

TEACHER RESOURCE FOR *OTHELLO* BY WILLIAM SHAKESPEARE

This resource with its aligned lessons and texts can be used as a tool to increase student mastery of Ohio’s Learning Standards. It should be used with careful consideration of your students’ needs. The sample lessons are designed to target specific standards. These may or may not be the standards your students need to master or strengthen. This resource should not be considered mandatory.

ANCHOR TEXT

[OTHELLO](#)

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INFORMATIONAL TEXTS

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OHIO’S LEARNING POWER STANDARDS

RESOURCE FOCUS

[RL. 9-10.2](#), [RL.9-10.3](#), [RL.9-10.7](#), [W.9-10.1](#),
[W.9-10.2](#), [W.9-10.3](#), [SL.9-10.1](#)

Student learning will center on the analysis of character and theme development in William Shakespeare’s *Othello*. Students will track the development of characters through traits, actions, and motivation in order to analyze how these elements advance the plot and develop the theme.

SAMPLE LESSON 1	SAMPLE LESSON 2	SAMPLE LESSON 3	SAMPLE LESSON 4
Prior to Reading	Act I	Act II	Act III
<u>POWER OF WORDS</u>	<u>ANALYZING COMPLEX CHARACTERS</u>	<u>IDENTIFYING THEME</u>	<u>CHARACTER MOTIVATION</u>
	<u>VOCABULARY LIST</u>	<u>VOCABULARY LIST</u>	<u>VOCABULARY LIST</u>

SAMPLE LESSON 5	SAMPLE LESSON 6	SAMPLE LESSON 7	SAMPLE LESSON 8
Act IV	Act V	After Reading	Extension of Standards to New Material
<u>EXTENDED CHARACTER ANALYSIS</u>	<u>DESDEMONA’S MURDER</u>	<u>WHOLE NOVEL THEME</u>	<u>"DESIREE’S BABY"</u>
<u>VOCABULARY LIST</u>	<u>VOCABULARY LIST</u>		<u>VOCABULARY LIST</u>

WRITING/SPEAKING PROMPTS (TASK TEMPLATES AND RUBRICS: [LDC 2.0](#), [LDC 3.0](#), [ARGUMENT RUBRIC](#), [INFORMATIONAL RUBRIC](#), [NARRATIVE RUBRIC](#), [LDC SPEAKING & LISTENING](#), [SPEECH](#))

Argument	Informative/Explanatory	Narrative
<p>-Why does Iago hate Othello so much? After reading <i>Othello</i>, write a well-constructed essay in which you address the question and argue if you believe that Iago wanted Othello to fail, or were his motives simply misunderstood? Support your position with evidence from the text.</p> <p>-What motivates loyalty? In a well-constructed essay, analyze the motives for Othello’s loyalty to Iago in <i>Othello</i>. Argue how the loyalty was or was not necessary for plot and character development.</p> <p>-After reading <i>Othello</i> and “Desiree’s Baby” write a paragraph (for each text) in which you identify a problem with the role of women in the text and propose a solution. Support your position with evidence from the texts.</p>	<p>-How do you eat a “green eyed monster”? After reading the poem “Jealousy” by Rupert Brooke write a well-constructed essay identifying and analyzing the theme of the poem.</p> <p>-After reading Act V of <i>Othello</i>, viewing the pictures/photographs, and watching several film versions of Desdemona’s death, write a paragraph in which you compare each medium to the original text. Support your comparisons with evidence from the sources.</p> <p>- After reading “Desiree’s Baby,” write a well-constructed essay in which you analyze the intensity of Armand’s actions and how it drives the plot of the story. Support your explanation with specific evidence from the text.</p>	<p>-Write Othello’s biography. Review the details of Othello’s life, military service, and death. Write a short biography chronicling Othello’s life.</p> <p>-Othello was faced with overcoming the greatest obstacle of his life: raging jealousy. Othello always had the opportunity to overcome his distrust of Desdemona and triumph over the “green-eyed monster.” Tell of a time where you overcame an obstacle that could have had a sad or tragic ending.</p> <p>-At the conclusion of <i>Othello</i>, Desdemona has yet to tell her side of the story. Assume the persona of Desdemona and write four entries in Desdemona’s diary. The entries should span the timeframe of arriving in Cyprus to the night of her death.</p>

SAMPLE LESSON 1

No Prior Reading Needed

THE POWER OF WORDS

INTRODUCTION: This mini-lesson is designed to introduce students to the life of William Shakespeare and the tragedy *Othello*.

Phase 1: Read and view the biographical information on Shakespeare found [HERE](#).

Phase 2: Project a few statistics (see below) about the play for students and tell them that they will be introduced to the play and its possible conflicts, and also be making predictions prior to reading. Students should consider prior knowledge of Shakespeare's plays and cultural and gender conflicts during this time period.

- **FULL TITLE** · *The Tragedy of Othello, the Moor of Venice*
- **AUTHOR** · William Shakespeare
- **TYPE OF WORK** · Play
- **GENRE** · Tragedy
- **LANGUAGE** · English
- **TIME AND PLACE WRITTEN** · Between 1601 and 1604, England

STUDENT ACTIVITY: Students will use Shakespeare's own words to make predictions about some possible conflicts present in the play to help peak their interest in the content.

- Select 22 students to stand in a circle around the classroom.
- Each student will be given a phrase to repeat. The numbered phrases are listed on next page and [HERE](#) for easy sharing.
- Give students the opportunity to read their phrases prior to beginning the activity. Clarify any words that they do not understand.
- Each student will read his/her phrase aloud.
- Each phrase should be read in order.
- 1st read: students will say their phrase.
- 2nd read: say the same phrase, only faster.
- 3rd read: students will select the most important word from their phrase and only say that word.
- 4th read: students will read the most important word again. The goal is that it will be read seamlessly from student to student.

22 Phrases from *Othello*

1. Will you think so?	9. The devil their virtue tempts, and they tempt heaven.	16. Her honor is an essence that's not seen;
2. Think so, Iago!	10. So they do nothing, 'tis a venial slip:	17. They have it very oft that have it not:
3. What, to kiss in private?	11. But if I give my wife a handkerchief,--	18. But, for the handkerchief,--
4. An unauthorized kiss.	12. What then?	19. By heaven, I would most gladly have forgot it.
5. Or to be naked with her friend in bed	13. Why, then, 'tis hers, my lord; and, being hers,	20. Thou said'st, it comes o'er my memory,
6. An hour or more, not meaning any harm?	14. She may, I think, bestow't on any man.	21. As doth the raven o'er the infected house, / Boding to all
7. Naked in bed, Iago, and not mean harm!	15. She is protectress of her honor too: / May she give that?	22. He had my handkerchief.
8. It is hypocrisy against the devil: / They that mean virtuously, and yet do so,		

REFLECTION/FORMATIVE ASSESSMENT: Immediately following the activity have students reflect in their journals using the following questions. Project all 22 lines so that students can see them for the journal reflection or share them electronically.

Reflect on the words used in the excerpts from the play.

- What words stood out the most? Be specific.
- What possible conflicts are evident?

-You may collect this or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

SAMPLE LESSON 2

Prior to Lesson: Students Should Read Act I

ANALYZING COMPLEX CHARACTERS

This lesson will focus on RL.9-10.3. It works to establish the character traits of the antagonist, Iago, and to begin to look at the motivation for his actions. Students will be asked to hypothesize and/or infer how Iago's actions in Act 1 will drive the plot of the play.

