

Meden School Curriculum Planning

Subject	English Literature	Year Group	12	Sequence No.	1	Topic	Love through the Ages = Othello
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Retrieval	Core Knowledge	Student Thinking
<p>What do teachers need retrieve from students before they start teaching new content?</p>	<p>What specific ambitious knowledge do teachers need teach students in this sequence of learning?</p> <ul style="list-style-type: none"> - Monologue - Soliloquy - Aside - Exeunt - Exit - Alienation effect - Hubris - Hamartia - Protagonist - Antagonist - Catharsis - Comedia del'Arte - Audience - Dramatic irony - Iambic Pentameter - Blank Verse - Free verse - Feminism - Machiavellian 	<p>What real life examples can be applied to this sequence of learning to development of our students thinking, encouraging them to see the inequalities around them and 'do something about them!'</p>
<p>Week 1 – Elizabethan era</p> <p>Week 2 – Verse/ Prose; soliloquy; power; subservience to patriarch</p> <p>Week 3 – xenophobia/ racist attitudes; paternal love; unrequited love (AMSND and R and J recall)</p>	<p>Introduction to 'Othello' – context</p> <ul style="list-style-type: none"> ○ Revise tragedy as genre: Define tragedy. Introduce Aristotle's definition of tragedy and the history of it. TERMS: Hero, Hubris, Hamartia, Peripeteia, Nemesis, Catharsis, Anagnorisis. Discuss aspects of Faustus that match Tragedy definition ○ Revising genre- locate Shakespeare on timeline ○ Venice, Shakespeare and Italy, Women in the Renaissance world, Love & Marriage, The 'Outsider' in Renaissance plays (race & religion). Students prepare a 20-minute lesson to deliver to their peers. How might these factors influence the play's content? How might these factors influence the play's reception? ○ Niccolo Machiavelli and 'The Prince' - connect to Iago 	<p>Racial equality; prejudice based on class/ gender/ race/ misogynist attitudes/ Gender inequality</p> <p>Online study guides: https://www.litcharts.com/lit/othello</p> <p>MACHIAVELLI: https://www.youtube.com/watch?v=fUIGtrHCGzshtt https://en.wikipedia.org/wiki/Niccol%C3%B2_Machiavelli</p>

Act 1 Scene 1 – Hate (Language of Iago)

- What impressions do we get of Othello from A1S1? The power of story-telling
- The relationship between Iago and Roderigo- discuss. Manipulation. Introduce Niccolo Machiavelli & ‘The Prince’.
- What do we discover about Iago’s feelings and values- what is the audience meant to think? Iago’s main speeches- ‘I am not what I am’. Alignment with the devil early on (Structural).
- The pejorative use of language to sway Brabantio. How is the news conveyed to Brabantio- why is it done this way?
- Desdemona as betrayer- contextual significance of her marrying Othello without permission.
- Significance of the setting (inc. time)
- Shakespeare’s goal in portraying Othello through Iago.
- Line 133- ‘your daughter... hath made a gross revolt’- nature turned on its head
- Iago’s soliloquy- why does Shakespeare give Iago these moments alone with the audience? What is the content of the soliloquies? Significance?

Act 1 Scene 2 – reading/ comprehension

- How does this scene add to our understanding of Iago?
- How is Othello presented in this scene? What role does this presentation take? Compare & contrast with A1S1- WHY is this done? What is Shakespeare trying to achieve? Close attention on Othello’s use of language and how he commands respect.
- What impression does the audience have of Othello by the end of the scene? How does it fit with how Iago has described him?
- Brabantio’s final speech- comment in detail

Act 1 Scene 3 Love and Racial Prejudice (Desdemona’s speech) Paternal Love and loyalty (Desdemona/Brabantio/ Othello) Unrequited love (Roderigo/ Desdemona)

- What do Othello’s 2 main speeches reveal about him/his idea of himself? The hero’s flaw. Hubris and hamartia.
- L102- ‘Perfection could so err, Against all rules of nature’ nature turned on its head
- Othello’s speech at L128 reveals some interesting details about his relationship with Brabantio. What is the significance of this? Connect with context- race and outsidership.
- Analyse what Othello says about how he ‘won’ Desdemona. Are there any ‘problems’ with his description? Think about whether the two sides sound ‘equal’ in his description. Connect to ideas of passion and appetite.

