Grades 11-12 –Othello 2012 and BEYOND!– 2012-2013

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Abstract

Our goal is to take this Shakespearian masterpiece and modernize the teaching of it through the use of news articles, non-fiction pieces, technology, and recent news events, all while meeting the new Common Core State Standards 1, 2, 3, 4, 5, and 7 through our lessons, group and independent activities, writing assignments, quizzes, etc.

Rationale

This CAP will relate directly to the new Common Core State Standards as it will implement non-fiction works of literature and innovative approaches towards creating a love of Shakespeare's works within our students. Our goals include meeting the Standard: Students and Learning by responding to factors influencing learning as well as the Standard: Content and Instructional Planning by enabling our students to demonstrate content knowledge; use diverse instructional strategies; and design learning to connect prior knowledge. We will address the Standard: Instructional Practice by setting high expectations and challenging learning; using a variety of approaches to meet student needs; engaging students to develop multi-disciplinary skills; and monitoring student progress and adapting instruction accordingly. The Standard: Learning Environment will be addressed as we create an intellectually/challenging environment; and use resources to create a safe/productive environment. We will also address the Standard: Assessment for Student Learning by using a wide-range of assessment tools; and preparing students for assessments. Finally, we will also strive to meet the Standard: Professional Growth by engaging in ongoing professional development, simply by partaking in such a create experience with our fellow colleagues!

Understanding by Design

|  |  |
| --- | --- |
| Stage One – Desired Results | |
| New York State Common Core English Language Arts Standards for 11th and 12th graders:  Students will be able to…   1. Self-select text to respond and develop innovative perspectives. 2. Establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces. 3. Develop factual, interpretive, and evaluative questions for further exploration of the topic(s). 4. Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations. 5. Explore and inquire into areas of interest to formulate an argument. | |
| Understanding(s)  Students will understand that   1. Literature can connect to the world in which we live. 2. The issues characters dealt with during Shakespearian times should be discussed as well as read about, as they are still relevant to our modern day lives. | Essential Question(s):   1. How can we better teach the Shakespearian play, *Othello*? 2. How can we help students better understand the format and meaning of Shakespeare’s play, *Othello*? |
| Students will know   1. The meaning of Shakespeare’s play, Othello. 2. The similarities they have to Shakespeare’s characters, despite the vast difference in time period. | Students will be able to   1. Identify common issues teenagers are forced to face in today’s world in comparison to those that the young adults dealt with in *Othello*. 2. Read, understand, and connect to Shakespeare’s play *Othello*. |
| Stage 2 – Assessment of Evidence | |
| Performance Task(s):   1. Enjoy and understand Shakespearian play Othello. 2. Make connections to life and personal experiences while listening to music, reading news articles, and completing a variety of tasks. | Other Evidence:   1. To create and provide a unified and comprehensive method of teaching students abut Shakespeare’s techniques and the powerful impact they have upon the reader. |
| Stage 3 – Learning Plan | |
| Learning Activities:   1. Assessment activities of the common issues our teenagers deal with on a daily basis. 2. Worksheets, articles, activities, lesson plans, and web-sites to help student’s comprehension of the common issues in relation to Shakespeare’s play, *Othello*. | |

Act I

Aim: Getting the Groundlings’ Attention

Do Now: Think of a recent conflict you had. List the emotions that were associated with your conflict. Why do you suppose Shakespeare would start a play with an argument and insults?

New York State Common Core:

Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging

Lesson:

1. Read Act I scene i aloud with class after actors and actresses have been selected.
2. Create a running list of the insults Iago and Roderigo (at Iago’s coaxing) utilize.
3. Discuss: Why is Iago so passionate about Othello? How does he manipulate Roderigo through his use of insults?
4. Discuss the powerful use of conflict within the exposition.
5. Students will receive a “Shakespeare Insult Activity” sheet.
6. The teacher will model the insult technique by “insulting” a student.
7. The “insulted” student will then turn to his or her neighbor and do the same.
8. This activity will continue until everyone has been “insulted”.
9. How did you feel when being insulted? Is “name calling” a mature tactic to be used during a conflict? Why or why not?
10. Students will “think pair share” their reactions to the opening scene and discuss their Do Now reactions.

Closure: Why/How does conflict draw the viewer, specifically the groundlings, into the exposition of the play Othello?

Homework: Read Act I scene ii and continue to identify the insults used. Why do you believe Iago is so upset with Othello?

Shakespeare Insult Activity

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Directions: Combine one word from each of the three columns below, prefaced with “Thou art…”!

Column 1 Column 2 Column 3

artless base-court apple-john

bawdy bat-fowling baggage

beslubbering beef-witted barnacle

bootless beetle-headed bladder

churlish boil-brained boar-pig

cockered clapper-clawed bugbear

clouted clay-brained bum-bailey

craven common-kissing canker-blossom

currish crook-pated clack-dish

dankish dismal-dreaming clotpole

dissembling dizzy-eyed coxcomb

droning doghearted codpiece

errant dread-bolted death-token

fawning earth-vexing dewberry

fobbing elf-skinned flap-dragon

froward fat-kidneyed flax-wench

frothy fen-sucked flirt-gill

gleeking flap-mouthed foot-licker

goatish fly-bitten fustilarian

gorbellied folly-fallen giglet

impertinent fool-born gudgeon

infectious full-gorged haggard

jarring guts-griping harpy

loggerheaded half-faced hedge-pig

lumpish hasty-witted horn-beast

mammering hedge-born hugger-mugger

mangled hell-hated joithead

mewling idle-headed lewdster

paunchy ill-breeding lout

pribbling ill-nurtured maggot-pie

puking knotty-pated malt-worm

puny milk-livered mammet

qualling motley-minded measle

rank onion-eyed minnow

reeky plume-plucked miscreant

roguish pottle-deep moldwarp

ruttish pox-marked mumble-news

saucy reeling-ripe nut-hook

spleeny rough-hewn pigeon-egg

spongy rude-growing pignut

surly rump-fed puttock

tottering shard-borne pumpion

unmuzzled sheep-biting ratsbane

vain spur-galled scut

venomed swag-bellied skainsmate

villainous tardy-gaited strumpet

warped tickle-brained varlot

wayward toad-spotted vassal

weedy unchin-snouted whey-face

yeasty weather-bitten wagtail

Aim: Trust between parent and child

Do Now: Describe a time when either your trust was betrayed, or you betrayed your parents’ trust. In your opinion, can trust ever fully be regained, after it has been broken? Why or why not

New York State Common Core:

Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.

Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Lesson:

1. Discuss Do Now responses with a Think-Pair-Share.
2. Students will read and act out Act I scene iii while creating a list of Brabantio’s reactions to his daughter’s betrayal of his trust.
3. What does Brabantio mean when he states “…She has deceiv’d her father and may thee.”?
4. How was Iago manipulated Roderigo? Brabantio? Othello? Desdemona?
5. Students will read the article a “Parenting Tips: Gaining your Child’s Trust”.
6. Consider which of the four mistakes Brabantio has made.
7. Have you (or your parents) ever made the mistakes outlined in this article?
8. Will you share this article with your parent(s) to reopen the dialogue of trust? Why or why not?

Closure: Where is trust now an issue, as a result of this scene? Can Brabantio and Desdemona ever reestablish the trust that has been broken between them, in your opinion? Why or why not?

Homework: Write a letter to the editor/author of this article from Brabantio asking for further guidance. In the letter be sure to outline your concerns with your situation, by including specific examples from this scene.