MINI-LESSON: Review the definition of [characterization](#). Be specific enough to include the difference between direct and indirect characterization.

- As a class, brainstorm a list of character trait words. Display the list for the activity.
- Have students create a four-column CHARACTER TRAIT CHART (only three columns will be used during this lesson) in their notebooks while you model the chart on an overhead using the sample chart [below](#) or the sharable electronic version [HERE](#).
- Independently, students will find five examples of Iago's behavior in Act I and fill in the chart in the corresponding areas in columns one through three.
- Have students share their responses in whole group to check for understanding. The key idea is that students can correctly identify character traits based on behaviors.

Summary of behavior	In text citation	Character trait	Advances plot/Develops theme
Ex: Cursing at Rodrigo in the opening scene	I.i.4-5	Impatient	

STUDENT WORKSHOP

Phase 1: In trios, students will review their CHARACTER TRAITS CHARTS. Discussion should be focused on students sharing and defending their selections. The most exemplary samples should be rewritten or typed on a group CHARACTER TRAITS CHART. The number of group samples is based on teacher preference. Teacher will help groups as he/she circulates around the room to be sure the activity is progressing.

Phase 2: The teacher should preselect several character traits and write one per piece of chart paper. There should be as many character trait papers as there are groups. Place these on different areas of the walls around the room or on tables around the room. You may choose use electronic devices instead of chart paper. Have each group rotate to each of the trait stations. At each station, they should select the best example of Iago's behavior from their CHARACTER TRAITS CHARTS to match with the trait and write the summary of behavior and in text citation on the chart paper. Groups will rotate until they have visited each trait station. Feel free to set a time limit for completing all stations or time limits for each station.

Phase 3: Have students disband their groups and engage in a class discussion. Choose several students (one per trait station) to lead the discussion for that trait. Their aim is to share what is on the chart with the class and get a consensus as to whether or not the examples listed fit the trait. Then, the teacher should lead the discussion with questions based on the motivation behind Iago's actions and question based on hypothesizing/infering how his actions will drive the plot.

Phase 4: As an extension activity, have students continue the character trait chart (the first three columns) through other Acts or Scenes in the play for follow-up in Sample Lesson Plan 5.

REFLECTION/FORMATIVE ASSESSMENT: Have students use bullet points in their notebooks to write brief responses to the following questions:

- What was Iago's motivation in Act I, Scene I, lines 8-67?
- How does this motivation impact his relationship with Roderigo?
- Hypothesize how Iago's character will evolve during the play.

You may collect this activity or choose to look at it during a reading/writing workshop time or during a reading/writing conference.

SAMPLE LESSON 3

Prior to Lesson: Students Should Read Acts I&II

IDENTIFYING THEME

This lesson will focus on RL.9-10.2 (students can determine a theme of a text and analyze its development). Defining theme and helping students fully identify theme is important to mastering this standard. Students will first work to identify theme in the mini-lesson with a poem. In the student workshop, students will continue with the same poem and find textual evidence to support the development of the theme in the poem. As a formative assessment, students will begin to identify topics that will lead to the themes specific to *Othello*.

OPENING LESSON: Students and teachers alike often confuse theme and main idea. Doug Lemov at TeachLikeaChampion.com wrote a blog that explores the difference between the two. You can find that blog [here](#). Lemov states, "Definition: Theme is the message conveyed by a text that applies to multiple other texts. Sub-definition: It cannot be described in a single word and it implies a conflict or an argument about the core idea and usually both." Another way to understand [theme](#) is to show that there is both theme topic and thematic statement. It is the thematic statement that is asked for in literary analysis when readers are identifying theme.

Phase 1: Students will take notes on the definition of both theme and main idea. Students can either use a T-chart or Cornell-style notes to complete the notes in their notebooks. Provide students with a visual of the characteristics of theme and main idea or a shareable document [HERE](#). Students will write these characteristics in your preferred style of notes. A sample is provided in the T-chart below. Practice identifying a few themes and main ideas with students by offering examples of each. Using themes and main ideas from fairy tales or recent blockbuster movies is a good way to practice the portion of Standard 2 that asks them to determine a theme.

Theme	Main Idea
<ul style="list-style-type: none">✓ The moral or universal lesson✓ The argument (claim) about humanity made by the text✓ Can apply to many texts✓ Does not include specific details about one text✓ Questions to find theme:<ul style="list-style-type: none">-What lesson did the main character in the story learn or fail to learn?-What is the moral of the story? What lesson is the author trying to teach?-Which idea in the story can relate to everyday life?✓ Theme is developed through character's actions, key plot details, and conflict✓ Sentence stem: The author believes _____	<ul style="list-style-type: none">✓ What the story is mostly about; its subject✓ Related only to that story✓ Use the WIN strategy to help determine the main idea:<ul style="list-style-type: none">W=WHO/WHAT Figure out the most important <i>who</i> or <i>what</i>I=INFORMATION Figure out the most important <i>information</i> about the who or whatN=NUMBER OF WORDS Write the main idea using the fewest possible <i>number</i> of words✓ Sentence stem: This text is mainly about _____

Phase 2: Redirect students to the definition of theme and its identification factors. Show the YouTube video found [here](#) (stop around 4:15) for the steps on flushing out an appropriate theme. To practice the skills addressed in the video, use the poem "[Jeaolusy](#)" by Rupert Brooke. Read the poem aloud in class. Have students reread it silently. Clear up any comprehension questions through a classroom discussion. Then, have students brainstorm a list of topics or thematic concepts addressed in the poem. The teacher should choose one of the topics to model the strategy from the video for identifying theme. Instruct students to choose their own topic and follow the same protocol as identified in the YouTube video. Students then work in pairs to peer edit each theme. At the conclusion of the activity, have students read their themes aloud, as time permits.

STUDENT WORKSHOP: In the opening lesson students crafted their own themes for the selected poem. This workshop will continue the emphasis on Standard RL.9-10.2 by helping students identify the development of a theme over the course of a text. Students will watch the remainder of the YouTube video found [here](#). You can choose to start from the beginning or around 4:19. The video will give instructions for the student workshop activity. The video calls for students to have different colored pens/markers. This is not mandatory for the activity to be completed.

Phase 1: Students break from their pairs and return to their seats. Each student should have a well-constructed theme related to the poem “Jealousy” by Rupert Brooke. Each student will then write their name and their theme at the top of a new sheet of paper in his/her notebook. Each student will pass their theme paper to the person behind them. Students will then find textual evidence from the poem to support the theme on the paper they were given. Each quotation should be properly cited using MLA parenthetical citations. Repeat passing the theme paper multiple times.

Phase 2: Have students return the theme papers to their original owners. Lead a whole class discussion analyzing how the various themes are developed throughout the poem using the following questions:

- What insight about human life is revealed in the poem? How does the author reveal this insight?
- What is the relation of the narrator to the theme?
- When analyzing the poem, what literary elements help you determine the theme?
- How do the literary elements help develop the theme?

While discussing the answers to these questions, feel free to refer students back to the T-chart in the mini lesson that tells “how” a theme is developed. As an extension, you can do a similar activity exploring the difference between theme and motif.

