it was a large stage and there was room to spare) as because by talking and playing cards and showing off their clothes they drew too much attention to themselves and to their dandified bad manners. But the ordinary people going in at the main gate would pay one penny to a man who stood there with a box, and for this they could go through into the yard. From the yard they could if they chose go up into the galleries, paying more money to other gatekeepers at the gallery stairs. In some parts of the galleries there were private rooms, like boxes in a modern theatre. Thus the cheapest part of the house was the open yard where one had to stand, and the customers here were contemptuously called “Groundlings.” The audience was chiefly of men. Women did sometimes go to the public playhouse, suitably escorted, but generally they were not thought very respectable if they did so.

When The Globe was crowded for a popular show it could hold a surprising number of spectators. A full house has been reckoned at about 2,500 people.

Here then is the time, while the audience is still coming in, to look around us at the setting in which Shakespeare’s greatest plays were first put on the stage, under his own direction. For this performance the gallery over the stage is needed by the actors and by the musicians, who can be seen there, already tuning their instruments, so there are no spectators there, though one or two gentlemen have taken their places on stools at the back of the stage.

In the centre of the stage you may just see the trap door which led down to (or up from) the underneath, the part traditionally known as the “Hell.” This was often used for the emergence of ghosts or devils, but it had other uses, such as for the gravediggers in Hamlet. Above the stage we see the ceiling of the Heavens, embossed with stars and painted with signs of the Zodiac, and other heavenly devices. From here a heavenly being, like Jupiter in Cymbeline, could descend in a cloud-wrapped throne, to the sound of thunder (a cannonball rolled in the loft above) which helped to cover the creaks of the winches which let him down. Above the ceiling and above the whole theatre stands the hut which holds the machinery for all this, and, at the side of the hut, a man with a trumpet is ready to blow the First Sounding. This warns us that the players are ready. At the Third Sounding the play will begin.

1. The area under the stage was traditionally referred to as the:
   A. Basement.
   B. Grave.
   C. Hut.
   D. Hell.

2. The passage states that the ceiling above the Globe’s stage was decorated with paintings of the:
   F. company’s leading actors.
   G. signs of the Zodiac.
   H. Seven Wonders of the World.
   J. known continents.

3. The passage indicates that during the performance of Cymbeline a cannonball was used to simulate the sound of:
   A. thunder.
   B. an explosion.
   C. an earthquake.
   D. galloping horses.

4. How did Jupiter arrive onstage in the play Cymbeline?
   F. He arose majestically through the trapdoor.
   G. He was carried on by actors dressed as lesser gods.
   H. He was lowered from the ceiling in a cloud-wrapped throne.
   J. He leaped from the gallery to a padded area on the lower stage.
5. As it is used in the passage, the phrase “the cheapest part of the house” line 18 most nearly means the:
   A. most inexpensive part of a home to build.
   B. least valuable room in a house.
   C. least expensive area in the theater.
   D. backyard of a home.

6. The account in the passage identifies the Third Sounding as a:
   F. drum roll announcing that the players were ready.
   G. drum roll signaling the conclusion of the play.
   H. trumpet call signaling that the king or queen was arriving.
   J. trumpet call announcing the beginning of the play.

7. The passage implies that women attended the theater less often than men because women:
   A. thought the plays were too vulgar.
   B. disliked the violence in many of the plays.
   C. worried about damaging their reputations.
   D. had difficulty standing for the entire performance.

8. The passage implies that during performances of *Hamlet*, the Globe stage’s trapdoor was used as a:
   F. castle dungeon.
   G. sentry’s lookout point.
   H. grave being dug.
   J. pit from which devils emerge.

9. The “2,500 people” mentioned at the end of the first paragraph reflects the:
   A. approximate capacity of the Globe Theatre.
   B. average attendance for plays staged at the Globe Theatre.
   C. estimated number of individuals who could fit on the Globe’s stage.
   D. total annual attendance for plays staged at the Globe Theatre.