**Parenting tips: Gaining your child's trust**

**Avoid a communication breakdown with your kids by understanding lines of trust…**

By Tamekia Reece

Mary Ellen Amtower was amazed when her daughter told her she’d turned down a date with a boy she liked because he had a friend ask rather than asking himself. “I thought it showed marvelous maturity and I wanted to share that,” says Mary Ellen, who lives in Highland, Maryland. So later that night Mary Ellen filled in her husband, who caught a glimpse of their daughter rushing upstairs, visibly upset. She’d overheard. “She wrote me a note saying she thought it was just between us and she seriously doubted if she could ever trust me again,” says Mary Ellen.

It can be tough getting adolescents to open up, and while it’s often just the natural order of things—after all, a need for privacy comes with the territory—sometimes it’s parents who break down the lines of communication. Just ask Mary Ellen. She made a classic parental mistake: betraying her daughter’s trust. Chances are, you’ve tripped up too. It’s tricky navigating such communication minefields, but if you can figure out how to do it, you’ll clear the way for meaningful conversations with your kids.

Mistake #1: “I can’t keep this to myself.”

If your child has to worry about you sharing what she says (or does) with others, you can bet she won’t be talking to you about much. She may hide what’s going on in her life—no matter how innocent it is.

“Sharing parenting stresses with a friend or your sister is fine,” says Daniel Buccino, a licensed clinical social worker at Johns Hopkins Bayview Medical Center in Baltimore. Every parent needs a support system. “But it’s not a good idea to blab everything your child does or says,” he adds—especially not in front of her. Kids need to know that they can confide in you.

What’s OK to reveal and what’s not? If it’s about sex, dating, body issues or anything else that might embarrass your child, keep it to yourself, advises Buccino. If it’s less serious, get her OK to chat with Aunt Kathy about it. Already spilled the beans? Then apologize. “Acknowledge that you’ve said too much and realize that you’ve hurt her,” says Bucccino. “Vow to earn back her trust by being more discreet.” Then keep your lips zipped.

Mistake #2: “I think you should…”

“William asked me to be his girlfriend.” As soon as Nettie Hartsock heard those words from her 12-year-old, she started lecturing. “I panicked,” says Nettie, who lives in San Marcos, Texas. “I wanted her to see that she could worry about boys later.” It turns out her daughter agreed. “After I lectured for 15 minutes, she was able to finish,” says Nettie. “She’d told the boy she was too young.”

If Nettie had listened first and talked second, she wouldn’t have worked herself into a panic—or sent a message of mistrust to her daughter. “The main mistake parents make is not shutting up when they should,” says Anthony E. Wolf, PhD, author of Get Out of My Life, but first could you drive me and Cheryl to the mall?: A Parent’s Guide to the New Teenager. “It’s normal to want to turn what your kid says into a teaching moment.” The problem is, it kills what might be an in-depth discussion and discourages kids from talking about meaningful things in the future.

“We all have a need to just vent, even kids,” says Vicki Panaccione, PhD, a clinical child psychologist in Melbourne, Florida. “When you jump in with advice, you send negative unspoken messages, like I don’t have confidence in your ability to handle this yourself, ” she says.

Kids simply want you to listen, says Dr. Panaccione. They’ll let you know what else they need, whether it’s advice or merely an ear, through their words and behavior.

Mistake #3: “Not now, honey.”

In addition to working full-time, Kelly Fritz Garrow, a Wauseon, Ohio, mom of two teens, is also completing a graduate program. It’s no wonder she’s always busy. “Recently, a sign my daughter made and posted on a friend’s locker was ripped down. She interrupted me during my homework to talk about it,” says Kelly, who didn’t pay much attention.

Incidents like this one don’t surprise Dr. Panaccione. “That’s probably the biggest lament I hear from kids: ‘My parents don’t have time,’ ” she says. “While we can’t always stop what we’re doing the moment our child wants to talk, saying, ‘Not now, I’m busy,’ sends the message that he or she is low on our priority list.” Eventually your kids will stop coming to you at all. Saying “Let’s talk about it later” is fine; just make sure you follow through. “One-on-one time with your child is vital,” says Dr. Wolf.

It doesn’t have to be very long, he adds, but it does need to happen. And if your child ever seems especially stressed or angry, drop everything and give her your full attention, says Dr. Panaccione.

Mistake #4: “You did what?”

When Silvana Clark’s daughter said her college choice was the one her ex-boyfriend attended, Silvana flipped. “I said it was stupid to base her college pick on a boy,” says Silvana, who lives in Bellingham, Washington. The more Silvana yelled, the less her daughter said.

When your child does or says something you don’t agree with, it’s easy to blow up, but the last thing you want to do is react in a way that will discourage her from sharing. “In their heart of hearts, kids don’t want to upset their parents,” says Roni Cohen-Sandler, PhD, coauthor of I’m Not Mad, I Just Hate You! So if you lose it, she’ll think twice before coming to you again. In fact, she may bottle up her feelings or turn to friends for advice (which is often inaccurate).

If you’re having a touchy talk, it’s OK to take a breather. “When you feel your emotions getting aroused, tell your child, ‘I need to think about that,’ then take a break.”

If you do overreact, all isn’t lost. “Go back later and admit that you didn’t handle it the best way,” says Dr. Wolf. “Tell her what you’d rather have said. Kids know their parents aren’t perfect and admitting it increases your credibility.”

Aim: Understanding the negative implications of gossiping

Do Now: “Freewrite” for two minutes about a time when you were effected by a rumor and/or a time when you participated in spreading gossip. How did you feel as a result? What was the outcome?

New York State Common Core:

Determine two or more themes or central ideas of a text and analyze their development over the course of the text including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.

Lesson:

1. Students will read and act out Act II in its entirety.
2. The teacher will whisper the following rumor to a student:
   1. I know for a fact that Roger (Roderigo) has a huge crush on Desi (Desdemona) and that she is secretly dating Mike (Cassio) even though she’s going out with O (Othello)! I know for a fact it’s true!
3. The first student will quietly repeat the “fact” to the next student and so on, until the last student in the class has received this juicy tidbit of information.
4. The last student to receive the information will announce it to the class.
5. The class will then compare the end result of the rumor to the teacher’s “fact” and discuss why it has changed.
6. Students will listen to the song “Everybody Talks” (radio friendly version) while reviewing a copy of the lyrics.
7. Students will be asked to find 3-5 similarities between this song and Othello’s Acts I and II, considering different character’s perspectives.
8. Students will review their findings with their groups and place comparisons on the board.
9. The class will discuss each example, as we continue to analyze Iago’s motives.
10. Students will read the USA Today article “Hurricane Sandy Shows the Dark Side of Social Media” while considering the following questions:
    1. Is gossip more easily spread because of social media? Why or why not?
    2. How can spreading inaccurate facts become a danger to society?
    3. What solutions, if any can you find to this ongoing problem?

Closure:

Will this change the way you handle gossip and rumors? What dangers can come about

as a result of spreading mistruths? Why do you believe Iago is intent on destroying

Desdemona and Othello’s relationship?

Homework: Using the list provided for you, write down one compliment or a positive attribute for each student in our class.

\*Provide students with a class list. Once collected the following day, the teacher will compile a

list of 5-7 compliments for each student. The source of each compliment will remain anonymous,

but the overall message that we must be more tolerant of our peers and not feed into gossip

mongering will be reinforced.

NEON TREES LYRICS

"Everybody Talks"

Hey baby won't you look my way

I can be your new addiction

Hey baby what you gotta say?