REFLECTION/FORMATIVE ASSESSMENT: To formatively assess students’ understanding of theme development, give them the quotations below (available electronically [HERE](#)) and identify possible topics or thematic concepts that come from the excerpts. This can be done with whole group, as an exit ticket, or as a reflection in their writing notebook.

What possible topics (that will lead to theme analysis) are presented in the following quotations from Act II of *Othello*?

<p>IAGO “Come on, come on. You are pictures out of door, bells in your parlors, wild-cats in your kitchens, saints in your injuries, devils being offended, players in your housewifery, and housewives in your beds.” (II.i.118-121)</p>	<p>MONTANO “And ‘tis great pity that the noble Moor Should hazard such a place as his own second With one of an ingraft infirmity. It were an honest action to say So to the Moor.”</p>
<p>IAGO “. . . Ay, well said, whisper! With as little a web as this I will ensnare as great a fly as Cassio” (II.i.174-176).</p>	<p>IAGO “Not I, for this fair island. I do love Cassio well, and would do much To cure him of this evil--” (II.iii.124-130)</p>
<p>RODRIGO “I cannot believe that in her. She’s full of most blessed condition.” IAGO “Blessed fig’s-end! The wine she drinks is made of grapes. If she had been blessed, she would never have loved the Moor. Blessed pudding! Didst thou not see her paddle with the palm of his hand? Didst not mark that?” RODRIGO “Yes, that I did, but that was but courtesy.” (II.i.248-254)</p>	<p>OTHELLO “. . . Honest Iago, that looks dead with grieving, Speak, who began this? One they love, I charge thee.” IAGO “I do not know. . .” (II.iii.164-166).</p>

SAMPLE LESSON 4

Prior to Lesson: Students Should Read Acts I-III

CHARACTER MOTIVATION

This lesson will focus on Standard RL.9-10.3. While Sample Lesson 2 focused on character behaviors and their corresponding character trait, this Sample Lesson will focus on identifying the specific motivation of complex characters. The mini-lesson will allow students to practice inferring the motivation of random characters using a checklist for identifying motivation. The student workshop will look specifically at the motivation of characters in *Othello*.

MINI-LESSON: Before class, identify three or four students that will read some scenarios aloud in class. These should be students that will be able to preview the scenarios (at the beginning of class) and will read with inflection and the attitude of the character presented in the scenario. Model one or more readings for the class. Feel free to use the scenarios found [below](#) or ones of your own choosing.

Phase 1: Define key academic vocabulary for Standard RL.9-10.3: complex character and motivation. Differentiate between trait and motivation. For more information on the difference, visit [this](#) TeacherTube video which focuses on identifying motivation and how it affects plot. Have students add the following checklist and graphic to their notebooks:

Checklist for Identifying Character Motivation

- ✓ What is the character's background story?
- ✓ What clues can you get from the character's speech, thoughts, actions, key events?
- ✓ How are the character's actions aligned with human nature's needs, feelings, or desires?



Phase 2: Model reading one of the character scenarios listed below aloud. Ask students the three questions for identifying character motivation from the Checklist. Project the scenario and underline details from the text to support each question. ([HERE](#) is an sharable document with the scenarios.) Infer each character's motivation. Note: Characters may have multiple and/or conflicting motivations. Let the students know that a character's traits, actions, and motivation work together in the way noted in the graphic. Reduce your findings from the model scenario into the three categories on the graphic: Trait, Motivation, Action. Repeat this process as the three or four preselected students read more of the scenarios.

Character Scenarios

-When Aisha got to George Highlands High School on the first day she carefully observed the outfits the popular girls wore. She noticed every detail, down to their belts and shoelaces. She fervently ran home to her mom and told her all of the details she'd gathered over the day. That weekend, she hurriedly went to the mall to purchase clothes just like the ones they wore.

-Political candidates travel cities, states, and oftentimes the whole country promising towns that they'll build new facilities, clean up crime and reduce tax rates. They go from city to city making promises that they know each town doesn't have the money to support.

-For the last three year Abuela Eunice has been in a nursing home. She used to live at home with her daughter and Grandson Christian. Every week Christian visits his grandmother for at least an hour. He makes sure she doesn't have any bedsores, has been recently bathed, and isn't complaining of being too hungry. Christian also makes sure to lotion her aging skin and massage her swollen feet. Each week as he leaves, Christian remarks to the desk nurse, "Grandma Eunice needs more regular attention."

-Week after week, Yvette watches enviously from the lacrosse field's bench. Last Thursday after practice, Yvette methodically tightens the strings of Monet's stick to make it harder for her to cradle the ball. "Ha," she thinks. "That will take her down several pegs.

-The young employee eagerly volunteers for every task, works longer hours than anyone else, and always laughs earnestly at the boss's jokes. As he returns to his cubicle, he opens his left drawer and pulls out a copy of the corporate chain of command with future dates penned in next to various positions.

STUDENT WORKSHOP:

Day 1

Phase 1: Remind students of the Standard RL.9-10.3 and have them review the Checklist for Identifying Character Motivation and the graphic they put in their notebooks during the mini-lesson.

Checklist for Identifying Character Motivation

- ✓ What is the character's background story?
- ✓ What clues can you get from the character's speech, thoughts, actions, key events?
- ✓ How are the character's actions aligned with human nature's needs, feelings, or desires?



Phase 2: Students will work in groups of four or more members (perhaps selected by rows or pods of desks) to complete a TRAIT MOTIVATION ACTION PUZZLE. A completed TRAIT MOTIVATION ACTION PUZZLE can be found [below](#) and a sharable copy can be found [here](#). Remove certain blocks from each row or column for students to fill in while they work together. Copy the TRAIT MOTIVATION ACTION PUZZLE with the removed blocks or share it with students electronically. Have students in each group follow these instructions to make completing the TRAIT MOTIVATION ACTION PUZZLE into a game.

- Each student fills in one block of the sheet and passes it to the next student in their group
- Students cannot work together to complete a block
- The first group to get each block correctly filled in wins

Alternative Option: The completed TRAIT MOTIVATION ACTION PUZZLE could also be used to create a Jeopardy game using this [template](#).

Phase 3: Project the completed [TRAIT MOTIVATION ACTION PUZZLE](#) and review student answers. Highlight characters with conflicting motivations, e.g. Emelia who is both loyal to Desdemona and Iago.

Day 2: Refocus students on [Standard RL.9-10.3](#). Project and read the Standard aloud, highlighting the phrase: "Analyze how complex characters ... advance the plot or develop the theme." Define analysis, complex characters, and parts of a plotline. Tell students that analysis requires specificity about a topic. So in the analysis of how a complex advances the plot, the first step is to identify what part of the storyline they advance: conflict, setting, rising action, climax, falling action, denouement, etc. Additionally, the complexity of characters helps to frame the text and advance the plot by facilitating events within the text and provide a conflict that must be resolved by the end of the text. Return to the completed TRAIT MOTIVATION ACTION PUZZLE and use the ["I do, We do, You do" Protocol](#) to model how characters advance the plot. On the "You do" portion, ask students to record their analysis in their notebooks.