https://en.wikipedia.org/wiki/The_Prince

ARISTOTLE:
https://docs.google.com/presentation/d/139SXGI-VL532J7s0iMzHpzELO_GdJ_JT4M22wLxbFLmQ/edit?usp=sharing

WOMEN:
https://docs.google.com/presentation/d/0B2u1RiEKofdPN1JIRHozSTznVHhkWXJ6cIM5OUnkdG8zRmIz/edit?resourcekey=0_kaU2fl2709UgLkW7nZgSg#slide=id.p21

<https://docs.google.com/document/d/1Eca-dKwkdRpuQ3o2bkSeMPtqstuUWgW3xRLMo5elMs0/edit#heading=h.500xgvl9717j>

VENICE:
https://docs.google.com/document/d/1CVLUtzCSCnP_aR5KLDtVgbb7aGOsFdKpJbjCXtRZRt_1/edit#heading=h.e8xht18qso04

Critics on Othello:
https://docs.google.com/document/d/0B2u1RiEKofdPaUc4SXRRRDNPQTA/edit?resourcekey=0PyeyDFW_VMfxYXmhCZCZw

<https://docs.google.com/document/d/0B2u1RiEKofdPTVh1bWdhVDB6TWc/edit?resourcekey=0TWIORDIobQjAV6FYgUEgWA#>

	<p>Act 2 Scene 1 Iago's attitudes towards women/ love/ Marriage Declarations of Love (True Love between Desdemona and Othello)</p> <ul style="list-style-type: none"> ○ What is the significance of the Turkish fleet being destroyed? Introduce term deus ex machina. ○ Significance of setting? Venice vs Cyprus + overall meaning for audience? ○ How does the removal of military action shift the focus of the play from 'political' to 'domestic'? Implications for Othello? ○ Importance of Cassio's relationship with Desdemona? Cassio as eloquent Venetian dandy (L65-L100) ○ Iago's true views on women (L108- L157) ○ Iago's plotting L164-174 ○ Othello and Desdemona's newlywed relationship ○ Iago's switch to prose when plotting with Rod (L208 onwards) <p>Act 2 Scene 2 (comprehension) Male friendship Cassio/Iago</p> <ul style="list-style-type: none"> ○ Dividing scene to indicate change from war to peace (Othello now a man out of place- a warrior with no battle to fight) <p>Act 2 Scene 3 understanding (Iago's lack of love/loyalty)</p> <ul style="list-style-type: none"> ○ Othello and Desdemona are constantly interrupted on their wedding night- NO CONSUMATION OF MARRIAGE! ○ Iago's control over the scene- who is in charge? Iago as puppet-master- his conversation with Montano. ○ Songs appeal to 'low' audience members (groundlings) as light entertainment. ○ Othello's reliance on Iago to tell the story. ○ LINE 197-200 moment of PERIPETEIA- Othello switches from logic to emotion (connect to Elizabethan ideas of masc/fem, link to deconstructivist interpretation). ○ The firing of Cassio- REPUTATION as key THEME- Line 255. His switch to prose language now he is 'low'. ○ Iago's soliloquy <p>Act 3 Scenes 1 and 2 – understanding of plot development</p> <ul style="list-style-type: none"> ○ What is the purpose of this scene, with clowns and music? ○ Would it matter if a director omitted it? ○ How does Cassio play into Iago's plans? ○ What more do we learn about Iago and women? ○ What's this scene for? Is there some irony at work? <p>Act 3 scene 3 – friendship/ love. cuckoldry/ pride/ Elizabethan attitudes</p> <ul style="list-style-type: none"> ○ Throughout the scene students will cover friendship/ loyalty between Desdemona and Cassio contrasting with friendship And false loyalty between Othello and Iago 	<p>APPLIED CRITIQUE: https://docs.google.com/document/d/1uAD-N3hmFgCCzbjix-y666xecYGg8nEO8ZXI3NHJQY/edit#heading=h.ar3c0o37h8w6</p> <p>Links to PD curriculum and marriage – is it important? Then? Now?</p>
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- THROUGHOUT this scene, pay attention to words/ideas connected to 'thinking', 'seeing' and 'knowing'. These are important to understand how Iago poisons Othello's mind.
- Note how Othello increasingly comes to rely on Iago's perception of matters.
- L35/36- key moment- has Othello expressed any suspicion toward Desdemona before this? Pay attention to what happens after this point.
- Note how Shakespeare structures Othello & Iago- they start to finish each other's lines (indicating their growing closeness)
- How do Desdemona's actions play into Othello's paranoia? (e.g. L60 onward- does she nag?)
- Lines 90-93: what is the significance?
- Lines 126/127: what is the significance?
- L105- 210 Othello's questioning of Iago- how Iago can use this to poison Othello's mind. Iago's wordplay.
- Othello's loss of eloquence as Iago's influence grows- Othello starts to become the stereotype. How much does he buy into society's perception of the black man? How much does Iago use this? (L195-210)
- L 226- "how nature erring from itself... thoughts unnatural"- nature turned on its head.
- L 256- now Othello soliloquises- how much he is becoming like Iago.
- -Othello has bought into racist stereotypes now- 'haply for I am black'
- - 'O curse of marriage'- contrast with A2S1
- Emilia takes the handkerchief. Importance of the handkerchief as symbolic object. Emilia's relationship with Iago.
- L 328- Othello is now changed fully into the Jacobean Revenger.
- L343-355 Othello's sense of self- how did men define their identities?
- L408-424 Alternative reading via queer theory.
- L444- closer and closer to Iago's style of language
- L458- end
- Look at this part of the scene- who is now closer to whom? Pledges of allegiance and loyalty. PARODY of marriage ceremony- look at via queer theory.