All you're giving me is fiction

I'm a sorry sucker and this happens all the time

I found out that everybody talks

Everybody talks, everybody talks

It started with a whisper

And that was when I kissed her

And then she made my lips hurt

I could hear the chitchat

Take me to your love shack

Mamas always gotta backtrack

When everybody talks back

Hey honey you could be my drug

You could be my new prescription

Too much could be an overdose

All this trash talk make me itching

Oh my my…

Everybody talks, everybody talks

Everybody talks too much

It started with a whisper

And that was when I kissed her

And then she made my lips hurt

I could hear the chitchat

Take me to your love shack

Mamas always gotta backtrack

When everybody talks back

Never thought I'd live to see the day

When everybody's words got in the way

Hey sugar show me all your love

All you're giving me is friction

Hey sugar what you gotta say?

It started with a whisper

And that was when I kissed her

And then she made my lips hurt

I could hear the chitchat

Take me to your love shack

Mamas always gotta backtrack

When everybody talks back

Everybody talks

Everybody talks

Everybody talks

Everybody talks

Everybody talks

Everybody talks... back

It started with a whisper (everybody talks, everybody talks)

And that was when I kissed her (everybody talks, everybody talks)

Everybody talks

Everybody talks... back

**Hurricane Sandy shows dark side of social media**

*by Marisol Bello, USA TODAY*

*Published: 10/31/2012 01:27am*

The story of Hurricane Sandy unfolded quickly on social media: a poignant photo of soldiers standing guard at the Tomb of the Unknowns, a picture of a giant wave slamming into the Statue of Liberty and a TV report that 3 feet of water flooded the New York Stock Exchange.

None of it was true.

Social media served as a useful tool for family and friends to keep tabs on each other during the storm, but Hurricane Sandy exposed a dangerous underbelly of social media: False information can go viral.

"There were a lot of rumors going around," said Emily Rahimi, the social media strategist for the New York Fire Department, who writes and monitors its Twitter feed.

She said even though rumors spread on the fire department's social media, it was just as easy to use the site to debunk rumors. At one point, she posted a message that read, "There is much misinformation being spread about #Sandy's impact on #NYC," and pointed people to official city Twitter feeds for accurate information.

Several photos went viral. The photo of the soldiers at Arlington Cemetery was taken in September, not Monday. Others that showed ominous clouds over the New York City skyline were photoshopped, or were screen grabs from a movie, or were stock photos.

A post that the 109-year-old building that is home to the stock exchange was flooded with water became the subject of debate Tuesday after CNN reported it.

In an e-mail, CNN spokeswoman Bridget Leininger said the station's weather correspondent Chad Myers "referenced a National Weather Service report that turned out to be incorrect. We quickly made an on-air correction. We regret the error."

The National Weather Service spokesman Chris Vaccaro said the news came from several local New York City media outlets who had posted it on Twitter, though he didn't know which specifically. "We conveyed information we would have deemed credible," but he said as soon they realized the reports were false, they corrected the report.

The digital news website BuzzFeed identified the original source of the tweet as Twitter user @comfortablysmug, who identifies himself as a Mitt Romney supporter interested in finance and politics. His Twitter feed included other erroneous tweets, including one that all subways would be closed for the rest of the week and that major lines were flooded and another that Con Edison was shutting off all power to New York City. Con Edison corrected the tweet, saying it may shut down service in low-lying areas.

Twitter user @comfortablysmug did not reply to a request for comment. A message posted to the Twitter account late Tuesday apologized, saying, "I made a series of irresponsible and inaccurate tweets."  Without identifying himself by name, the message said he had resigned from the congressional campaign of Christopher Wight, a Republican candidate for the U.S. House in New York.. Wight's campaign website said the candidate had "accepted the resignation of campaign manager Shashank Tripathi." Debra Jasper, a co-founder of the social media consulting company Mindset Digital, says fact-checking is as quick on Twitter as the spreading of misinformation.

Indeed, posters immediately began asking the source of the information on the flooding at the stock exchange.

"People can correct misinformation in real time, too," Jasper says.

Her Mindset Digital partner, Betsy Hubbard, said the other phenomenon occurring more often after a big event is "newsjacking," when someone or a company try to use an event for their gain.

It happened with Hurricane Sandy, too, when American Apparel sent out an e-mail blast for a 20% off sale for people living in the affected states, with a tagline that read, "In case you're bored during the storm."

An immediate backlash followed on Twitter. "I don't care if it's 'relevant,' social media 'newsjacking' is gross and opportunistic," wrote one poster. Another wrote, "American Apparel showing how not to do it with a Hurricane Sandy sale."

"It's not a good idea to try to use these tragic events to your advantage," Hubbard says.

Rahimi, who monitored the department's Twitter account all day Monday and through the night and early morning Tuesday, said more good came out of using social media despite the bad information that circulated. At one point, she said, a rumor spread that the Fire Department headquarters was evacuated. So she set the record straight, sending messages directly to people who had posted the erroneous information.

For the record, the headquarters building wasn't evacuated.

"I was here all night," she said.

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Act III

Aim: How does Iago create the jealousy within Othello? Love makes us do strange things.

Do Now: Read the attached article “Jealousy is a Powerful Force” What role does passion play in jealousy? Do you think all jealousy is influenced by passion?

New York State Common Core:

1. Determine two or more themes or central ideas of a text and analyze their development over the course of the text including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
2. Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.
3. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

Lesson:

1. Discuss our definition of passion. Is it just found in relationships between loved ones or is it elsewhere? Does it ever cross a line? Discuss student responses to the Do Now.
2. Watch the news story of Lisa Nowak’s attempted murder of Colleen Shipman.

<http://www.youtube.com/watch?v=p-bivyalUNo> (apprx. 10 minutes). What role did passion play in this recent news event?

1. How do Iago’s telling lines (see below – post on SmartBoard) about passion give cause to Nowak’s case? Is a crime of passion more justifiable than a passionless crime?

IAGO

I see, sir, you are eaten up with passion:  
I do repent me that I put it to you.  
You would be satisfied?

1. Closure: Does jealousy have such power over someone that it can alter an otherwise sound person’s judgment? Examples?

Homework: Study Othello’s lines in Act III, sc iii and compare them to Desdemona’s lament in Act III, sc. iv. Does Desdemona unknowingly dig her own grave? How do her answers live up to Othello’s suspicions, thus causing him to become even more jealous?

**Experts: Jealousy is a powerful force**

Updated 2/7/2007 9:24 AM ET

By Liz Szabo, USA TODAY

Sexual jealousy is sometimes considered a petty emotion. But jealousy — and the pain of thwarted love — are powerful forces, experts say. People may suffer tremendous anguish when they perceive they have been rejected, even if their relationship was entirely imaginary, says Gregory White, co-author of a medical book called Jealousy: Theory, Research and Clinical Strategies and a psychology professor at San Diego-based National University. "Love is a drug," says psychiatrist and neuroscientist Daniel Amen. "Falling in love is like taking cocaine. It works in the same center of the brain."

Beyond ordinary jealousy…

Police say astronaut Lisa Nowak, who was arrested Monday in Orlando, attacked a woman she considered a romantic rival. Yet mental health experts say that the incident, as described by police, goes far beyond the limits of ordinary jealousy. Though Amen says he has no personal knowledge of the case, the behavior that has been described in news stories sounds like that of someone who has "lost touch with reality." Bizarre behavior could be caused by many things, such as mental illness, drugs, exposure to a toxic substance or a brain injury from an accident, says Amen, author of Sex on the Brain. Romantic loss is one of the most common triggers for suicide, Amen says. White notes that 10% to 25% of murders are related to jealousy. And he says about half of the people in women's shelters were abused by jealous lovers. Crimes committed by men and women are about equally likely to be motivated by love.

White agrees that it's not possible to diagnose a patient without talking to the person. But he says that a number of psychological ailments can lead to irrationally jealous behavior. Delusional patients who suffer from a form of psychosis may behave normally in most situations. But they imagine that they have a secret, special relationship with another person, such as a celebrity they don't even know, White says.