10. In the context of the passage, the word *devices* (line 42) most nearly means which of the following?
    F. Underhanded schemes
    G. Ornamental figures
    H. Mechanical inventions
    J. Well-known mottoes
Shakespeare’s Theatre Key

1. D
2. G
3. A
4. H
5. C
6. J
7. C
8. H
9. A
10. H
Stranger in the Village
James Baldwin

From all available evidence no black man had ever set foot in this tiny Swiss village before I came. I was told before arriving that I would probably be a “sight” for the village; I took this to mean that people of my complexion were rarely seen in Switzerland, and also that city people are always something of a “sight” outside of the city. It did not occur to me—possibly because I am an American—that there could be people anywhere who had never seen a Negro.

It is a fact that cannot be explained on the basis of the inaccessibility of the village. The village is very high, but it is only four hours from Milan and three hours from Lausanne. It is true that it is virtually unknown. Few people making plans for a holiday would elect to come here. On the other hand, the villagers are able, presumably, to come and go as they please—which they do: to another town at the foot of the mountain, with a population of approximately five thousand, the nearest place to see a movie or go to the bank. In the village there is no movie house, no bank, no library, no theater; very few radios, one jeep, one station wagon; and at the moment, one typewriter, mine, an invention which the woman next door to me here had never seen. There are about six hundred people living here, all Catholic—I conclude this from the fact that the Catholic church is open all year round, whereas the Protestant chapel, set off on a hill a little removed from the village, is open only in the summertime when the tourists arrive. There are four or five hotels, all closed now, and four or five bistros, of which, however, only two do any business during the winter. These two do not do a great deal, for life in the village seems to end around nine or ten o’clock. There are a few stores, butcher, baker, épicerie, a hardware store, and a money-changer—who cannot change travelers’ checks, but must send them down to the bank, an operation which takes two or three days. There is something called the Ballet Haus, closed in the winter and used for God knows what, certainly not ballet, during the summer. There seems to be only one schoolhouse in the village, and this for the quite young children; I suppose this to mean that their older brothers and sisters at some point descend from these mountains in order to complete their education—possibly, again, to the town just below. The landscape is absolutely forbidding, mountains towering on all four sides, ice and snow as far as the eye can reach. In this white wilderness, men and women and children move all day, carrying washing, wood, buckets of milk or water, sometimes skiing on Sunday afternoons. All week long boys and young men are to be seen shoveling snow off the rooftops, or dragging wood down from the forest in sleds.

The village’s only real attraction, which explains the tourist season, is the hot spring water. A disquietingly high proportion of these tourists are cripples, or semi-cripples, who come year after year—from other parts of Switzerland, usually—to take the waters. This lends the village, at the height of the season, a rather terrifying air of sanctity, as though it were a lesser Lourdes. There is often something beautiful, there is always something awful, in the spectacle of a person who has lost one of his faculties, a faculty he never questioned until it was gone, and who struggles to recover it. Yet people remain people, on crutches or indeed on deathbeds; and wherever I passed, the first summer I was here, among the native villagers or among the lame, a wind passed with me—of astonishment, curiosity, amusement, and outrage. That first summer I stayed two weeks and never
intended to return. But I did return in the winter, to work; the village offers, obviously, no distractions whatever and has the further advantage of being extremely cheap. Now it is winter again, a year later, and I am here again. Everyone in the village knows my name, though they scarcely ever use it, knows that I come from America—though, this, apparently, they will never really believe: black men come from Africa—and everyone knows that I am the friend of the son of a woman who was born here, and that I am staying in their chalet. But I remain as much a stranger today as I was the first day I arrived, and the children shout Neger! Neger! as I walk along the streets.

