

key terms					
1	Dissemble (verb)	to hide your real intentions and feelings	10	Malcontent (adjective)	A person who is not satisfied with the way things are, and who complains a lot and is unreasonable and difficult to deal with.
2	Deceive (verb)	To persuade someone that something false is the truth.	11	Misogynistic (adjective)	Showing feelings of hating women or a belief that men are better than women.
3	Deceptive (adjective)	Someone who is deceptive makes you believe things that are not true.	12	neurotic	Nervous and unsure of what is real. Almost mad or insane.
4	Insinuate (verb)	to suggest, without being direct, that something unpleasant is true	13	noble	moral in an honest, brave and kind way.
5	Jealous (adjective)	1) Upset and angry because someone that you love seems interested in another person. 2) Unhappy and angry because someone has something that you want.	Subject terminology		
6	Manipulate (verb)	to control something or someone to your advantage; often unfairly or dishonestly.	1	Shakespearian tragedy	A play in which a noble protagonist dies due to a fatal flaw (a fault in his/her character)
7	Manipulative (adjective)	A manipulative person tries to control people to their advantage.	2	Villain	A character who harms other people.
8	Machinate (verb)	To make secret plans in order to get an advantage	3	Elizabethan Villain	Characters who commit and often delight in immoral, or “evil,” actions, but are somehow attractive, charming, or seductive both to the audience and to the other characters.
9	Machiavellian (adjective)	using clever but often dishonest methods that deceive people so that you can win power or control.	4	Soliloquy	A speech in a play that the character speaks to himself/ herself and the audience. Shakespeare uses soliloquies to reveal the true feelings and thoughts of his characters.

	Key lines
A1S1	IAGO: “I am not what I am” IAGO: “[some men] trimm'd in forms and visages of duty, Keep yet their hearts attending on themselves, these fellows have some soul; And such a one do I profess myself”
A1S2	OTHELLO : “So please your grace, my ancient; A man he is of honest and trust:”
A1S3	IAGO: “The Moor is of a free and open nature, That thinks men honest that but seem to be so”
A2S1	IAGO: the thought whereof /Doth, like a poisonous mineral, gnaw my inwards; And nothing can or shall content my soul”
A2S3	IAGO : “Reputation is an idle and most false imposition: oft got without merit, and lost without deserving” IAGO: And what's he then that says I play the villain? When this advice is free I give and honest, IAGO : “I'll pour this pestilence into his ear, So will I turn her virtue into pitch”
A3S3	IAGO : “Cassio, my lord! No, sure, I cannot think it, That he would steal away so guilty-like, Seeing you coming.” IAGO : O, beware, my lord, of jealousy; /It is the green-eyed monster which doth mock/ The meat it feeds on; Othello: “Now do I see 'tis true. Look here, Iago;/ All my fond love thus do I blow to heaven. 'Tis gone. Arise, black vengeance, from thy hollow cell!”
A4S1	Othello: Pish! Noses, ears, and lips. -Is't possible?--Confess--handkerchief!--O devil!--
A4S1	IAGO : Do it not with poison, strangle her in her bed, even / the bed she hath contaminated. OTHELLO : Good, good: the justice of it pleases: very good.
A5S1	IAGO: “[Cassio] hath a daily beauty in his life / That makes me ugly”
A5S3	Othello: demand that demi-devil / Why he hath thus ensnared my soul and body? IAGO : Demand me nothing: what you know, you know: /From this time forth I never will speak word.

1. Othello Quiz – Plot and Characters

1. Tick the 4 accurate statements:	Plot & Character
a. All the action in the play takes place in Venice	
b. Desdemona's father Brabantio does not approve of her marriage to Othello	
c. Iago's Jealousy and hate for Othello is due to Roderigo's promotion	
d. Bianca is the name of Iago's wife	
e. Iago is most frequently described as 'honest' by the other characters	
f. Iago's manipulations centre upon the location of a handkerchief	
g. Desdemona is stabbed to death by Othello	
h. Cassio is one of the few characters <u>not</u> killed by Iago	