Patients who have severe depression also can become paranoid, perceiving threats that don't really exist, White says. Some people suffer a profound romantic loss but never recover. Although others may eventually get over a broken heart, they experience the pain as a fresh, raw wound for years. They may act normally much of the time, but suddenly act out when their trauma is reopened by a painful event.

If someone "had an unhappy love relationship early in life, that wound can lie there festering, and it doesn't show itself in other kinds of relationships," White says. Some patients get stuck in a destructive pattern that they find difficult to escape, Amen adds. They may become compulsive and have trouble controlling their actions. Smart, but not about relationships. Experts say highly educated and successful people are not immune from romantic turmoil. Although intelligent people may be more able than most to delay gratification or control their impulses to achieve a goal, they aren't necessarily any more skillful in negotiating relationships, White says.

Amen says he's encouraged by research that suggests skilled doctors can help even those people who have dangerous obsessions, such as stalkers or sex offenders. Amen uses sophisticated brain imaging to prescribe drugs such as anti-seizure medications and antidepressants that, in many cases, can calm down destructive chemical signals. "If you put them on the right medication, you can better normalize it, so they don't act so badly," Amen says.

Aim: How does Iago use legal-style leading questions to persuade Othello that Desdemona might be having an affair with Michael Cassio?

Do Now: Write a one sentence argument as to whether or not you think the crime of murder should result in the death penalty.

New York State ELA Common Core:

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. a. Develop factual, interpretive, and evaluative questions for further exploration of the topic(s).

Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging

Lesson:

1. Ask the class to read their responses to the Do Now. Have the students evaluate the statements’ effectiveness in making a point, not whether or not students agree with them. Use three statements as examples on the board and discuss their persuasive strengths.
2. Begin to review how writers use language to create persuasive arguments.
3. Use the movie Anatomy of a Murder (it depicts a prosecution lawyer asking leading questions), show students how Hollywood (and the legal system) use persuasive language to create a tense atmosphere.

<http://www.youtube.com/watch?v=5vDT3D41Kos>

1. Divide the class into three groups. Each group has to answer the question: Does Iago lead Othello into believing that Desdemona might be cheating on him with Cassio? One group will act as the jury, one will act as the prosecution, and one as the defense. The defendant is Iago and the class can only use information found in Act III, sc. iii as part of the case. Use the attached worksheet as a guide for groups as they work to determine the answer. Groups will then present their findings and persuade the rest of the class to believe their argument.

Homework: Create an ad campaign that Iago could use to help persuade Othello that Desdemona is having an affair with Cassio. It could be a print or video campaign. Use the Persuasive Techniques for Advertising (see attached) to help you with your assignment.

**Persuasive Techniques in Advertising**

The persuasive strategies used by advertisers who want you to buy their product

can be divided into three categories: pathos, logos, and ethos.

Pathos: an appeal to emotion.

An advertisement using pathos will attempt to evoke an emotional response in the consumer. Sometimes, it is a positive emotion such as happiness: an image of people enjoying themselves while drinking Pepsi. Other times, advertisers will use negative emotions such as pain: a person having back problems after buying the “wrong” mattress. Pathos can also include emotions such as fear and guilt: images of a starving child persuade you to send money.

Logos: an appeal to logic or reason.

An advertisement using logos will give you the evidence and statistics you need to fully understand what the product does. The logos of an advertisement will be the "straight facts" about the product: One glass of Florida orange juice contains 75% of your daily Vitamin C needs.

Ethos: an appeal to credibility or character.

An advertisement using ethos will try to convince you that the company is more reliable, honest, and credible; therefore, you should buy its product. Ethos often involves statistics from reliable experts, such as nine out of ten dentists agree that Crest is the better than any other brand or Americas dieters choose Lean Cuisine. Often, a celebrity endorses a product to lend it more credibility: Catherine Zeta-Jones makes us want to switch to T-Mobile.

Practice labeling pathos, logos, and ethos by placing a P, L, or E in the blank :

\_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_

* A child is shown covered in bug bites after using an inferior bug spray.
* Tiger Woods endorses Nike. Sprite Zero is 100% sugar-free.
* A 32-oz. bottle of Tide holds enough to wash 32 loads.
* A commercial shows an image of a happy couple riding in a Corvette.
* Cardiologists recommend Ecotrin more than any other brand of aspirin.
* Advil Liqui-Gels provide up to 8 hours of continuous pain relief.
* Miley Cyrus appears in Oreo advertisements.
* People who need more energy drink Red Bull Energy Drink.
* A magazine ad shows people smiling while smoking cigarettes.

**Persuasive Techniques in Advertising**

The following are some more specific strategies that advertisers use. Often, they overlap with the rhetorical strategies above.

\* Avante Garde: The suggestion that using this product puts the user ahead of the times. A toy manufacturer encourages kids to be the first on their block to have a new toy.

\*Weasel Words: “Weasel words” are used to suggest a positive meaning without actually really making any guarantee. A scientist says that a diet product might help you to lose weight the way it helped him to lose weight. A dish soap leaves dishes virtually spotless.

\*Magic Ingredients: The suggestion that some almost miraculous discovery makes the product exceptionally effective. A pharmaceutical manufacturer describes a special coating that makes their pain reliever less irritating to the stomach than a competitor’s.

\*Patriotism: The suggestion that purchasing this product shows your love of your country. A company brags about its product being made in America.

\*Transfer: Positive words, images, and ideas are used to suggest that the product being sold is also positive. A textile manufacturer wanting people to wear their product to stay cool during the summer shows people wearing fashions made from their cloth at a sunny seaside setting where there is a cool breeze.

\*Plain Folks: The suggestion that the product is a practical product of good value for ordinary people. A cereal manufacturer shows an ordinary family sitting down to breakfast and enjoying their product.

\*Snob Appeal: The suggestion that the use of the product makes the customer part of an elite group with a luxurious and glamorous lifestyle. A coffee manufacturer shows people dressed in formal gowns and tuxedos drinking their brand at an art gallery.

\*Bribery: Bribery offers you something “extra.” Buy a burger; get free fries.

\*Bandwagon: The suggestion that you should join the crowd or be on the winning side by using a product—you don’t want to be the only person without it!

Read the following lines from Act III sc. Iii.

Determine 1. Is Iago is using persuasive language? 2. What is he trying to convince Othello of? 3. Is he successful?

|  |  |  |  |
| --- | --- | --- | --- |
| Lines | Is it persuasive language? Yes/No | What is Iago trying to convince Othello of? | Successful – yes/no? |
| IAGO  Did Michael Cassio, when you woo'd my lady, Know of your love?  OTHELLO  He did, from first to last: why dost thou ask? |  |  |  |
| IAGO  I did not think he had been acquainted with her.  OTHELLO  O, yes; and went between us very oft. |  |  |  |
| IAGO  Good my lord, pardon me: Though I am bound to every act of duty, I am not bound to that all slaves are free to. Utter my thoughts? Why, say they are vile and false; As where's that palace whereinto foul things Sometimes intrude not? who has a breast so pure, But some uncleanly apprehensions Keep leets and law-days and in session sit With meditations lawful? |  |  |  |
| IAGO  I see this hath a little dash'd your spirits.  OTHELLO  Not a jot, not a jot.  IAGO  I' faith, I fear it has. I hope you will consider what is spoke Comes from my love. But I do see you're moved: I am to pray you not to strain my speech To grosser issues nor to larger reach Than to suspicion. |  |  |  |
| IAGO  I know not that; but such a handkerchief-- I am sure it was your wife's--did I to-day See Cassio wipe his beard with.  OTHELLO  If it be that--  IAGO  If it be that, or any that was hers, It speaks against her with the other proofs. |  |  |  |

Aim: How accepting is society of interracial relationships?