It must be admitted that in the beginning I was far too shocked to have any real reaction. In so far as I reacted at all, I reacted by trying to be pleasant—it being a great part of the American Negro’s education (long before he goes to school) that he must make people like him. This smile-and-the-world-smiles-with-you routine worked about as well in this situation as it had in the situation for which it was designed, which is to say that it did not work at all. No one, after all, can be liked whose human weight and complexity cannot be, or has not been, admitted. My smile was simply another unheard-of phenomenon which allowed them to see my teeth—they did not, really, see my smile and I began to think that, should I take to snarling, no one would notice any difference. All of the physical characteristics of the Negro which had caused me, in America, a very different and almost forgotten pain were nothing less than miraculous—or infernal—in the eyes of the village people. Some thought my hair was the color of tar, that it had the texture of wire, or the texture of cotton. It was jocularly suggested that I might let it all grow long and make myself a winter coat. If I sat in the sun for more than five minutes some daring creature was certain to come along and gingerly put his fingers on my hair, as though he were afraid of an electric shock, or put his hand on my hand, astonished that the color did not rub off. In all of this, in which it must be conceded there was the charm of genuine wonder and in which there were certainly no element of intentional unkindness, there was yet no suggestion that I was human: I was simply a living wonder.

I knew that they did not mean to be unkind, and I know it now; it is necessary, nevertheless, for me to repeat this to myself each time that I walk out of the chalet. The children who shout Neger! have no way of knowing the echoes this sound raises in me. They are brimming with good humor and the more daring swell with pride when I stop to speak with them. Just the same, there are days when I cannot pause and smile, when I have no heart to play with them; when, indeed, I mutter sourly to myself, exactly as I muttered on the streets of a city these children have never seen, when I was no bigger than these children are now: Your mother was a nigger. Joyce is right about history being a nightmare—but it may be the nightmare from which no one can awaken. People are trapped in history and history is trapped in them.

There is a custom in the village—I am told it is repeated in many villages—of buying African natives for the purpose of converting them to Christianity. There stands in the church all year round a small box with a slot for money, decorated with a black figurine, and into this box the villagers drop their francs. During the carnaval which precedes Lent, two village children have their faces blackened—out of which bloodless darkness their blue eyes shine like ice—and fantastic horsehair wigs are placed on their blond heads; thus disguised, they solicit among the villagers for money for the missionaries in Africa. Between the box in the church and blackened children, the village “bought” last year six or eight African natives. This was reported to me with pride by the wife of one of the bistro owners and I was careful to express astonishment and
pleasure at the solicitude shown by the village for the souls of black folk. The bistro owner’s wife beamed with a pleasure far more genuine than my own and seemed to feel that I might now breathe more easily concerning the souls of at least six of my kinsmen.

I tried not to think of these so lately baptized kinsmen, of the price paid for them, or the peculiar price they themselves would pay, and said nothing about my father, who having taken his own conversion too literally never, at bottom, forgave the white world (which he described as heathen) for having saddled him with a Christ in whom, to judge at least from their treatment of him, they themselves no longer believed. I thought of white men arriving for the first time in an African village, strangers there, as I am a stranger here, and tried to imagine the astounded populace touching their hair and marveling at the color of their skin. But there is a great difference between being the first white man to be seen by Africans and being the first black man to be seen by whites. The white man takes the astonishment as tribute, for he arrives to conquer and to convert the natives, whose inferiority in relation to himself is not even to be questioned; whereas I, without a thought of conquest, find myself among a people whose culture controls me, has even, in a sense, created me, people who have cost me more in anguish and rage than they will ever know, who yet do not even know of my existence. The astonishment, with which I might have greeted them, should they have stumbled into my African village a few hundred years ago, might have rejoiced their hearts. But the astonishment with which they greet me today can only poison mine.

And this is so despite everything I may do to feel differently, despite my friendly conversations with the bistro owner’s wife, despite their three-year-old son who has at last become my friend, despite the saluts and bonsoirs which I exchange with people as I walk, despite the fact that I know that no individual can be taken to task for what history is doing, or has done. I say that the culture of these people controls me—but they can scarcely be held responsible for European culture. America comes out of Europe, but these people have never seen America, nor have most of them seen more of Europe than the hamlet at the foot of their mountain. Yet they move with an authority which I shall never have; and they regard me, quite rightly, not only as a stranger in their village but as a suspect latecomer, bearing no credentials, to everything they have—however unconsciously—inhaired.