REFLECTION/FORMATIVE ASSESSMENT: Have students look at their TRAIT MOTIVATION ACTION PUZZLES and their "I do, We do, You do" activity. Ask them to choose one row of the TRAIT MOTIVATION ACTION PUZZLE (not previously used in class) and analyze how that character advances the plot of *Othello*. The following questions can help the students focus on the task:

- Ask yourself what the trait, motivation, and action do for the character?
- How do the trait, motivation, and action influence or affect the character?
- What does this do for the storyline? Does it establish conflict? Lead to conflict? End conflict? Provide an Inciting Moment? Lead to an Event that Drives the Plot? Develop setting? Create Rising Action? Lead to Climax? Etc.

Let the students know that verbs such as create, establish, enhance, highlight, contrast, build/construct, and develop are great ones to use in this analysis. You may collect the students analyses or choose to look at them during a reading/writing workshop time or during a reading/writing conference.

Character	Trait	Motivation	Action
<i>Ex: Chaz, the chemist</i>	<i>Intelligence</i>	<i>Cure for cancer</i>	<i>Works harder than any other scientist</i>
Iago	Cruelty	To plant suspicion in Othello's head of Desdemona's unfaithfulness	Tells that Cassio spoke lovingly of Desdemona in his sleep
Cassio	Humility	Return to his former status	Refuses to stay around while Desdemona speaks to Othello on his behalf
Othello	Desperation	To get resolve	Demands Iago show him proof Desdemona is cheating
Emelia	Loyalty	To please her mistress	Invites Cassio to speak freely to she and Desdemona
Desdemona	Sincerity	To make sure Othello is well taken care of	Made a promise to Cassio that her husband will not get a moment's rest until Cassio gets his position back
Emelia	Loyalty	To please her husband	Steals Desdemona's handkerchief
Iago	Deceitfulness/Revenge	Plan to finalize Othello's suspicion and ruin Cassio's reputation	Plans to plant Desdemona's handkerchief in Cassio's house
Othello	Rage	To get revenge for sleeping with his wife	Demands Cassio's death within three days

SAMPLE LESSON 5

Prior to Lesson: Students Should Read Acts I-IV

EXTENDED CHARACTER ANALYSIS

This lesson will culminate instruction on Standard RL.9-10.3. It includes the skills gained in previous Sample Lessons. To focus on standard SL.9-10.1, the student workshop will include a Scored Discussion.

MINI-LESSON: In this mini lesson students will review the skills gained in previous lessons. This information will be used to help students participate in a Scored Discussion.

Phase 1: Refer to Sample Lesson 2 when students began working on character analysis in *Othello*. Have students look at their hypothesis from the REFLECTION/FORMATIVE ASSESSMENT section of Sample Lesson 2 about how Iago's motivation would impact the play. Was their hypothesis correct? Ask them to Review Iago's character on the four-column [CHARACTER TRAIT CHART](#). Remind students that they completed the first three columns during Sample Lesson 2. Also, remind students of the work done in Sample Lesson 4, revealing the conflicting motivations of Iago.

Phase 2: Have students complete the fourth column of the CHARACTER TRAIT CHART. Remind students of the elements of the plot that can be impacted. Their responses should be specific. Writing "impacts the setting" would not be specific. Model responses for students, then allow them to complete the fourth column on their own. If students can see that a theme has emerged in the play, they may also use it instead of plot to fill in the fourth column. Remind them of Sample Lesson 3 where they learned that a theme is not one word and should be an argument or claim made about humanity in the work.

STUDENT WORKSHOP: In this lesson students will participate in a Scored Discussion concerning how complex characters in *Othello* advance the plot. Follow these steps to prepare for and engage in the Scored Discussion:

- Split the class into fourths to reread Acts I-IV. Have one fourth of the class reread Act I, one-fourth reread Act II, one-fourth reread Act III, and one-fourth reread Act IV. The students should read individually, not as a group. As they read, ask them to develop a further understanding of the play based on its small details and the larger ideas those details evoke or suggest. This is the main goal of Close Reading. They are analyzing not just what the play means, but how that meaning comes about in the text. You may use this [Close Reading Guide](#) to give the students a more fully developed look at what some of the small details and larger ideas could encompass. For this Scored Discussion preparation, the "small details" the students should focus on during the rereading analysis are Iago's character traits, motivation, evidence of conflict in motivation, and interaction with characters. The focus on the larger ideas should be how the "small details" impact the plot. Students can use their CHARACTER TRAIT CHARTS and TRAIT MOTIVATION ACTION PUZZLES to see some examples of Iago's traits and the connection of those traits to plot. Their analysis should render many more examples.
- Have students fill in a [SCORED DISCUSSION PREPARATION SHEET](#) while they are doing the Close Reading reread of the Act assigned to the
- Have the class sit in a circle or in a manner that they can all see and interact with one another. Give each student two pieces of tape. Ask them to write their name on each piece. Tell them that as a class using formal discussion protocols, we will discuss the following topic: How does Shakespeare use the complex character Iago to advance the plot? Randomly select a student to begin the discussion. Once that student responds with a valid answer that has textual back-up and a complete explanation, he/she can call on the next student. That next student needs to respond to or interact with what the previous speaker said. Students can use connectors such as "I agree, but would like to add," "I like what James said. It matches my own reasoning . . ." or "I disagree with the previous answer because the text says . . ." Then, that student will add his/her own valid answer that has textual back-up and a complete explanation. Each time a student fully addresses the prompt with his/her response and interacts with the previous speaker, take one of their pieces of tape and award them points. If the student is only partially correct, do not take the tape. The student will have another chance at another time in the discussion. The students' goal is to have the teacher take both pieces of their tape.

REFLECTION/FORMATIVE ASSESSMENT: Debrief about what was learned during the Scored Discussion. Have students reflect in their notebooks about how the Scored Discussion added to their understanding of Standard 3. Use the pieces of tape to note which students have a good handle on Standard 3. In case all students do not get to speak during the discussion, collect the SCORED DISCUSSION PREPARATION SHEETS to determine their mastery of the Standard.

SAMPLE LESSON 6

Prior to Lesson: Students should read Acts I-V

REFLECTING ON DESDEMONA'S MURDER

Act V is the culmination of Othello's raging jealousy against Desdemona. Students will be asked to complete several readings of that scene in an attempt to gain knowledge of the conveyed emotions. This exercise will allow students to address Standard RL.9-10.4 as they determine the connotative meanings of words in a text. Secondly, students will look at several representations of Desdemona's murder in text, visuals, and film. Standard RL.9-10.7 asks students to analyze these representations, paying special attention to what is missing or added.

MINI-LESSON: Write or project this sentence: "She walked into the room." Then, demonstrate the sentence with a very normal walk. Next, change the word "walked" to "marched" and demonstrate the new sentence. Finally, change the word "marched" to "staggered" and demonstrate the new sentence. Talk to the student about how all three words (walked, marched, and staggered) have denotatively the same meaning: going or moving by the power of your own feet. However, they each were demonstrated differently because of word choice and connotation. To drive this point home, ask the students how marching differs from walking. Why might someone "march" into a room? Could they be mad and want to be aggressive? Could they march because they are pretending to be in a band or parade? Ask the students how staggering differs from walking. Why would a person stagger? Are they impaired physically? Are they drunk? Are they trying to do a cool, new articulated walk? Now draw or project the CONNOTATION CONTINUUM GRAPHIC (below). Ask students to draw it in their notebooks and write the three words (walked, marched, and staggered) somewhere on the spectrum. You model doing the same thing. Put "walked" in the middle to show it is neither positive or negative. Put "staggered" and "marched" where you think they go. Explain to the class that you placed them based upon the emotional associations you had with the words. For example, you may have placed "marched" on the positive side of the continuum because you associate marching with being in line and ready. That is a positive in your mind because it lets you know the person marching is ready to work. You may have placed "staggered" on the negative side of the continuum due to the fact that you associate staggering with a lack of readiness. Have two students walk into the room in doing a walk of their choice. As a class choose a word for the walks of each student and place them on the CONNOTATION CONTINUUM GRAPHIC.