Act 3 Scene 4 – Jealousy (Othello's confrontation of Desdemona)

- The handkerchief as a symbol of love
- L33- the 'palm-reading' episode. How is Othello becoming the stereotype?
- L52-65 How does the story mirror the current situation? Significance of the witchcraft/magic references?
- Note the breakdown of Othello's language in next section.
- Emilia's wisdom on men.

- Bianca & Cassio- what does this scene tell us about Cassio?

Week 8 - Act 4 Scene 1 – development of themes which arise in Act 3. Scenes 3 and 4 (cuckoldry/ pride/ jealousy). Act 4 Scene 1 – attitudes towards women/ prostitution/Bianca. Act 4 Scene 1 – abuse of women - ‘Othello strikes her’

- How does Iago ‘play’ Othello here? Pay attention to his seemingly careless use of words (not careless).
- L35- How is Othello’s continued fall reflected in his words?
- Irony behind Iago’s comments on “medicine” (L44)
- L75- Iago’s use of imperatives- who is in charge? Iago issues all the orders.
- L110- Othello breaks 4th wall- who is he now like? Who else ‘talks’ to the audience?
- Iago & Cassio’s conversation- how it looks to Othello
- L166- has Othello given over all power to Iago?
- L166- 209 Compare Othello’s speech here with how he started out- is this the same person?
- L205-206- Significance/Irony of Iago’s instructions here? (Bed as place of marital consummation= love vs murder)
- L236- Othello strikes Desdemona- verbal violence leads to physical violence. Othello’s fall from Venetian sophisticate to barbarian. His view in 239-241 that women are untrustworthy- who has he got this from? L259- Lodov questions Othello’s changed char.
- How does Desdemona take her punishment? what does it tell us about her personality?

Act 4 Scene 2 Beginnings of female friendship – Emilia and Desdemona. Act 4 Scene 2 – female bonding/ the willow scene/ female love and loyalty

- L31/32- importance of this statement? Link back to A1S3. What does it tell us about where they are now?
- Pay attention to Desdemona’s words throughout- does her loyalty waver? Why? Link to contexts.
- L70-80- how far fallen is Othello? What does his language show about his ‘position’ now?
- L89- significance of third person description?
- L 129-132 Emilia’s unknowingly accurate description- does she subconsciously know?
- Desdemona asks Iago for help. What does this tell the audience about where the play is headed?
- How does Iago manipulate Rod from wanting to kill Iago, to helping him kill others?