For this village, even were it incomparably more remote and incredibly more primitive, is the West, the West onto which I have been so strangely grafted. These people cannot be, from the point of view of power, strangers anywhere in the world; they have made the modern world, in effect, even if they do not know it. The most illiterate among them is related, in a way that I am not, to Dante, Shakespeare, Michelangelo, Aeschylus, Da Vinci, Rembrandt, and Racine; the cathedral at Chartres says something to them which it cannot say to me, as indeed would New York’s Empire State Building, should anyone here ever see it. Out of their hymns and dances come Beethoven and Bach. Go back a few centuries and they are in their full glory—but I am in Africa, watching the conquerors arrive.

The rage of the disesteemed is personally fruitless, but it is also absolutely inevitable; the rage, so generally discounted, so little understood even among the people whose daily bread it is, is one of the things that makes history. Rage can only with difficulty, and never entirely, be brought under the domination of the intelligence and is therefore not susceptible to any arguments whatever. This is a fact which ordinary representatives of the Herrenvolk, having never felt this rage and being unable to imagine, quite fail to
understand. Also, rage cannot be hidden, it can only be dissembled. This dissembling deludes the thoughtless, and strengthens rage and adds to rage, contempt. There are, no doubt, as many ways of coping with the resulting complex of tensions as there are black men in the world, but no black man can hope ever to be entirely liberated from this internal warfare—rage, dissembling, and contempt having inevitably accompanied his first realization of the power of white men. What is crucial here is that since white men represent in the black man’s world so heavy a weight, white men have for black men a reality which is far from being reciprocal; and hence all black men have toward all white men an attitude which is designed, really, either to rob the white man of the jewel of his naïveté, or else to make it cost him dear.

The black man insists, by whatever means he finds at his disposal, that the white man cease to regard him as an exotic rarity and recognize him as a human being. This is a very charged and difficult moment, for there is a great deal of will power involved in the white man’s naïveté. Most people are not naturally reflective any more than they are naturally malicious, and the white man prefers to keep the black man at a certain human remove because it is easier for him thus to preserve his simplicity and avoid being called to account for crimes committed by his forefathers, or his neighbors. He is inescapably aware, nevertheless, that he is in a better position in the world than black men are, nor can he quite put to death the suspicion that he is hated by black men therefore. He does not wish to be hated, neither does he wish to change places, and at this point in his uneasiness he can scarcely avoid having recourse to those legends which white men have created about black men, the most usual effect of which is that the white man finds himself enmeshed, so to speak, in his own language which describes hell, as well as the attributes which lead one to hell, as being as black as night.

Every legend, moreover, contains its residuum of truth, and the root function of language is to control the universe by describing it. It is of quite considerable significance that black men remain, in the imagination, and in overwhelming numbers in fact, beyond the disciplines of salvation; and this despite the fact that the West has been “buying” African natives for centuries. There is, I should hazard, an instantaneous necessity to be divorced from this so visibly unsaved stranger, in whose heart, moreover, one cannot guess what dreams of vengeance are being nourished; and, at the same time, there are few things on earth more attractive than the idea of the unspeakable liberty which is allowed the unredeemed. When, beneath the black mask, a human being begins to make himself felt one cannot escape a certain awful wonder as to what kind of human being it is. What one’s imagination makes of other people is dictated, of course, by the laws of one’s own personality and it is one of the ironies of black-white relations that, by means of what the white man imagines the black man to be, the black man is enabled to know who the white man is.

I have said, for example, that I am as much a stranger in this village today as I was the first summer I arrived, but this is not quite true. The villagers wonder less about the texture of my hair than they did then, and wonder rather more about me. And the fact that their wonder now exists on another level is reflected in their attitudes and in their eyes. There are the children who make those delightful, hilarious, sometimes astonishingly grave overtures of friendship in the unpredictable fashion of children; other children, having been taught that the devil is a black man, scream in genuine anguish as I approach. Some of the older women never pass without a friendly greeting, never pass, indeed, if it seems that they will be able to engage me in conversation; other women look down or look away or rather contemptuously smirk. Some of the men drink with me and suggest that I learn how
to ski—partly, I gather, because they cannot imagine what I would look like on skis—and want to know if I am married, and ask questions about my métier. But some of the men have accused le sale nègre—behind my back—of stealing wood and there is already in the eyes of some of them that peculiar, intent, paranoiac malevolence which one sometimes surprises in the eyes of American white men when, out walking with their Sunday girl, they see a Negro male approach.