Do Now: Answer the following questions (post on a projector):

What would you do if you were in a relationship that your parents did not approve of?

What would you do if you were in a relationship that your friends did not approve of?

What would you do if you were isolated because of your choice of partner?

How do you feel when people stare at you?

How do you feel when people talk about you behind your back?

How would you feel if all of this happened to your children?

New York State Common Core:

Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

Lesson:

1. Divide class into three groups and have them discuss their responses to the Do Now. Have each group report on their responses to two of the questions.
2. How has society’s views on interracial relationships changed from that of Othello’s time period? Did Othello or Desdemona encounter any of the aforementioned issues?
3. What kind of impact could it have on a person who repeatedly encounters negativity surrounding his/her relationship?
4. Read the following soliloquy. What emotions does Othello have? How does he compare himself to the “white” Iago or the “white” Desdemona? Is he lacking in anything in comparison to them and what does that say about his own personal view of himself?

OTHELLO

This fellow's of exceeding honesty,  
And knows all qualities, with a learned spirit,  
Of human dealings. If I do prove her haggard,  
Though that her jesses were my dear heartstrings,  
I'ld whistle her off and let her down the wind,  
To pray at fortune. 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,  
That we can call these delicate creatures ours,  
And not their appetites! I had rather be a toad,  
And live upon the vapour of a dungeon,  
Than keep a corner in the thing I love  
For others' uses. Yet, 'tis the plague of great ones;  
Prerogatived are they less than the base;  
'Tis destiny unshunnable, like death:  
Even then this forked plague is fated to us  
When we do quicken. Desdemona comes:

1. After discussing and analyzing Othello’s speech, re-ask the question: Has society changed that much in their view of interracial relationships? Read the attached article to help with responses.

Closure: Shakespeare not only uses his white characters to illustrate society’s perspective of different races, he also uses language found within the minority character. How does our society illustrate our own perception?

Homework: Based on today’s discussion, where do you see the United States in 50 years from now with regard to our perception of interracial relationships? How accepting will society be of them? What barriers will these couple encounter?

**Do barriers to interracial marriage still exist?**

by Kevin Noble Maillard | [May 1, 2012 at 1:23 PM](http://thegrio.com/2012/05/01/do-barriers-to-interracial-marriage-still-exist/)

Do barriers to interracial marriage still exist? Despite recent media reports that we are living in a “post-racial world” as the face of the American family changes, the numbers do not lie when showing that there is still resistance to black/white relationships.

A recent report by the United States Census Bureau reveals that interracial marriage is at an all time high, up 28 percent from the year 2000. In 2010, 5.3 million couples reported themselves as interracial — a [significant increase](http://www.usatoday.com/news/nation/story/2012-04-24/census-interracial-couples/54531706/1) from 4 million in 2000. Of these interracial couples in the latest report, the majority were white/Hispanic (38 percent) and white/Asian (14 percent), comprising over half of the marriages classified as mixed.

Although black/white has increased since the 2000 census, it is still relatively rare. Out of 56 million married households in 2010, about 422,000 are between blacks and whites. When compared with all interracial married couples, this number is much lower at 7.9 percent, a slight increase from 7.1 percent in 2000.

Formally, all prohibitions on black/white interracial marriage have been removed. The Supreme Court ruled that anti-miscegenation laws were unconstitutional in the 1967 case of [Loving v. Virginia](http://www.thegrio.com/specials/life-and-style/interracial-relationships-in-the-post-loving-age.php). This case made it legal for people to marry the person of their own choosing, regardless of race. No state government can block an interracial marriage after the ruling, the case determined.

Hearts did not change overnight, however. Some states did not change their laws after the ruling, even though they could not have been enforced. South Carolina and Alabama did not officially amend their laws until 1998 and 2000, respectively, and not without resistance. In 2009, [Keith Bardwell](http://www.thegrio.com/news/louisiana-justice-resigns-after-interracial-wed-flap.php), a Justice of the Peace in Louisiana, refused to perform the marriage of a black man and white woman. And just last year, a church in Kentucky banned interracial couples from membership.

In our collective memory, interracial marriage has only existed for 45 years. Although it was legal in some states before 1967, only 9 states never enacted such laws. Even in those states where it was legal, people stayed within their own groups.

Maybe it’s really “not about race at all,” as the common phrase goes. It could be a number of factors: self-selection, geography, education, wealth, proximity, self-affirmation, and most importantly, love and attraction.

But these informal factors add up, and result in a stagnation of interracial marriage between blacks and whites. Even though there is no more black letter law Jim Crow, [Racial Integrity Act](http://en.wikipedia.org/wiki/Racial_Integrity_Act), or poll tax, segregation persists at the most intimate level: the family. Although these laws are long gone, they still affect us today.

There is a difference between governance by formal law and regulation by informal norms. As law professor Bennett Capers has termed it, “white letter law” is invisible but still powerful. Black letter law is found in statutes, codes, legislation, and court cases — it is written in the books and is easy to locate. White letter law, on the other hand, is unwritten and invisible.

How is this informal control executed? Dirty looks on the subway or at the mall. Bringing separate checks to dining couples. Catcalls in the park. Assuming the black partner is a servant or employee. Disapproving relatives, friends, and coworkers. These are all reminders of a lingering taboo when blacks and whites make their relationships public.

People date and marry with friends and family in mind. Community reprisal could be a big factor, as blacks and whites may fear reactions from their home communities about their choice of partner. Their personal decision is not so individual — it becomes something larger.

It’s easy to say “get over it” or “race shouldn’t matter,” but that overlooks the everyday experiences and continuing problems of black/white couples. A long history of interracial tension has existed between blacks and whites, and memories run deep, to say the least. Of course, offending couples won’t be thrown in jail by their governments, but it doesn’t mean that they won’t be prosecuted by their communities.

Othello Test for Act III

Using the attached information, as well as information from our class discussions, analyze Othello’s jealousy of Desdemona’s supposed affair with Cassio. What impact will this have on him and his relationship with her? In your analysis find one other example of person/character who was also an extremely jealous of someone. What was the end result? The figure can come from another literary work, a movie, a newspaper article, etc. In the final part of your paper, offer your opinion as to Othello’s future, based on the additional information that you found through research.

Please use the following website <http://www.childline.org.uk/EXPLORE/FEELINGSEMOTIONS/Pages/Jealousy.aspx> to help in your research.

Act IV

AIM: Which characters are manipulated in Othello? Who is responsible?

DO NOW: What does it mean to manipulate someone? In what ways can a person be manipulated?

NYS Common Core English Language Arts Standards:

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

Lesson:1. Students will be instructed to take out their notebooks, turn to their journal sections, and take three to five minutes to read and respond to the “Do Now” prompt written on the board. Several students will then be asked to share their thoughts with the class. As the students share, the teacher will create a list on the board.

2. Next, the students will be given the handout entitled: What Would You Do? (attached)

3. Students will read the scenario and will then go on to write their responses independently.

4. Upon completion of the handout, the students will then be instructed to begin filling out the T-Chart which allows them to compare and contrast the modern-day scenario to Act IV of Othello. (attached).

5. Students will then be called up to the board to record their responses while the class takes notes.

CLOSURE: Why do people manipulate others? Will Iago’s manipulative acts cause him to come out on top, or will they lead to his demise?

What Would You Do?

