



	Lessons Sequence	
<p><b>TOPIC (S)</b></p> <p><b>Othello: Love Through the Ages Unit 2</b></p>	<ol style="list-style-type: none"> <li>1. Introduction to the unit</li> <li>2. Context – The War – Shakespeare and the Barbarians</li> <li>3. Context – Racism in Elizabethan England – Othello Race &amp; Society article</li> <li>4. Shakespearean Tragedy – What are the generic features of a Shakespearean tragedy?</li> <li>5. Plot and Themes</li> <li>6. Act 1 Scene 1 – Iago and Roderigo. How does the first scene establish the key themes of the play?</li> <li>7. Act 1 Scene 2 – Othello and race in the renaissance. How are attitudes to race in Renaissance England presented?</li> <li>8. Act 1 Scene 3 – Othello’s way with words. How does Othello’s language persuade the Duke?</li> <li>9. Examination questions – how do I respond to an extract question?</li> <li>10. Act 1 Scene 3. Love – how is love presented through Othello and Desdemona’s language?</li> <li>11. Act 1 - Attitudes to love. How is love represented in the first act of the play? Assessment</li> <li>11. Act 2 Scene 1 - How far is Iago presented to be a Machiavellian character?</li> <li>12. Act 2 Scene 1 – How does Shakespeare compare war and marriage?</li> <li>13. Act 2 Scene 2 – How is irony used in the text</li> <li>14. Act 2 Scene 3 – Cassio’s downfall. How is Cassio presented?</li> <li>15. Act 2 overview - Mapping the themes of love, power and jealousy. How does Shakespeare present these key themes?</li> <li>16. Act 3 Scene 1 and 2 – Clowns and musicians in Shakespeare. What is the significance of the clowns and musicians in this scene?</li> <li>17. Act 3 Scene 3 – a master class in manipulation. How does Iago use language to manipulate Othello?</li> </ol>	<ol style="list-style-type: none"> <li>18. Act 3 Scene 3 Higher order theories of mind. How does higher order theory or mind apply to Othello?</li> <li>19. Act 3 Scene 4 – Elizabethan fear of cuckolding. What is the impact of cuckolding on the play?</li> <li>20. Assessment – extract and wider play response focusing on theme of jealousy.</li> <li>21. Act 4 Scene 1 – Representations of violence. How are different types of violence represented in the play?</li> <li>22. Act 4 Scene 2 – Women as victims of patriarchy. How does Shakespeare portray women in this patriarchal society?</li> <li>23. Act 4 Scene 3 – Passive vs active heroines. How does Shakespeare compare and contrast active and passive heroines?</li> <li>24. Act 5 Scene 1 – Contrasting two supporting characters. What are the moral ambiguities in two key supporting characters?</li> <li>25. Act 5 Scene 2 – Othello: is he to blame? How much is Othello at fault for the death of Desdemona?</li> <li>26. Act 5 Scene 2 – Representations of love. How do Othello and Desdemona compare to Romeo and Juliet?</li> <li>27. Iago’s speeches – The portrayal of Iago. What are the possible interpretations of Iago and his motivations?</li> <li>28. The presentation of Othello</li> <li>29. Research criticism of Othello as a play</li> <li>30. Critical perspectives of the play</li> <li>31. Religion and Othello</li> <li>32. Iago’s views on women/theories about him as a character</li> <li>33. Thematic review of love through the play</li> <li>34. Final assessment</li> </ol>
<p>Knowledge &amp; Skills development</p>	<p><b>Key knowledge</b></p> <ul style="list-style-type: none"> <li>• Conventions of Shakespearean tragedy</li> <li>• Shakespeare’s representation of love in the tragic genre including:</li> <li>• romantic love; love and sex; love and loss; social conventions and taboos; love through the ages according to history and time;</li> </ul>	<p><b>Skill development</b></p> <ul style="list-style-type: none"> <li>• ‘Closed book’ examination skills</li> <li>• Quotation memorisation skills</li> <li>• Argument construction and quality of argument</li> <li>• Organisation of ideas</li> </ul>