Negative Connotation

Positive Connotation



Now let the students practice with groups of words, deciding how the words are related (how are they denotatively the same) and placing them on the CONNOTATION CONTINUUM GRAPHIC. This will help solidify their understanding of connotation or the emotional associations of words. [Here](#) are three word groups that you can use to practice. You may do this in small groups or as a whole class.

STUDENT WORKSHOP: Begin by having the students reread Act 5, scene 2, lines 1-114 aloud with students assigned as characters. This scene depicts the thought process Othello goes through in his murder of Desdemona. Next, students should make a three-column, two-row chart in their notebooks to fill in during the rest of the workshop. They should label the three columns "Play," "Visuals," and "Videos." ([Here](#) is an electronic shareable copy of the three-column chart, if you should choose to have them work online.) Read the same section again out loud. As you read it aloud, ask students to list words that describe Othello's emotions from this excerpt in the "Emotions" box under "Play." Remind them that many of the emotions they write down could be the result of the connotative meaning of words in the text.

Play	Visuals	Videos
Emotions:	Emotions:	Emotions:
Actions:	Actions:	Actions:

Read the section aloud a third time, only reading lines 88-95. Have students list Othello's actual actions in killing Desdemona in the "Actions" box under "Play." Spend some time having students share what they have written in the Play column. Have them comment on how the connotation of the words from the play captured Othello's emotions.

-Let them know that this key scene from *Othello* has been captured in various mediums: theatrical performance, operas, photographs, paintings, videos, and even interpretive dances. For the rest of the workshop, students will look at visuals and videos of this key scene from Shakespeare's *Othello* and compare the representations.

Phase 1: Post artistic visual interpretations of Desdemona's murder around the room in preparation for a gallery walk. Examples from the internet can be found [here](#). If you only choose a few of the visuals, repeat the same picture a few times and encourage students to spread around the room to avoid congestion. Number each painting/picture. Students should walk around the room taking turns looking at the gallery of pictures. On the middle column of their chart in their notebooks, they should write down the number of each picture they look at and list emotions and action(s) represented or evoked in the visual of the killing Desdemona. Repeat with a few of the visuals. Discuss each painting's representation of the key scene giving students time to process the information and to share their interpretations.

Phase 2: Have students view a few film versions of *Othello* using only the clip that shows Act 5, scene 2, lines 1-114. Students should fill in the final column of their chart noting the emotions and actions of the killing represented in the film versions. Discuss the video representations of the key scene giving students time to process the information and share their interpretations.

Phase 3: Use the Think-Pair-Share strategy with students to answer a few of the following questions.

- Is the treatment of Desdemona's murder regarded more harshly in the play, visuals, or performance videos?
- How is the emotion treated differently in the visuals than it is in the text?
- What erroneous details do you think the visual version and/or film version left out or included?
- What do you think was emphasized more in the visuals? Why?
- After studying the play version of the text, analyze how and why the film version is different from the original text.
- How does the text compare to the video? How does the text contrast the video?
- Break down into detail how the murder scene was treated in each medium.
- What insight into the murder scene is gained by viewing it versus reading it?

REFLECTION/FORMATIVE ASSESSMENT: At the end of class, use the following question as a reflection for students:

After reading Act V of *Othello*, viewing the pictures/photographs, and watching several film versions of Desdemona's death, write a paragraph in which you compare the key scene of Desdemona's Death in each medium to the original text, paying special attention to what is missing or added. Support your comparisons with evidence from the sources.

-Have students put this writing in their CCS Electronic Writing Portfolio folders and share it with you. Use it to assess their progress toward mastery of Standard RL.9-10.7.

SAMPLE LESSON 7

Prior to Lesson: Students Should Have Read *Othello*

WHOLE NOVEL THEME

MINI-LESSON: Have students review their notes on Theme and Main Idea in Sample Lesson 3. Display the students' previous list of topics (developed in Lesson 3) or give students a list of topics. Have students follow the theme identification protocol from Lesson 3 to identify five or six themes in *Othello*. If necessary, you can reshew the YouTube video found [here](#) (stop around 4:15) for the steps on flushing out an appropriate theme.

STUDENT WORKSHOP: Divide the class into equal groups. Students will prepare a group presentation to illustrate their knowledge of one theme in *Othello*. The various aspects of the following project allow students to demonstrate their knowledge in different modalities. Add or subtract elements based on the needs of your students. The *Othello* Group Project Instructions are located below and on a sharable document [here](#).

***Othello* Group Project Instructions:** Each group will prepare a presentation based off of one theme from William Shakespeare's *Othello*. The project will be focused on your understanding of the development of theme throughout the play. Your goal is to determine a theme and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details, which is Standard 2 for Reading Literature. The presentation will consist of two parts: A Visual Aid and an Original Dramatic Performance. **The entire presentation should last a minimum of 8 minutes.**

Part 1: The Visual Aid [Prezi, Video, Screencast, PowerPoint, Google Slides, Keynote, Animation (e.g. animoto, tellagami), Infograph, Thinglink, ect.]

Based on your chosen theme, create a visual representation. The visual must consist of the following items:

- ✓ The theme
- ✓ An original symbol that represents the theme
- ✓ A textual citation from the play that embodies where the theme emerged using correct MLA formatting
- ✓ A minimum of five textual citations that help support the theme's development throughout the plot
The quotations can come from any section of the play, but should include the entire text. Use correct MLA formatting.
- ✓ Identify one character that best embodies/represents/impacts the theme (character name and brief description)
- ✓ A minimum of two textual citations that prove this character is an embodiment (through characterization) of the theme using correct MLA formatting.

During the presentation the group will give further details about the included elements on the Visual Aid:

- ✓ An explanation of the original symbol and its relation to the theme
- ✓ A recitation of select textual citations that support the theme and an explanation of the quotation's importance in developing the theme
This must include the emergence and conclusion of the themes development.
- ✓ Naming the character central to the embodiment of the theme
- ✓ A recitation of select textual citations that support the character's embodiment of the theme with explanation of their importance in developing the theme

Part 2: Original Dramatic Performance

- ✓ Based on an analysis of your chosen theme, write an original play that expresses the same theme. You can be as creative as you want. Themes are universal and can be tied to plays set in any time period and differing plot lines.
- ✓ Memorize all of the play's lines for a flawless dramatic performance of your original play.
- ✓ Each group must assign a narrator to give an exposition to the scene and explain any necessary actions.
- ✓ Actors must use appropriate drama techniques (blocking, body language, proper enunciation, etc.).
props, costumes or other aides can enliven the performance

REFLECTION/FORMATIVE ASSESSMENT: You may use this [presentation rubric](#) for feedback from you or peers on the presentations. When a group finishes their presentation, have each group member write a paragraph-length analysis concerning how their chosen theme was represented in the Original Dramatic Performance as their exit ticket. Because presentations may last more than one day, there will be a staggered completion of exit ticket for this lesson.