The Scenario: You are madly in love with your boyfriend or girlfriend, so when your friend tells you that he or she has proof that your significant other has been cheating on you, you feel crushed. Your friend shows you a picture of your boyfriend or girlfriend kissing someone else. As a result, you decide to get revenge on your significant other and begin spreading ugly lies about him or her, which completely destroys his or her reputation. What you do not know is that your friend is angry at you for something you did and feels betrayed. To get back at you, he or she came up with a plan to get revenge; showing you a picture that has been photo shopped. Unbeknownst to you, the story your friend told you is a complete lie.

Questions to Consider:

* 1. Why do you immediately believe your friend?
  2. Would you confront your significant other before spreading lies?
  3. Is there a better alternative?
  4. If you found out the truth, what would you do?
  5. How does this scenario relate to Othello, specifically to the events that unfold in Act IV? Complete the T-Chart on the next page.
  6. Which characters do you think will triumph? Which do you think will be destroyed?

Comparing and Contrasting

|  |  |
| --- | --- |
| Modern-Day Scenario | Othello Act IV |
|  |  |

AIM: How do the character’s feelings and emotions influence their behaviors?

DO NOW: Choose five characters that are involved in Act IV of Othello and write down as many traits, thoughts, feelings, etc., associated with each character.

NYS Common Core English Language Arts Standards:

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

Lesson: 1. Students will take several minutes to read and respond to the “Do Now” prompt written on the board.

2. Next, the students will be given the poetry packet handout (attached)

3. Students will read the example printed on the first page and follow the format for all subsequent pages.

4. The class will be given time to work on the rough drafts of the poetry for the remainder of the period, and will be allowed further class time as well as library time to complete the project.

CLOSURE: If Desdemona knew what Othello was thinking, how would things be different?

Character Bio Poems

“Master of Manipulation”

(line 1: Title)

Iago

(line 2: Character’s first name)

Cunning, ruthless, obsessive

(line 3: 3 adjectives to describe the character)

Husband of Emilia

(line 4: character’s relationship to another)

Lover of deception, villainous acts, and revenge

(line 5: 3 things the character loves)

Who feels betrayed by Othello, smarter than anyone else, thrilled to have Desdemona’s handkerchief

(line 6: 3 things the character feels)

Who fears my plan crumbling, being exposed for what I have done, and consequences of my actions

(line 7: 3 things the character fears)

Who would like to destroy Othello, to have absolute power, and to never tell the truth

(line 8: 3 things the character would like)

Resident of Venice

(line 9: where the character lives)

Villain

(line 10: the character’s last name or an additional adjective)

AIM: How can we modernize Shakespeare’s Othello?

DO NOW: What was your favorite scene from Act IV? Why was it your favorite?

NYS Common Core English Language Arts Standards:

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Lesson: 1. Students will be instructed to take out their notebooks and respond to the “Do Now” prompt written on the board.

2. Next, the students will be given the handout entitled: Othello: Movie Project (attached)

3. The directions for the assignment will be explained.

4. Students will then be assigned to groups and will begin by choosing their cast of characters.

5. Students will be given two class periods and two library periods to work on the project.

CLOSURE: Who can you envision playing the role of Othello in a modern day adaptation?

Othello: Modern Day Production

Pretend that you are given the rights to make a production out of Shakespeare’s Othello. Who would you cast in the performance and how would you endorse its release?

Your Assignment:

Working in a group of three or four, you will create a playbill promoting the release of the play based on Shakespeare’s play, Othello. You will focus specifically on Act IV.

The Playbill:

A booklet containing information about the play and the actors and actresses in the production; you will choose ten characters to cast.

Your playbill must include:

* a total of 12 pages, minimum
* a cover page
* one page for each actor/character
* a picture of each actor/actress with his/her name AND the character he/she is playing
* five pictures/illustrations associated with that character
* a quote from the play from that character (or about that character)
* a selected scene from Act IV that has been rewritten in modern day English. Be sure to follow the correct format and identify which character is speaking, to whom, stage directions, etc.

PLEASE NOTE: All work should be neat, clear, and legible. You are encouraged to be as creative as possible, so have fun with this project! You will present your projects to the class upon completion.

Act IV Tests

Scene i

* + 1. What does Iago tell Othello that Cassio told him?
    2. What happens to Othello upon hearing this news?
    3. Who does Cassio believe Iago is speaking to him about?
    4. Who enters with the handkerchief?
    5. According to the letter given to Othello by Lodovico, where must Othello go?
    6. When Desdemona shows happiness based on the letter’s content, what does Othello do?

Scene ii

* + - 1. What does Desdemona insist to Othello?
      2. What does Desdemona instruct Emilia to do for her that night?
      3. What does Roderigo hope Desdemona will return to him?
      4. Where does Iago tell Roderigo that Othello is being sent?
      5. According to Iago, what is the only way Roderigo can prevent Othello from taking Desdemona?

Scene iii

* + - * 1. What does Desdemona tell Emilia to do if she should die?
        2. What song does Desdemona sing as she gets ready for bed?
        3. Explain the meaning of the song.
        4. What do Desdemona and Emilia discuss?

Act V

Aim: Why does Iago choose silence?

Do Now: Does remaining silent make a person look more or less guilty? Explain.

New York State Common Core Standards:

Strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Lesson:

1. Use Lance Armstrong’s doping story as a lead in to discussing Iago’s silence in the final act. Students will read the article, “If only it were that easy” by Karl Douglass. Questions for discussion:

* What was Armstrong’s official response?
* Has he really addressed other’s suspicions?
* Does he look more or less guilty according to the author?
* Do you agree? How does this relate to Othello?

1. At the end of the play Iago discovers that even his verbal sparring cannot save him, he resorts to silence: "Demand me nothing. What you know, you know. From this time forth I never will speak word" (V, 2, 302-303). Why does Iago refuse to speak?
2. In class, re-read Act V, scene 2, lines 296-301 and 334-352. Why does Iago choose silence in lines 296-301? Does Othello's final speech redeem him? Examine the speech for the metaphors and images he uses. To what extent has Othello become a tragic hero?

# Closure:

1. Return to aim and introduce homework. HW: Re-write the conversation between Iago and Othello. What should Iago say? One page minimum.

# Columbus Ledger Enquirer

**If only it were that easy** by Karl Douglass

Published: August 26, 2012

Lance Armstrong, I am confused. For years you have told us that you did not break the rules. Then on Thursday, you tell us that you will stop fighting against the doping charges the U. S. Anti-Doping Agency has brought against you. Huh? In your statement you said, "Today I turn the page. I will no longer address this issue, regardless of the circumstances." Is that all it takes? Is the simple secret to moving past the big conflicts in our lives saying, "I am done talking about that"? If so, I have a long list of things about which I want to be done talking. If it really were that simple, I don't think certain people would continue to ask for Barack Obama's birth certificate. If turning the page were just a matter of saying so, Mitt Romney would not still have to defend his religion to some people. If declaring that you will no longer address an issue was all it took to end a contentious conversation, I would spend a lot less time debating with my newly minted pre-teen. I hate to be the bearer of bad news, Mr. Armstrong, but simply declaring the conversation over will not work in this case. The issue is too large, the conflict is too contentious and your profile is too high. All of us, and I count myself in this number, want to "turn the page" on conflicts, particularly those in which we believe we have consistently and repeatedly met the burden of proof. The unfortunate reality is that just because we decide to stop talking about it, there is no guarantee that others will agree to do the same. I empathize with you, Lance. You want to use the public platform you have built to focus on the important work of your foundation instead of defending against the USADA's allegations. Allegations which you point out are not supported by the results of any of the USADA authorized tests to which you submitted while an active cyclist. However, Americans in general have become the ultimate skeptics. We are more reluctant than ever to believe that any accomplishment that breaks a record happens without also breaking a rule. The USADA will not turn the page as long as there is even a scintilla of proof that the doping alleged may have occurred. So, in spite of your well-written and well delivered statement, you should probably prepare for more questions about doping, not fewer. Many people have decided that silence equals guilt these days, so refusing to talk about it just affirms for some people that you did cheat. If you didn't, Lance, be prepared to keep fighting to prove it. You may have turned the page, but a lot of Armstrong watchers and Livestrong supporters are still reading.