Comprehension of Act 5 Scene 1

- Structure of the play- how does A5 mirror A1? Why might this be the case?
- Pay attention to the pacing and complexity from L23-110- how does this help Iago?

Act 5 Scene 2 - Male ego/ possessiveness and pride/ love – does Othello love Desdemona? Is this a mercy killing? Act 5 Scene 2 – the loyalty of Desdemona (towards Othello) and Emilia (towards Desdemona). Female friendship contrasting with male/female love.

- L150- 190
- Emilia's discovery of Iago
- The strength of her language and convictions in this section. Is she the 'good' submissive wife at this point? Why? Why is her fate sealed at this point? Why 'must' she die now?
- Emilia's confrontation with Iago- what the language and interaction tells us about husband/wife relations & context.
- Significance of Iago being unmasked by Emilia? Does this link to Iago's views on women (and his underestimation of them)?
- SETTING- from hero with all of Venice at his feet, to villain imprisoned in his own bedroom.

- L270-279 What does the imagery used tell us about Othello now? Where does he feel he 'is' morally?
- L282/283/284- References to snakes and devils. Follow the logic of Othello's comment, followed by his inability to kill Iago- what does this hint about Iago?
- How is Cassio's promotion ironic for Iago? (L328)
- FINAL SPEECH:
- What do we notice about the quality of Othello's words?
- What does this change serve to do at the last minute?
- Self-serving (Othello trying to control his own narrative until the end)? OR does he own up and take responsibility? Cowardly escape or noble atonement?
- TS Eliot: 'endeavours to escape reality... self deluded... a self-centered attempt to fool the other chars and the audience'
- Leavis- 'Egotistical'

Individual attitudes towards love. Explore each individual character and compare and contrast their attitude towards love.

Week	Key questions	
1	<p>How are Elizabethan attitudes towards race shown in Act 1 Sc 1?</p> <p>How is the language of hate used to present Othello?</p>	<p>Exploration of Iago/ Roderigo's language (shared work)</p> <p>Written response to question(s).</p>
2	<p>How is the character of Desdemona presented at the opening of the play?</p> <p>What does this suggest about Shakespeare's presentation of women/ relationships? Specifically, how is Othello and Desdemona's relationship presented?</p>	<p>Analyse Desdemona's language – explore the role of women</p> <p>Analyse/ written response about the relationship between O and D (as presented in Act 1)</p>
3	<p>How is paternal love presented through the character of Brabantio? How does this build on your existing knowledge of this type of relationship?</p> <p>How is unrequited love presented?</p>	<p>Analyse the interaction between Desdemona and her father. Link to AMSND/ R and J. Written response.</p> <p>Explore the notion of unrequited love and how Desdemona is used as a bargaining tool. Oracy task/ written response.</p>
4	<p>How is Iago presented as a misogynist? What are his views on the role of women/ love and relationships?</p> <p>How does Shakespeare use the language of love between O and D?</p>	<p>Focus on the juxtaposition of the 'ideals' of woman – according to Iago. Consider how this reflects societal views of women. Lines 148 – 158 - Oracy discussion.</p> <p>Written analysis of the powerful language of love. Lines 179-210 (Fair Warrior CPD on LitDrive)</p>
5	<p>How is male friendship presented in Act 2 Scene 3?</p> <p>How does Iago manipulate Cassio through his pretence of loyalty? How does he show hypocrisy?</p>	<p>Explore toxic masculinity in relation to Iago and Cassio. Cassio as a 'modern' Florentine man (frowned upon by Iago).</p> <p>Analysis of L217 – 240 "I had rather have this tongue cut from my mouth.."</p>
6	<p>How is love and loyalty presented through the characters of Cassio and Desdemona?</p>	<p>Written response comparing the loyalty between each pairing.</p>

	How does Shakespeare juxtapose this relationship with that of Othello and Iago?	Analyse the language used in Lines 1-28 with Lines 90-245. Use PELECELE to contrast the relationships.
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