There is a dreadful abyss between the streets of this village and the streets of the city in which I was born, between the children who shout Neger! today and those who shouted Nigger! yesterday—the abyss is experience, the American experience. The syllable hurled behind me today expresses, above all, wonder: I am a stranger here. But, I am not a stranger in America and the same syllable riding on the American air expresses the war my presence has occasioned in the American soul.

For this village brings home to me this fact: that there was a day, and not really a very distant day, when Americans were scarcely Americans at all but discontented Europeans, facing a great unconquered continent and strolling, say, into a marketplace and seeing black men for the first time. The shock this spectacle afforded is suggested, surely, by the promptness with which they decided that these black men were not really men but cattle. It is true that the necessity on the part of the settlers of the New World of reconciling their moral assumptions with the fact—and the necessity—of slavery enhanced immensely the charm of this idea, and it is also true that this idea expresses, with a truly American bluntness, the attitude which to varying extents all masters have had toward all slaves.

But between all former slaves and slave-owners and the drama which begins for Americans over three hundred years ago at Jamestown, there are at least two differences to be observed. The American Negro slave could not suppose, for one thing, as slaves in past epochs had supposed and often done, that he would ever be able to wrest the power from his master’s hands. This was a supposition which the modern era, which was to bring about such vast changes in the aims and dimensions of power, put to death; it only begins in unprecedented fashion, and with dreadful implications, to be resurrected, today. But even had this supposition persisted with undiminished force, the American Negro slave could not have used it to lend his condition dignity, for the reason that this supposition rests on another: that the slave in exile yet remains related to his past, has some means—if only in memory—of revering and sustaining the forms of his former life, is able, in short, to maintain his identity.

This was not the case with the American Negro slave. He is unique among the black men of the world in that his past was taken from him, almost literally, at one blow. One wonders what on earth the first slave found to say to the first dark child he bore. I am told that there are Haitians able to trace their ancestry back to African kings, but any American Negro wishing to go back so far will find his journey through time abruptly arrested by the signature on the bill of sale which served as the entrance paper for his ancestor. At the time—to say nothing of the circumstances—of the enslavement of the captive black man who was to become the American Negro, there was not the remotest possibility that he would ever take power from his master’s hands. There was no reason to suppose that his situation would ever change, nor was there, shortly, anything to indicate that his situation had ever been different. It was his necessity, in the words of E. Franklin Frazier, to find a “motive for living under American culture or die.” The identity of the American Negro comes out of this extreme situation, and the evolution of this identity was a source of the most intolerable
anxiety in the minds and the lives of his masters.

For the history of the American Negro is unique also in this: that the question of his humanity, and of his rights therefore as a human being, became a burning one for several generations of Americans, so burning a question that it ultimately became one of those used to divide the nation. It is out of this argument that the venom of the epithet Nigger! is derived. It is an argument which Europe has never had, and hence Europe quite sincerely fails to understand how or why the argument arose in the first place, why its effects are so frequently disastrous and always so unpredictable, why it refuses until today to be entirely settled. Europe’s black possessions remained—and do remain—in Europe’s colonies, at which remove they represented no threat whatever to European identity. If they posed any problem at all for the European conscience, it was a problem which remained comfortingly abstract: in effect, the black man, as a man, did not exist for Europe. But in America, even as a slave, he was an inescapable part of the general social fabric and no American could escape having an attitude toward him. Americans attempt until today to make an abstraction of the Negro, but the very nature of these abstractions reveals the tremendous effects the presence of the Negro has had on the American character.