SAMPLE LESSON 8

Extension of Standard to New Material

“DESIREE’S BABY”

This lesson provides an opportunity to assess student mastery of the Standards: RL. 9-10.2 and RL.9-10.3 with a new text.

MINI-LESSON: In this mini-lesson, students will review the literary devices from the Standards and skills learned in the *Othello* Sample Lessons before closely reading “Desiree’s Baby” by Kate Chopin.

Phase 1: Play a Plickers game to practice with literary devices explored in the Sample Lessons: Characterization, Indirect Characterization, Direct Characterization, Character Trait, Motivation, Main Idea, Theme, Thematic Concept, Thematic Statement, Plot, Connotation, Denotation, and Diction. Students can be broken into groups or play independently for the best gauge of their understanding. Go to [Plickers.com](https://www.plickers.com) to download a set of Plickers Cards and to make your Plickers game. It is a free site that uses QR codes to formatively assess students. Basically, the Plickers Cards have four sides (A, B, C, D) that correspond to question answers. The students simply hold up the Card with the letter they think is correct at the top and the teacher scans the cards to see if they are right. You will also need to add the Plickers App to your portable electronic device for quick scanning. (Feel free to do this low-tech with cards that simply read A, B, C, or D.) Use the following sample questions or ones of your own creation. Be sure to make four choices for answers on the Plickers’ site to correspond to choices A, B, C, or D.

Questions	Answers
This element of storytelling/structure starts with exposition and ends with resolution. It also includes rising action, climax, and falling action.	plot
This type of character has multiple and/or conflicting motivations.	complex
This is used when writers reveal the personality of characters through what the character says, does, thinks, has, wears; where they are; the people with whom they associate; and what others say and think about them.	indirect characterization
The literal meaning of a word	denotation
These are the descriptive words that explain what a character is like.	character traits
The associations and emotional overtones attached to a word in addition to its literal meaning	connotation
This is the reason behind the actions of a character.	motivation
The argument (claim) about humanity made by the text	theme
The message conveyed by a text that can apply to multiple other texts	theme
This is a single word that implies a core idea about the theme of a text. It is the abstract perception on which a theme is centered.	thematic concept
Is the following a main idea or theme? Othello’s jealousy causes him to hurt others and himself.	main idea
An author’s word choice	diction
Connotations of words exist along a continuum from _____ to _____.	negative, positive
This is developed through character’s actions, key plot details, and conflict; it shows what the author believes is the universal lesson of his work.	theme

Phase 2: Have students do a Close Reading of the short story "[Desiree's Baby](#)" by [Kate Chopin](#). Students should annotate the text as they read. A CLOSE READING/ANNOTATION GUIDE to help students with standardized symbols for marking text is found [here](#). To help students further dissect the text, you can use the ANALYSIS QUESTIONS FOR CLOSE READING found [here](#) and the CLOSE READING GUIDE found [here](#). Student focus for reading should involve (but not be limited to) theme, characters, character motivation, and plot structure. After reading, a tool to help students break down the complexities of the text is to have them draw and complete a Dramatic Situation Chart from the CLOSE READING/ANNOTATION GUIDE in their notebooks. An example is shown here:

Who is speaking or narrating?	
To whom?	
About what/subject?	
When/Where?	
Why/Purpose?	
Tone?	

STUDENT WORKSHOP: After reading "Desiree's Baby," have students complete this [CHARACTER TRAIT CHART](#) which is like the one they used with *Othello*. They should track the intensity of Armand's actions and how it drives the plot and theme by drawing a line graph to represent the escalation of Armand's actions/and or character traits in relation to the plot development. They should be able to notice parallels between Armand's escalated actions in relation to the plot development and the actions of Othello.

Next, students will create their own [TRAIT MOTIVATION ACTION PUZZLE](#) representing Armand, Desiree, Madame Valmonde, and Monsieur Valmonde. They should make two versions: one with all of the answers and one that leaves a set number of blank spaces that will be filled in by other students. Collect each puzzle electronically.

Have students break into trios and distribute the TRAIT MOTIVATION ACTION PUZZLES created by all members in the group to each student in electronic or hard copy format. Students are required to fill in the blank spaces of each puzzle they receive that was not their own.

Finally, have students debrief with the other students in their trio about the completed puzzles.

REFLECTION/FORMATIVE ASSESSMENT: After reading "Desiree's Baby," write a well-constructed essay in which you analyze the intensity of Armand's actions and how his actions drive the plot and/or of the story. Support your discussion with specific evidence from the text.

-Have students add this writing to their CCS Electronic Writing Portfolios for assessment of Standards RL. 9-10.2 and RL.9-10.3. You may want to have students include a Summary Document to help focus the ownership of the standards. You can find a sample Summary Document [here](#).

SHORTER LITERARY TEXTS FOR PAIRING

"Desiree's Baby" by Kate Chopin

As the day was pleasant, Madame Valmonde drove over to L'Abri to see Desiree and the baby.

It made her laugh to think of Desiree with a baby. Why, it seemed but yesterday that Desiree was little more than a baby herself; when Monsieur in riding through the gateway of Valmonde had found her lying asleep in the shadow of the big stone pillar.

The little one awoke in his arms and began to cry for "Dada." That was as much as she could do or say. Some people thought she might have strayed there of her own accord, for she was of the toddling age. The prevailing belief was that she had been purposely left by a party of Texans, whose canvas-covered wagon, late in the day, had crossed the ferry that Coton Mais kept, just below the plantation. In time Madame Valmonde abandoned every speculation but the one that Desiree had been sent to her by a beneficent Providence to be the child of her affection, seeing that she was without child of the flesh. For the girl grew to be beautiful and gentle, affectionate and sincere,—the idol of Valmonde.

It was no wonder, when she stood one day against the stone pillar in whose shadow she had lain asleep, eighteen years before, that Armand Aubigny riding by and seeing her there, had fallen in love with her. That was the way all the Aubignys fell in love, as if struck by a pistol shot. The wonder was that he had not loved her before; for he had known her since his father brought him home from Paris, a boy of eight, after his mother died there. The passion that awoke in him that day, when he saw her at the gate, swept along like an avalanche, or like a prairie fire, or like anything that drives headlong over all obstacles.

Monsieur Valmonde grew practical and wanted things well considered: that is, the girl's obscure origin. Armand looked into her eyes and did not care. He was reminded that she was nameless. What did it matter about a name when he could give her one of the oldest and proudest in Louisiana? He ordered the corbeille from Paris, and contained himself with what patience he could until it arrived; then they were married.

Madame Valmonde had not seen Desiree and the baby for four weeks. When she reached L'Abri she shuddered at the first sight of it, as she always did. It was a sad

looking place, which for many years had not known the gentle presence of a mistress, old Monsieur Aubigny having married and buried his wife in France, and she having loved her own land too well ever to leave it. The roof came down steep and black like a cowl, reaching out beyond the wide galleries that encircled the yellow stuccoed house. Big, solemn oaks grew close to it, and their thick-leaved, far-reaching branches shadowed it like a pall. Young Aubigny's rule was a strict one, too, and under it his negroes had forgotten how to be gay, as they had been during the old master's easy-going and indulgent lifetime.

The young mother was recovering slowly, and lay full length, in her soft white muslins and laces, upon a couch. The baby was beside her, upon her arm, where he had fallen asleep, at her breast. The yellow nurse woman sat beside a window fanning herself.