	<p>love through the ages according to individual lives (young love, maturing love); jealousy and guilt; truth and deception; proximity and distance; marriage; approval and disapproval.</p> <ul style="list-style-type: none"> <li>• Key quotations learnt by heart</li> <li>• In depth knowledge of plot; characters and themes</li> <li>• Historicist literacy concepts</li> <li>• Jacobean context</li> <li>• Context of Cyprus and Venice in Jacobean culture</li> <li>• Significance of the war setting</li> <li>• Archetypal characters</li> <li>• Shakespearean language, form and structure devices</li> <li>• Literacy concepts and terminology</li> </ul>	<ul style="list-style-type: none"> <li>• Responding to extracts to: provide an overview; see the significance of the extract in relation to historicist literary concepts</li> <li>• Analysis of authorial methods</li> <li>• Technical accuracy</li> </ul>
<p><b>Assessment / Feedback Opportunities</b></p>	<p><u>Checkpoint activities</u></p> <p>Lesson 9: how do I analyse extract to examination standard? Lesson 15: How does Shakespeare present key themes of love power and jealousy?</p>	<p><u>Formal Assessment Opportunities</u></p> <p>Lesson 11: How is love represented in the first act of the play? Lesson 27: How is Iago and his attitude to love and life presented? Lesson 20: Extract and wider play response focusing on theme of jealousy. Lesson 34: Summative assessment</p>
<p><b>Cultural Capital /SMSC / Promoting British Values</b> (Democracy, Liberty, Rule of Law, Tolerance &amp; Respect)</p>	<p><i>An understanding of how citizens can influence decision-making through the democratic process;</i></p> <ul style="list-style-type: none"> <li>• historical/social contexts</li> <li>• Venice in the renaissance period</li> <li>• The war between the Turks and Venice</li> <li>• Racism in the Elizabethan era</li> <li>• Views on hierarchy and social mobility</li> <li>• Use of Shakespearean dialect</li> <li>• The role of a woman</li> <li>• Critiques of the character of Iago</li> <li>• The role of the Venetian army</li> </ul>	
<p><b>Reading opportunities</b></p>	<ul style="list-style-type: none"> <li>• <b>Bradbrook, Muriel C. <i>Themes And Conventions In Elizabethan Drama</i>. Cambridge:Cambridge University Press, 2nd Edition 2002.</b></li> <li>• <b>Bradley, A. C. <i>Shakespearean Tragedy: Lectures On Hamlet, Othello, King Lear, &amp; Macbeth</i>. New York: Palgrave Macmillan, 2007.</b></li> </ul>	

	<ul style="list-style-type: none"> <li>• Kolin, Philip, Ed. <i>Othello: New Critical Essays</i>. New York: Routledge, 2001.</li> <li>• Snyder, Susan, Ed. <i>Othello: Critical Essays</i>. New York: Garland, 1988.</li> </ul>				
<b>Key Vocabulary</b>	Duplicitous	agnise	pleasance	conscionable	Aleppo
	Lascivious	affined	unmoving	slanderer	dilatory
	Xenophobic	maidhood	preposterously	dolt	venial
	Ostracised	englut	sequestration	dotage	Janus
	Machiavellian	debitor	conjuraton	Hellespont	heraldry
	Catalyst	extern	seamy	iteration	lascivious
	Infidelity	horologe	conserved	provender	scape
	Fidelity	perdurable	catechise	daw	filch
	Ingratiate	mazzard	bawdy	skillet	plenteous
	Cynicism	carack	misgive	minx	beggarly
	Amorous	mutuality	shrift	swag	mountebank
	Virtue	circumscription	strumpet	alarum	bauble
	Malignant	quat	enmesh	cuckold	pox
	Benevolent	harlotry	mortise	gondolier	bounteous
	Poignant	sequent	caster	chiding	futurity
	Hamartia	soldiership	caitiff	flinty	disport
	Peripeteia	forfend	virtuously	direful	cozen
	Hubris	fleer	sweats	knavery	wooer
	Anagnorisis	indue	boding	tush	demerit
	Cuckold	chrysolite	fustian	sufferance	tinder
	Antithesis	duteous	sanctimony	ewe	plainness
	Improvisation	lechery	tyrannous	suckle	servitor
	Dénouement	pottle	heathenish	vesture	choler
	Thwarted	beshrew	edified	satiety	courser
Malcontent	aspic	potation	wight	bestial	
Vice	stoup	traduce	reprobation	paragon	
Harrowing	castigation	ocular	doting	surfeit	
<b>Digital Literacy</b>	<ul style="list-style-type: none"> <li>• Flipped learning</li> <li>• Firefly resources</li> </ul>				
<b>Cross-Curricular Links</b>	<ul style="list-style-type: none"> <li>• History</li> <li>• Philosophy and Ethics</li> <li>• Performing Arts</li> </ul>				

**Careers**

- English skills improve employee agility
- English is beneficial for any job that involves communication, writing and / or literary knowledge. These include: advertising and marketing, writing and journalism, law, consultancy, business, teaching, performing arts, academia, government, linguistics, foreign languages, media and design.