When one considers the history of the Negro in America it is of the greatest importance to recognize that the moral beliefs of a person, or a people, are never really as tenuous as life—which is not moral—very often causes them to appear; these create for them a frame of reference and a necessary hope, the hope being that when life has done its worst they will be enabled to rise above themselves and to triumph over life. Life would scarcely be bearable if this hope did not exist. Again, even when the worst has been said, to betray a belief is not by any means to have put oneself beyond its power; the betrayal of a belief is not the same thing as ceasing to believe. If this were not so there would be no moral standards in the world at all. Yet one must also recognize that morality is based on ideas and that all ideas are dangerous—dangerous because ideas can only lead to action and where the action leads no man can say. And dangerous in this respect: that confronted with the impossibility of remaining faithful to one’s beliefs, and the equal impossibility of becoming free of them, one can be driven to the most inhuman excesses. The ideas on which American beliefs are based are not, though Americans often seem to think so, ideas which originated in America. They came out of Europe. And the establishment of democracy on the American continent was scarcely as radical a break with the past as was the necessity, which Americans faced, of broadening this concept to include black men.

This was, literally, a hard necessity. It was impossible, for one thing, for Americans to abandon their beliefs, not only because these beliefs alone seemed able to justify the sacrifices they had endured and the blood that they had spilled, but also because these beliefs afforded them their only bulwark against a moral chaos as absolute as the physical chaos of the continent it was their destiny to conquer. But in the situation in which Americans found themselves, these beliefs threatened an idea which, whether or not one likes to think so, is the very warp and woof of the heritage of the West, the idea of white supremacy.

Americans have made themselves notorious by the shrillness and the brutality with which they have insisted on this idea, but they did not invent it; and it has escaped the world’s notice that those very excesses of which Americans have been guilty imply a certain, unprecedented uneasiness over the idea’s life and power, if not, indeed, the idea’s validity. The idea of white supremacy rests simply on the fact that white men are the creators of civilization...
(the present civilization, which is the only one that matters; all previous civilizations are simply “contributions” to our own) and are therefore civilization’s guardians and defenders. Thus it was impossible for Americans to accept the black man as one of themselves, for to do so was to jeopardize their status as white men. But not so to accept him was to deny his human reality, his human weight and complexity, and the strain of denying the overwhelmingly undeniable forced Americans into rationalizations so fantastic that they approached the pathological.

At the root of the American Negro problem is the necessity of the American white man to find a way of living with the Negro in order to be able to live with himself. And the history of this problem can be reduced to the means used by Americans—lynch law and law, segregation and legal acceptance, terrorization and concession—either to come to terms with this necessity, or to find a way around it, or (most usually) to find away of doing both these things at once. The resulting spectacle, at once foolish and dreadful, led someone to make the quite accurate observation that “the Negro-in-America is a form of insanity which overtakes white men.”

In this long battle, a battle by no means finished, the unforeseeable effects of which will be felt by many future generations, the white man’s motive was the protection of his identity; the black man was motivated by the need to establish an identity. And despite the terrorization which the Negro in America endured and endures sporadically until today, despite the cruel and totally inescapable ambivalence of his status in his country, the battle for his identity has long ago been won. He is not a visitor to the West, but a citizen there, an American; as American as the Americans who despise him, the Americans who fear him, the Americans who love him—the Americans who became less than themselves, or rose to be greater than themselves by virtue of the fact that the challenge he represented was inescapable. He is perhaps the only black man in the world whose relationship to white men is more terrible, more subtle, and more meaningful than the relationship of bitter possessed to uncertain possessors. His survival depended, and his development depends, on his ability to turn his peculiar status in the Western world to his own advantage and, it may be, to the very great advantage of that world. It remains for him to fashion out of his experience that which will give him sustenance, and a voice. The cathedral at Chartres, I have said, says something to the people of this village which it cannot say to me; but it is important to understand that this cathedral says something to me which it cannot say to them. Perhaps they are struck by the power of the spires, the glory of the windows; but they have known God, after all, longer than I have known him, and in a different way, and I am terrified by the slippery bottomless well to be found in the crypt, down which heretics were hurled to death, and by the obscene, inescapable gargoyles jutting out of the stone and seeming to say that God and the devil can never be divorced. I doubt that the villagers think of the devil when they face a cathedral because they have never been identified with the devil. But I must accept the status which myth, if nothing else, gives me in the West before I can hope to change the myth.