Madame Valmonde bent her portly figure over Desiree and kissed her, holding her an instant tenderly in her arms. Then she turned to the child.

"This is not the baby!" she exclaimed, in startled tones. French was the language spoken at Valmonde in those days.

"I knew you would be astonished," laughed Desiree, "at the way he has grown. The little cochon de lait! Look at his legs, mamma, and his hands and fingernails,—real finger-nails. Zandrine had to cut them this morning. Isn't it true, Zandrine?"

The woman bowed her turbaned head majestically, "Mais si, Madame."

"And the way he cries," went on Desiree, "is deafening. Armand heard him the other day as far away as La Blanche's cabin."

Madame Valmonde had never removed her eyes from the child. She lifted it and walked with it over to the window that was lightest. She scanned the baby narrowly, then looked as searchingly at Zandrine, whose face was turned to gaze across the fields.

"Yes, the child has grown, has changed," said Madame Valmonde, slowly, as she replaced it beside its mother. "What does Armand say?"

Desiree's face became suffused with a glow that was happiness itself.

"Oh, Armand is the proudest father in the parish, I believe, chiefly because it is a boy, to bear his name; though he says not,--that he would have loved a girl as well. But I know it isn't true. I know he says that to please me. And mamma," she added, drawing Madame Valmonde's head down to her, and speaking in a whisper, "he hasn't punished one of them--not one of them--since baby is born. Even Negrillon, who pretended to have burnt his leg that he might rest from work--he only laughed, and said Negrillon was a great scamp. oh, mamma, I'm so happy; it frightens me."

What Desiree said was true. Marriage, and later the birth of his son had softened Armand Aubigny's imperious and exacting nature greatly. This was what made the gentle Desiree so happy, for she loved him desperately. When he frowned she trembled, but loved him. When he smiled, she asked no greater blessing of God. But Armand's dark, handsome face had not often been disfigured by frowns since the day he fell in love with her.

When the baby was about three months old, Desiree awoke one day to the conviction that there was something in the air menacing her peace. It was at first too subtle to grasp. It had only been a disquieting suggestion; an air of mystery among the blacks; unexpected visits from far-off neighbors who could hardly account for their coming. Then a strange, an awful change in her husband's manner, which she dared not ask him to explain. When he spoke to her, it was with averted eyes, from which the old love-light seemed to have gone out. He absented himself from home; and when there, avoided her presence and that of her child, without excuse. And the very spirit of Satan seemed suddenly to take hold of him in his dealings with the slaves. Desiree was miserable enough to die.

She sat in her room, one hot afternoon, in her peignoir, listlessly drawing through her fingers the strands of her long, silky brown hair that hung about her shoulders. The baby, half naked, lay asleep upon her own great mahogany bed, that was like a sumptuous throne, with its satin-lined half-canopy. One of La Blanche's little quadroon boys--half naked too--stood fanning the child slowly with a fan of peacock feathers. Desiree's eyes had been fixed absently and sadly upon the baby, while she was striving to penetrate the threatening mist that she felt closing about her. She looked from her child to the boy who stood beside him, and back again; over and over. "Ah!" It was a cry that she could not help; which she was not conscious of having uttered. The blood turned like ice in her veins, and a clammy moisture gathered upon her face.

She tried to speak to the little quadroon boy; but no sound would come, at first. When he heard his name uttered, he looked up, and his mistress was pointing to the door. He laid aside the great, soft fan, and obediently stole away, over the polished floor, on his bare tiptoes.

She stayed motionless, with gaze riveted upon her child, and her face the picture of fright.

Presently her husband entered the room, and without noticing her, went to a table and began to search among some papers which covered it.

"Armand," she called to him, in a voice which must have stabbed him, if he was human. But he did not notice. "Armand," she said again. Then she rose and tottered towards him. "Armand," she panted once more, clutching his arm, "look at our child. What does it mean? tell me."

He coldly but gently loosened her fingers from about his arm and thrust the hand away from him. "Tell me what it means!" she cried despairingly.

"It means," he answered lightly, "that the child is not white; it means that you are not white."

A quick conception of all that this accusation meant for her nerved her with unwonted courage to deny it. "It is a lie; it is not true, I am white! Look at my hair, it is brown; and my eyes are gray, Armand, you know they are gray. And my skin is fair," seizing his wrist. "Look at my hand; whiter than yours, Armand," she laughed hysterically.

"As white as La Blanche's," he returned cruelly; and went away leaving her alone with their child.

When she could hold a pen in her hand, she sent a despairing letter to Madame Valmonde.

"My mother, they tell me I am not white. Armand has told me I am not white. For God's sake tell them it is not true. You must know it is not true. I shall die. I must die. I cannot be so unhappy, and live."

The answer that came was brief:

"My own Desiree: Come home to Valmonde; back to your mother who loves you. Come with your child."

When the letter reached Desiree she went with it to her husband's study, and laid it open upon the desk before which he sat. She was like a stone image: silent, white, motionless after she placed it there.

In silence he ran his cold eyes over the written words.

He said nothing. "Shall I go, Armand?" she asked in tones sharp with agonized suspense.

"Yes, go."

"Do you want me to go?"

"Yes, I want you to go."

He thought Almighty God had dealt cruelly and unjustly with him; and felt, somehow, that he was paying Him back in kind when he stabbed thus into his wife's soul. Moreover he no longer loved her, because of the unconscious injury she had brought upon his home and his name.

She turned away like one stunned by a blow, and walked slowly towards the door, hoping he would call her back.

"Good-by, Armand," she moaned.

He did not answer her. That was his last blow at fate.

Desiree went in search of her child. Zandrine was pacing the sombre gallery with it. She took the little one from the nurse's arms with no word of explanation, and descending the steps, walked away, under the live-oak branches.

It was an October afternoon; the sun was just sinking. Out in the still fields the negroes were picking cotton.

Desiree had not changed the thin white garment nor the slippers which she wore. Her hair was uncovered and the sun's rays brought a golden gleam from its brown meshes. She did not take the broad, beaten road which led to the far-off plantation of Valmonde. She walked across a deserted field, where the stubble bruised her tender feet, so delicately shod, and tore her thin gown to shreds.

She disappeared among the reeds and willows that grew thick along the banks of the deep, sluggish bayou; and she did not come back again.

Some weeks later there was a curious scene enacted at L'Abri. In the centre of the smoothly swept back yard was a great bonfire. Armand Aubigny sat in the wide hallway that commanded a view of the spectacle; and it was he who dealt out to a half dozen negroes the material which kept this fire ablaze.

A graceful cradle of willow, with all its dainty furbishings, was laid upon the pyre, which had already been fed with the richness of a priceless layette. Then there were silk gowns, and velvet and satin ones added to these; laces, too, and embroideries; bonnets and gloves; for the corbeille had been of rare quality.

The last thing to go was a tiny bundle of letters; innocent little scribblings that Desiree had sent to him during the days of their espousal. There was the remnant of one back in the drawer from which he took them. But it was not Desiree's; it was part of an old letter from his mother to his father. He read it. She was thanking God for the blessing of her husband's love:--

"But above all," she wrote, "night and day, I thank the good God for having so arranged our lives that our dear Armand will never know that his mother, who adores him, belongs to the race that is cursed with the brand of slavery."