Do Now: What happens to Emilia?  Why?  What ‘law’ of society did she break?

Aim: What roles and responsibilities do you think men and women have in a marriage? How do the marriages in Othello compare?

New York State Common Core Standards:

Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Lesson:

1. Discuss the do now. Create a chart of the “three marriages” in Othello. How do they compare? How are the women similar/different?
2. As a class read the New York Times article, “Kerosene, Weapon of Choice for Attacks on Wives in India,” focusing on the following questions:   
   a. What social custom is being blamed for the burning of Indian women?   
   b. What is the accidental cause reported for many of the women’s burns?   
   c. Why do some Indian men use kerosene to perform domestic abuse?   
   d. What types of complaints do the Indian men usually have of their wives?   
   e. What does Geetha claim happened to her to cause her burns?   
   f. How do Indian statistics of domestic abuse compare with statistics from around the world?   
   g. Why didn’t Geetha tell anyone about what happened to her?
3. Tie back to Othello. In small groups, students must explain how the article relates to Othello. Each group will share answers, providing specific reference to the women of Othello.

Closure:

1. Discuss aim and introduce homework. Research one of the following issues related to women’s rights: driving, voting, attire, marriage, employment, infidelity, literacy, or domestic violence. Using poster board and markers or the computer, create a visual display of the information they find on their issue. Posters will be displayed in the classroom and students will share in short presentations.

[New York Times Articles](http://www.nytimes.com/)

Kerosene, Weapon of Choice For Attacks on Wives in India

By CELIA W. DUGGER  
Published: December 26, 2000

Every day, year after year, women grotesquely disfigured by fire are taken to Victoria Hospital's burn ward here in India's fastest-growing city. They lie in rows, wrapped like mummies in white bandages, their moans quieted by the pain-obliterating drip of morphine.

Typically, these women and thousands like them have been depicted as victims of disputes over the ancient social custom of dowry and as symbols of the otherness of India, a place where lovely young brides are doused with kerosene and set ablaze for failing to satisfy the demands of their husbands' families for gold, cash and consumer goods that come as part of the marriage arrangement.

But most women on the ward never mentioned dowry when explaining why they were burned. Some, like Radhamma, 25, described accidental injuries caused by cheap pump-action kerosene stoves that are often shoddily made and lack even the most basic safety features.

Others, like Geetha, 20, offered harrowing testimonies, supported by a growing body of new research, that place them right in the international mainstream of brutishly mistreated wives. The use of fire as a weapon, which seems so exotic, is simply expedient: kerosene, a ubiquitous cooking fuel here, is a cheap, handy weapon, much like a gun or a baseball bat in an American home.

http://nytimes.perfectmarket.com/pm/images/pixel.gif

Geetha, who like many south Indians has only one name, is a survivor on a ward where most die, but it would be hard to call her lucky.

As she related her story, she held her head immobile, barely moved her lips and turned only her dark eyes on a visitor to avoid stretching the raw, burned skin on her neck. Her wizened mother caressed her long brown hair, which spread out on a pillow like a mermaid's under water.

Geetha explained that she had been the pampered baby in a family of 10 children who had rarely been expected to cook or clean. Marriage was a rude shock.

Like most brides in India, Geetha moved in with her husband's family after an arranged marriage. That was in 1999. Within months, Geetha said, her husband and mother-in-law began beating her with whatever they could grab -- a kitchen ladle, a broomstick, a stalk of sugar cane -- because they believed that she was shirking her housekeeping duties.

''All the scoldings and beatings were to correct my mistakes,'' she said.

One morning her husband ordered her to do all the chores before he returned home to the slum where they live on the outskirts of Bangalore.

She sifted stones from the rice, fetched the water, washed the clothes and fed her husband's nephew. But she said she had not yet spread a dung mixture smoothly on the front step by the time he got home.

''I had done everything except this,'' she said. ''But he was angry with me. He said I was lazy. He said if he could get another wife, she would do everything.''

That afternoon, as she walked toward the kitchen, she said, she felt something splash on her back. Then she burst into flames. When she turned around, she saw her mother-in-law holding a kerosene can and her husband with a matchbox.

Her mother-in-law, Kempamma, a petite, gray-haired woman, and her husband, Kumar, a slight man with a sweet smile, denied that they had attacked Geetha. Rather, they said, Geetha poured the kerosene on herself in a suicide attempt.

Out on bail and working at a stand where he makes sugar cane juice using a hand-cranked press, Kumar, 25, said Geetha had been a disobedient wife who ''talked back to me.''

She did not make the special dishes his relatives liked. She did not treat his mother with proper respect. She did not prepare his breakfast on time. Sometimes, he said, she refused to do the heavy work, like heating water for his bath.

''When she did not listen to me and I was angry, I would hit her,'' he said. ''Most of the time I would just scold her.''

Violence against wives is a common problem in India, as it is in many societies.

More than half of married women justified wife-beating in a recently released survey of 90,000 women sponsored by India's Health Ministry, most commonly for neglecting housekeeping and child-rearing duties, showing disrespect to in-laws, going out without a husband's permission or arousing a husband's suspicions of infidelity.

In a second survey of 10,000 Indian women, financed by the United States Agency for International Development, more than half of the women said violence was a normal part of married life. Again, the most common reasons given were a wife's perceived failures to perform household duties.

The larger survey estimated that at least 1 out of every 5 women had experienced domestic violence, while in the smaller survey 2 in 5 reported such abuse.

Dozens of surveys taken around the world have found that from 10 to 50 percent of women have experienced domestic violence -- and that the most common reasons were related to wifely shortcomings.

The smaller Indian survey also found that dowry was a factor in the violence, though less important. Twelve percent of the women said they had been harassed for dowry, which is generally given at the time of engagement and marriage but is sometimes demanded later.

The survey was one of eight on domestic violence in India paid for by the development agency, supervised by the International Center for Research on Women in Washington and released in the last year and a half.

Nata Duvvury, who supervised the studies for the center, said researchers had discovered that dowry had been overemphasized as a cause of abuse. The dowry focus, in turn, distorted responses to the problem.

''Until we get away from burning and dowry, we'll never get close to understanding violence against women,'' said Veena Talwar Oldenberg, a historian at the City University of New York and an expert on the dowry death phenomenon.

The Research Center for Women's Studies in Bombay found that even investigators in all-female police units set up to handle crimes against women in the states of Gujarat and Karnataka often took only dowry-related cases seriously and felt that ''private family matters were not a concern of law enforcement.''

It was horrific cases of brides set ablaze in dowry disputes that galvanized the Indian women's movement two decades ago and led to criminal laws to punish guilty husbands and in-laws, not only in dowry-related cases but for other physical cruelty to wives.

But the police, prosecutors and judges have tended to try to squeeze women's accounts of violence into the box of dowry harassment, researchers say. For that and many other reasons, efforts to prosecute dowry-related violence end with the vast majority of defendants acquitted, official statistics show.

While dowry deaths, including suicides and murders, have risen to 6,975 in 1998 from 4,648 in 1995, according to official figures, researchers and others in the legal system say they believe domestic violence cases are often inaccurately classified as dowry deaths.

A female investigator in Karnataka's anti-dowry unit in Bangalore estimated that only a quarter of the unit's cases were related to dowry harassment.