2. Fill in the blanks:	Plot & Character
<p>Desdemona, the daughter of a nobleman of _____, has just eloped with _____, a hired _____ in the Venetian army—and a Moor. Roderigo (a rich, young nobleman who is in love with Desdemona) and _____ (Othello's ensign) wake up Desdemona's father, Brabantio, to tell him about the elopement. Iago tells Roderigo and the audience that he _____ Othello, because Othello has promoted _____ over him as lieutenant. Desdemona's father, _____, seeks the full justice of Venetian law, but Othello nobly and honourably defends his _____ for Desdemona and she also speaks nobly of her _____ for Othello. The Duke _____ the marriage.</p> <p>The Duke immediately directs Othello to lead the Venetian army against the _____ threat in _____.</p> <p>Desdemona requests to _____ her new husband. On arrival in Cyprus, the Turkish fleet are defeated immediately. Iago _____ to make Othello believe that the young Venetian officer _____ (who was promoted ahead of him) is Desdemona's lover. Iago plies Cassio with _____ and then gets Roderigo to _____ a _____; Iago looks on as Othello _____ his new lieutenant.</p> <p>Iago suggests Cassio ask _____'s help to get back in Othello's favour. He then suggests to Othello that _____ interest and _____ of _____ in Cassio's misfortunes (she tries to persuade Othello to re-appoint Cassio) may signify her _____. Othello insists that he needs _____ of her infidelity; he needs to see with his own eyes and not just hear rumours and suggestions. Iago tells Othello he has seen Cassio with Desdemona's _____ - Othello's first gift to Desdemona. Iago's wife _____ gives Iago the misplaced _____, which Iago then leaves in _____'s rooms.</p> <p>Iago entraps _____ with further lies. Othello sees Cassio with the handkerchief and overhears a conversation between _____ and _____ – he thinks they are talking about _____, when they are in fact discussing _____, a prostitute that Cassio knows. Othello's behaviour towards his wife _____. He repeatedly asks Desdemona for the _____, and because she simply continues to plead on Cassio's behalf for his job, Othello becomes more and more _____. Othello's rage and jealousy grow and he _____ Desdemona in front of a messenger from Venice.</p> <p>Othello promotes Iago to his _____ and instructs him to _____ Cassio. Instead, Iago uses Roderigo to attack Cassio – Othello believes he has heard Iago murder Cassio but instead Cassio _____ Roderigo. Iago stabs Roderigo to _____ him. Othello accuses his wife of _____. Stunned by her husband's accusations, Desdemona pleads with Othello—first for his compassion, then for her _____. Instead, he _____ her on their _____. As Emilia comes to understand her husband's crimes, she is _____ by her own husband for the truth she dares to speak. Tormented by _____ and grief, Othello _____. Iago, when confronted with his crimes, _____.</p>	
/50	