Yet, if the American Negro has arrived at his identity by virtue of the absoluteness of his estrangement from his past, American white men still nourish the illusion that there is some means of recovering the European innocence, of returning to a state in which black men do not exist. This is one of the greatest errors Americans can make. The identity they fought so hard to protect has, by virtue of that battle, undergone a change: Americans are as unlike any other white people in the world as it is possible to be. I do not think, for example, that it is too much to suggest that the American vision of the world—
which allows so little reality, generally speaking, for any of the darker forces in human life, which tends until today to paint moral issues in glaring black and white—owes a great deal to the battle waged by Americans to maintain between themselves and black men a human separation which could not be bridged. It is only now beginning to be borne in on us—very faintly, it must be admitted, very slowly, and very much against our will—that this vision of the world is dangerously inaccurate, and perfectly useless. For it protects our moral high-mindedness at the terrible expense of weakening our grasp of reality. People who shut their eyes to reality simply invite their own destruction, and anyone who insists on remaining in a state of innocence long after that innocence is dead turns himself into a monster.

The time has come to realize that the interracial drama acted out on the American continent has not only created a new black man, it has created a new white man, too. No road whatever will lead Americans back to the simplicity of this European village where white men still have the luxury of looking on me as a stranger. I am not, really, a stranger any longer for any American alive. One of the things that distinguishes Americans from other people is that no other people has ever been so deeply involved in the lives of black men, and vice versa. This fact faced, with all its implications, it can be seen that the history of the American Negro problem is not merely shameful, it is also something of an achievement. For even when the worst has been said, it must also be added that the perpetual challenge posed by this problem was always, somehow, perpetually met. It is precisely this black-white experience which may prove of indispensable value to us in the world we face today. This world is white no longer, and it will never be white again.
**“Stranger in the Village” Insight Generator**

Name: _____________________________________ Period: _______ Date: ________________

**Directions:** In the first column, list quotations from the assigned text that reveal Baldwin’s insights regarding social status. In the second column, identify how Othello might use this information to help him find his way in Venetian society.

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<tr>
<th>Baldwin’s Social Status in Switzerland</th>
<th>Othello’s Social Status in Venice</th>
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<tr>
<td><strong>QUOTATION FROM BALDWIN</strong></td>
<td><strong>USEFULNESS FOR OTHELLO</strong></td>
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Secondary Course Objectives

A primary course objective

- is the central focus of the unit and
- is explicitly assessed in an embedded assessment and/or in the summative assessment.

A secondary course objective

- is less important to the focus of the unit, but is one that students need to know and use when completing activities for this unit and
- may or may not be explicitly assessed by the summative assessment or an embedded assessment.

Course objectives considered primary for this unit are listed on pages 1–4. Below is a list of secondary course objectives associated with this unit.

A.8. Words and Their History

e. Comprehend foreign words and phrases in texts that are commonly used in English

B.5. Conventions of Usage

a. Correctly spell commonly misspelled/confused words
b. Correctly choose verb forms in terms of tense, voice (i.e., active and passive), and mood for continuity
c. Make subject and verb agree in number, even when a phrase or clause between the two suggests a different number for the verb
d. Use pronouns correctly (e.g., appropriate case, pronoun-antecedent agreement, clear pronoun reference)
e. Correctly choose adjectives, adjective phrases, adjective clauses, adverbs, adverb phrases, and adverb clauses and their forms for logical connection to word(s) modified
f. Correctly use parts of speech

B.6. Conventions of Punctuation

a. Recognize that several correct punctuation choices create different effects (e.g., joining two independent clauses in a variety of ways)
b. Use punctuation correctly within sentences and words
c. Demonstrate correct use of capitalization
Course Objectives Measured by Assessments

This table represents at a glance how the course objectives are employed throughout the entire unit. It identifies those objectives that are explicitly measured by the embedded and unit assessments. The first column lists course objectives by a two- or three-character code (e.g., A.1.a.); columns 2–15 list the assessments.

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<tr>
<th>Coded Course Objectives</th>
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