For three years Pratima, a plump, sprightly young woman with a robust sense of righteous indignation, has moved briskly through the Victoria Hospital burn ward, asking the charred, fatally wounded women there why they were burned.

She is a caseworker for Vimochana, a women's organization that tracks the cases of married women who die unnatural deaths each year in Bangalore, more than half from burns.

Their stories of despair are as varied as the bad marriages that produced them.

Seven women complained of dowry demands. But by far the most common stories -- related by more than half of the women -- involved drunken, abusive husbands, often irregularly employed.

One recent morning, Pratima went on her daily rounds but came back frustrated. ''How did you get burned?'' she asked two new women. Both said stove accidents.

''Very few open their mouths,'' Pratima said.

There is evidence that stoves can be deadly. Official figures show that 7,165 people died in stove accidents in 1998, and 1,280 of them were men -- a fact suggesting that not all of the deaths were a result of hidden domestic violence against wives.

Cheap pump-action kerosene stoves, used mainly by the urban poor, are the most dangerous, say surgeons and experts.

R. B. Ahuja, a surgeon who is secretary of the National Academy of Burns in India, an association of burn doctors, estimates that perhaps a quarter of the injuries he sees are a result of accidents with kerosene pump stoves.

Pratima and Gurumurthy, the doctor who heads the Victoria Hospital burn ward, believe that most of the burn cases they see are actually attempted murders or suicides, but that the women, fearful and dependent on their in-laws, keep the secret. Often a woman like Geetha starts out saying she was burned in a kitchen accident, only to later change her story.

That is why some women's advocates here resist the idea that thousands of mostly poor women are dying in stove accidents every year. Women's groups are pushing for new laws to combat domestic violence. The government is considering a bill that would enable a woman to initiate civil proceedings against an abusive relative and obtain a court order of protection.

But changing laws will be easier than changing attitudes.

Geetha believed it was her responsibility as the wife to adjust to her husband's family. She said she tried to do what she was told. And she never told anyone, not her parents and certainly not the courts, that she was being throttled.

The youngest of five sisters, she knew that her elderly mother and father, poor subsistence farmers, had gone deeply into debt to pay for her dowry and wedding. ''With great difficulty they had married me off,'' she said. ''I did not want them to know I was suffering. I wanted them to believe I was happy.''

Even when Kumar, dissatisfied with Geetha, returned her to her natal village four hours from Bangalore, she kept her miseries a secret. ''It was to teach her a lesson,'' Kumar explained indignantly. ''I took her there so her parents would advise her to be obedient.''

Geetha's father soon returned her to Kumar in Bangalore. Neighbors who lived in the same slum say they heard Geetha's husband and mother-in-law berating her. ''I advised her to adjust at home if there was any quarrel,'' said Gangamma, a matron who lived several houses away.

Geetha took such advice to heart. Her silence almost killed her.

Yet even now, struggling to recover from burns on 57 percent of her body, quivering in pain beneath a shaggy brown wool blanket, she expresses no rage against her husband. ''What is the point?'' she asked.

Aim: In what way does jealousy cloud Othello’s judgment?

Do Now: What two ‘proofs’ of adultery does Othello cling to in order to justify the murder of his wife?

New York State Common Core Standards:

Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Lesson:

1. As a review of the play students will discuss Othello’s motives for killing his wife. This is a major part of the last scene. How does jealousy affect a person’s judgment? Ask students to give examples of movies, stories, celebrities, etc. with similar circumstances. Is Othello’s behavior “normal”?
2. In groups students will read “My Last Duchess” by Robert Browning. This is a frequently anthologized poem written as a dramatic monologue in which we hear the duke, who is the speaker, imply that he has killed his last duchess because of his jealousy.
3. After reading the poem, students will discuss the following questions,

* What is important about the title?
* What are some symbols in "My Last Duchess"?
* Does the poem end the way you expected? How? Why?
* What is the role of women in the poem?
* How do class, status, and title affect your perception of the characters in the poem?

Closure: Discuss aim and introduce Homework.

Homework: Complete the character connections worksheet. What characters from Othello remind you of character’s in Browning’s poem?

**My Last Duchess** by [Robert Browning](http://www.poets.org/poet.php/prmPID/182)

That's my last Duchess painted on the wall,

Looking as if she were alive. I call

That piece a wonder, now: Frà Pandolf's hands

Worked busily a day, and there she stands.

Will 't please you sit and look at her? I said

'Frà Pandolf' by design, for never read

Strangers like you that pictured countenance,

The depth and passion of its earnest glance,

But to myself they turned (since none puts by

The curtain I have drawn for you, but I)

And seemed as they would ask me, if they durst,

How such a glance came there; so, not the first

Are you to turn and ask thus. Sir, 't was not

Her husband's presence only, called that spot

Of joy into the Duchess' cheek: perhaps

Frà Pandolf chanced to say, 'Her mantle laps

Over my lady's wrist too much,' or 'Paint

Must never hope to reproduce the faint

Half-flush that dies along her throat:' such stuff

Was courtesy, she thought, and cause enough

For calling up that spot of joy. She had

A heart -- how shall I say? -- too soon made glad,

Too easily impressed; she liked whate'er

She looked on, and her looks went everywhere.

Sir, 't was all one! My favour at her breast,

The dropping of the daylight in the West,

The bough of cherries some officious fool

Broke in the orchard for her, the white mule

She rode with round the terrace -- all and each

Would draw from her alike the approving speech,

Or blush, at least. She thanked men, -- good! but thanked

Somehow -- I know not how -- as if she ranked

My gift of a nine-hundred-years-old name

With anybody's gift. Who'd stoop to blame

This sort of trifling? Even had you skill

In speech -- (which I have not) -- to make your will

Quite clear to such an one, and say, 'Just this

Or that in you disgusts me; here you miss,

Or there exceed the mark' -- and if she let

Herself be lessoned so, nor plainly set

Her wits to yours, forsooth, and made excuse,

-- E'en then would be some stooping; and I choose

Never to stoop. Oh, sir, she smiled, no doubt,

Whene'er I passed her; but who passed without

Much the same smile? This grew; I gave commands;

Then all smiles stopped together. There she stands

As if alive. Will 't please you rise? We'll meet

The company below then. I repeat,

The Count your master's known munificence

Is ample warrant that no just pretence

Of mine for dowry will be disallowed;

Though his fair daughter's self, as I avowed

At starting, is my object. Nay, we'll go

Together down, sir. Notice Neptune, though,

Taming a sea-horse, thought a rarity,

Which Claus of Innsbruck cast in bronze for me!

Character Connections

Directions: As you examine the character(s) within the poem, decide which characters from Othello could represent each character. Use the following chart to help cite the line number(s) from the poem that support your claim.

Who do I remind you of? What lines supports your claim?

The Duke

**The Duchess**

**Count's Envoy**

**Brother Pandolf**

ACT V TEST

Directions: Select one of the following projects to illustrate your comprehension of Act V.

1. Create your own interpretation of Shakespeare’s Othello in one minute - make a film or audio, of Act V, keep it classic or make it modern, it's up to you. Examples: <http://www.bbc.co.uk/drama/shakespeare/60secondshakespeare/watch/>
2. Create an “Illuminated Text” using Power Point to highlight 8-10 lines of Act V. Use images, different fonts, sound effects or music to “enrich” Shakespeare’s language. Examples: http://www.awaytoteach.net/BritishLiterature/Shakespeare/sonnets/student\_work/asoynecsilversteinta/PowerPoint%20Presentation.swf
3. Create a tableau of Act V, which consists of three frozen images to represent the beginning, middle and end of the scene. Examples: <http://www.npg.si.edu/cexh/eye/guide_literary1.htm>

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