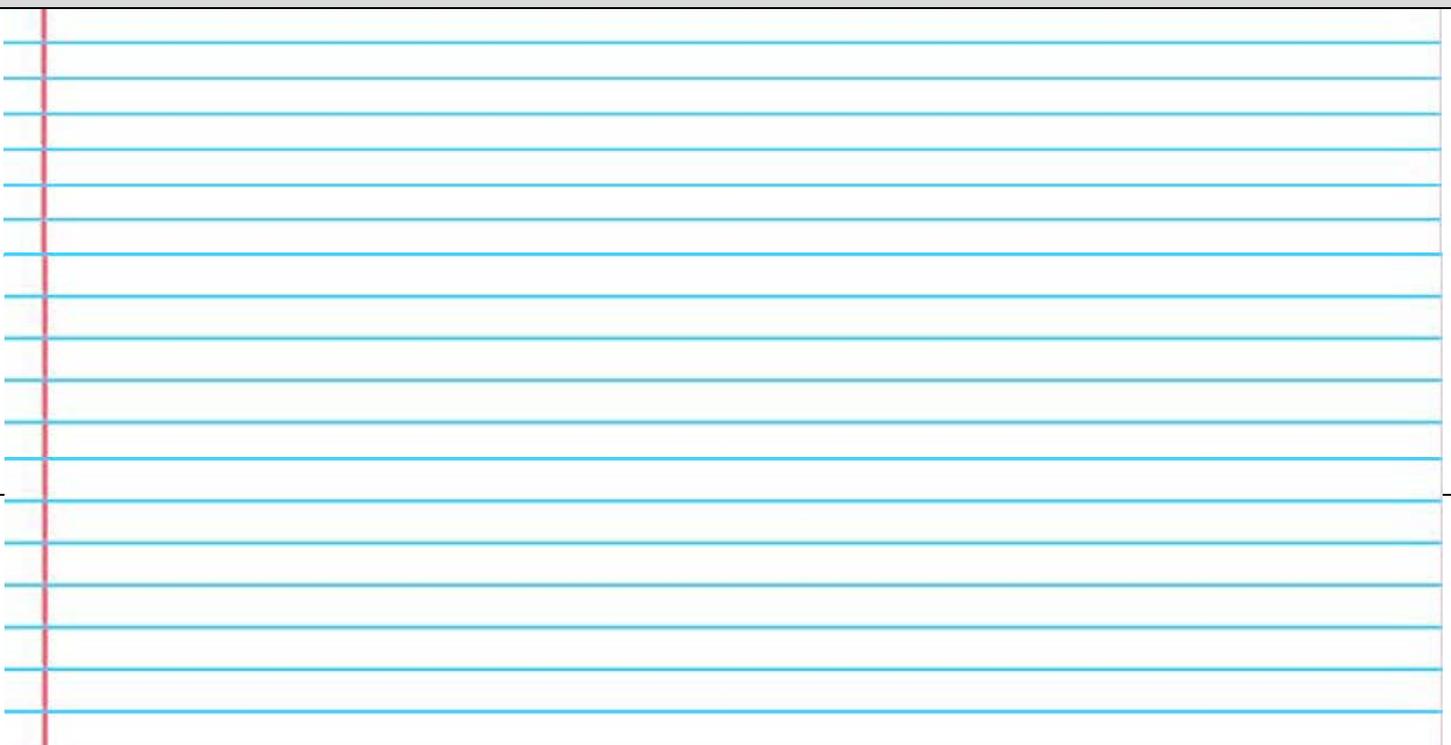
4. When we talk about Iago's manipulation of Othello we mean...
+ more precisely... +in other words

Jealousy
Insinuations
Suggestion
lies



Discuss:

Revise:



6. Shakespeare reveals to the audience in Act 1 that Iago is a **deceptive** character.

More precisely... +for example (x3)

++Shakespeare uses...

- "I am not what I am"
- "seeming so, for my peculiar end"
- "I lack iniquity"
- Dramatic irony

- dissembling
- "Horribly stuff'd with epithets of war"
- ++Othello's calm and noble speech

Lined writing area for notes.

Discuss:

Revise:

Lined writing area for notes.

3. Iago's soliloquies

Write 2 Pages and use at least 6 quotations.

Write about how Shakespeare presents Iago in his soliloquies.

- What **motivations** and **attitudes** are revealed in Iago's soliloquies?
- What is the effect of his soliloquies upon the audience?

Soliloquies are a dramatic device in which the character speaks alone on stage with the audience and reveals **the truth** about their feelings and motivations. Shakespeare uses soliloquies to reveal Iago's **real** character and motivations to the audience.

Firstly, Shakespeare reveals that Iago is himself eaten up by jealousy. More specifically... + for example... +in other words... **+perhaps this is why he wants to make Othello jealous. More precisely...**

Furthermore, Shakespeare reveals Iago's **spiteful** desire to use other character's good characteristics against them. More specifically... for example... + in other words... similarly... **revealing Iago...** ++more precisely...

Finally, in Iago's soliloquies reveal the delight Iago takes in his evil plans. In other words... for example.. **+it is almost as if...** ++ Shakespeare uses Iago's soliloquys to make the audience Iago's accomplices. In other words +more precisely...

++ Perhaps Shakespeare really wants to show us that Iago has a deeply rotten and evil soul and he simply wants to destroy the pureness and goodness he sees in others. More specifically... +for example...

deceptive	evil	dissembling	Machiavellian	Charming/ charm	Jealousy	Motivation/ motivated
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Soliloquy 1	Soliloquy 2:	Soliloquy 3
"I hate the Moor: /And it is thought abroad, that 'twixt my sheets/ He has done my office"	"The Moor... Is of a constant, loving, noble nature,"	"And what's he then that says I play the villain? /When this advice is free I give and honest,"
"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."	"For that I do suspect the lusty Moor /Hath leap'd into my seat; /the thought whereof /Doth, like a poisonous mineral, gnaw my inwards;"	"Divinity of hell!"
"He holds me well; /The better shall my purpose work on him."	"nothing can or shall content my soul"	"So will I turn her virtue into pitch, And out of her own goodness make the net That shall enmesh them all"

Objective: to **explain** how Iago persuaded Othello. To **reveal** Iago's feelings and attitudes.

You are Iago. Write a diary entry in which you:

Explain how you persuaded Othello to doubt his wife

++ Reveal Iago's feelings and attitudes:

- Pleased and impressed with his own cleverness
- Jealousy and bitterness towards Othello

- **Include 7-8 quotations from the text**
- **Check your sentences are complete.**



Iago's weaponry of manipulation

1) Insinuations (sly hints)

- well-placed silences and hesitation
- leading questions
- pretended reluctance

2) Othello's weaknesses:

- His 'open and honest nature'
- His outsider status
- His inexperience with women



You could use these phrases:

It is so easy to trick an honest man! That foolish snipe is so trusting he'll believe any idea I slip into his head! Like when...

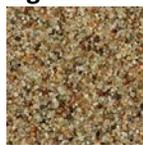
All I had to do was pretend to be suspicious and then let him draw it out of me.. What I mean is...

I'm sure the thought of doubting Desdemona hadn't crossed his mind until... +how clever of me to...

Of Course, Othello hates being an outsider to Venetian customs, the moment I mentioned... he immediately...

The best bit was when I pretended I didn't want to answer his questions - as if I was squirming! It was so fiendishly funny...

A01, A02 & A03 mark scheme -IC, J&H, R&J (Poetry – also Comparison)

<p>Band 1</p>	<p>0 ↕ 5</p>	<p>Mostly: Narrative / Descriptive This looks like: I say what happens in the text (I might not be familiar with the whole text).</p>	<p>Must use quotations to cross this line</p>
<p>Band 2</p>	<p>6 ↕ 10</p>	<p>Mostly: Relevant and supported This looks like: I answer the question asked with some relevant evidence and I comment on my evidence (In other words...)</p>	<p>Must answer the full task to cross this line.</p>
<p>Band 3</p>	<p>11 ↕ 15</p>	<p>Mostly: Explanatory This looks like:</p> <ul style="list-style-type: none"> • I answer the full task with relevant evidence and I explain my ideas. • I relate the ideas in the text to the context of the text. 	<p>Must mention the writer to cross this line</p>
<p>Band 4</p>	<p>16 ↕ 20</p>	<p>Mostly: Clear, sustained, consistent This looks like:</p> <ul style="list-style-type: none"> • I give a range of relevant, well supported points and explain a range of the writer's choices (methods). • I clearly see the text as a construct. • I relate the writer's choices to the context(s). 	<p>Must use subject terminology to cross this line.</p>
<p>Band 5</p>	<p>21 ↕ 25</p>	<p>Mostly: Developed and detailed This looks like:</p> <ul style="list-style-type: none"> • I explore in detail the writer's choice of specific techniques: • (language and/or structure), • I use integrated references (embedded in my argument). • I explore how the writer's choices are influenced by the context. • I might explore Author's purpose ("deeper meaning") • and/ or Alternative interpretations/ perspectives: (This could mean.. Perhaps... +on the other hand...) 	  
<p>Band 6</p>	<p>26 ↕ 30</p>	<p>Mostly: Critical and well structured This looks like:</p> <ul style="list-style-type: none"> • I form an argument in response to the question and I develop my idea through using the most relevant quotations judiciously (with good judgement). • I explore the writer's choice of specific techniques (language and structure) in "fine grained" detail. • I make specific and detailed links between contexts, text and task. • I convincingly explore different perspectives and alternative interpretations. 	

Ao4: spelling Punctuation and Grammar

<p>Threshold: 1 mark</p>	<p>Limited accuracy in spelling, punctuation and sentence structure but the learner's spelling and punctuation does not hinder meaning in the response.</p>
<p>Intermediate : 2 – 3 marks</p>	<p>Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<p>High: 4 marks</p>	<p>Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>