[Native Son by Richard Wright](#) (Copies available in the Curriculum 6-12 Office.)

[Gli Hecatomithi by Cinthio](#) – Longer text that is believed to be Shakespeare’s motivation for *Othello*

"Jealousy" by Rupert Brooke

When I see you, who were so wise and cool,
Gazing with silly sickness on that fool
You’ve given your love to, your adoring hands
Touch his so intimately that each understands,
I know, most hidden things; and when I know
Your holiest dreams yield to the stupid bow
Of his red lips, and that the empty grace
Of those strong legs and arms, that rosy face,
Has beaten your heart to such a flame of love,
That you have given him every touch and move,
Wrinkle and secret of you, all your life,
—Oh! then I know I’m waiting, lover-wife,
For the great time when love is at a close,
And all its fruit’s to watch the thickening nose
And sweaty neck and dulling face and eye,
That are yours, and you, most surely, till you die!
Day after day you’ll sit with him and note
The greasier tie, the dingy wrinkling coat;
As prettiness turns to pomp, and strength to fat,
And love, love, love to habit!

And after that,
When all that’s fine in man is at an end,
And you, that loved young life and clean, must tend
A foul sick fumbling dribbling body and old,
When his rare lips hang flabby and can’t hold
Slobber, and you’re enduring that worst thing,
Senility’s queasy furtive love-making,
And searching those dear eyes for human meaning,
Propping the bald and helpless head, and cleaning
A scrap that life’s flung by, and love’s forgotten,—
Then you’ll be tired; and passion dead and rotten;
And he’ll be dirty, dirty!

O lithe and free
And lightfoot, that the poor heart cries to see,
That’s how I’ll see your man and you!—

But you
—Oh, when *that* time comes, you’ll be dirty too!

INFORMATIONAL TEXTS FOR PAIRING

[Newsela - Text Set for *Othello*](#)

["Uncovering an Interracial Literature of Love and Racism"](#)

[Shakespeare's Biography](#)

[Othello as Tragic Hero](#)

[The Apologetics of Evil: The Case of Iago](#)

[The Monster in the Moor](#)

MEDIA/VISUAL TEXTS FOR PAIRING

["Two Black Cadillacs" – Carrie Underwood](#)

Two black Cadillacs driving in a slow parade
Headlights shining bright in the middle of the day
One is for his wife,
The other for the woman who loved him at night
Two black Cadillacs meeting for the first time

And the preacher said he was a good man
And his brother said he was a good friend
But the women in the two black veils didn't bother to cry
Bye bye, bye bye
Yeah they took turns laying a rose down
Threw a handful of dirt into the deep ground
He's not the only one who had a secret to hide
Bye bye, bye bye, bye Bye

Two black Cadillacs, two black Cadillacs

Two months ago his wife called the number on his phone
Turns out he'd been lying to both of them for oh so long
They decided then he'd never get away with doing this to them
Two black Cadillacs waiting for the right time, the right time

It was the first and the last time they saw each other face to face
They shared a crimson smile and just walked away
And left the secret at the grave
Bye bye, bye bye, bye Bye

And the preacher said he was a good man
And his brother said he was a good friend
But the women in the two black veils didn't bother to cry
Bye bye, bye bye
Yeah they took turns laying a rose down
Threw a handful of dirt into the deep ground
He's not the only one who had a secret to hide
Bye bye, bye bye, bye Bye

Yeah, yeah, yeah, yeah

["Two Black Cadillacs" – YouTube Video](#)

[Visuals of Desdemona's Death](#)

[Shakespeare's Biography \(INCLUDES SEVERAL VIDEOS\)](#)

[Shakespeare in The Classroom](#)

[Audio Performance of Othello](#)

[Othello Kills Desdemona \(1\)](#)

[Othello Kills Desdemona \(2\)](#)

[Othello Kills Desdemona \(3\)](#)

[Othello 1995 Version](#)

["Desdemona's Death" by Charlie Mole \(music\)](#)

OHIO'S LEARNING STANDARDS-CLEAR LEARNING TARGETS
ENGLISH LANGUAGE ARTS-READING LITERATURE, GRADES 9-10

RL.9-10.2

ANALYZE LITERARY TEXT DEVELOPMENT.

A. DETERMINE A THEME OF A TEXT AND ANALYZE IN DETAIL ITS

DEVELOPMENT OVER THE COURSE OF THE TEXT, INCLUDING HOW IT EMERGES AND IS SHAPED AND REFINED BY SPECIFIC DETAILS.

B. PROVIDE AN OBJECTIVE SUMMARY OF THE TEXT THAT INCLUDES THE THEME AND RELEVANT STORY ELEMENTS.

CCR ANCHOR: DETERMINE CENTRAL IDEAS OR THEMES OF A TEXT AND ANALYZE THEIR DEVELOPMENT; SUMMARIZE THE KEY SUPPORTING DETAILS AND IDEAS.

Essential Understanding

- Recognize and understand theme
- Analyze theme development
- Recognize refinement and shaping of theme
- Analyze relationship of literary/story elements and details to theme development
- Objectively summarize the text
- Summarize a theme of a text using relevant story elements

***Extended Understanding**

- Relational analysis of two or more themes

Academic

Vocabulary/Language

- analyze
- central idea
- determine
- development
- emerge
- literary/story elements (e.g., conflict, characterization, plot, tone, etc.)
- objective
- refine
- summarize/summary
- theme

ULTIMATE LEARNING TARGET TYPE: REASONING

BROAD LEARNING TARGETS:

The student can analyze literary text development.

The student can determine the theme of a text and analyze its development, showing how it emerges and is shaped and refined by details.

The student can objectively summarize a text.

The student can include theme and story elements in a summary of theme.

Underpinning Knowledge Learning Targets:

The student can define, understand, and recognize theme and summary.

The student can follow the development of theme in a text.

The student can recognize refinement and shaping of theme in a text.

Underpinning Reasoning Learning Targets:

The student can analyze how a theme emerges in a text.

The student can distinguish between textual facts and opinions.

OHIO'S LEARNING STANDARDS-CLEAR LEARNING TARGETS
ENGLISH LANGUAGE ARTS-READING LITERATURE, GRADES 9-10

RL.9-10.3

ANALYZE HOW COMPLEX CHARACTERS (E.G., THOSE WITH MULTIPLE OR CONFLICTING MOTIVATIONS) DEVELOP OVER THE COURSE OF A TEXT, INTERACT WITH OTHER CHARACTERS, AND ADVANCE THE PLOT OR DEVELOP THE THEME.

Essential Understanding
-Understand and identify characterization (direct and indirect) in a text
-Analyze how conflicting or multiple motivations reveal character, affect character development, and influence relationships in a text
-Analyze how complex characters advance the plot line or theme in a text

***Extended Understanding**
-Analyze rhetorical strategies used by characters in a text

Academic Vocabulary/Language

- analyze
- character
- characterization
- complex character
- develop
- interact
- motivation
- plot
- propel
- theme

CCR ANCHOR: ANALYZE HOW AND WHY INDIVIDUALS, EVENTS, AND IDEAS DEVELOP AND INTERACT OVER THE COURSE OF A TEXT.

ULTIMATE LEARNING TARGET TYPE: REASONING

BROAD LEARNING TARGETS:

The students can analyze how complex characters develop over the course of a text to advance plot or develop theme.

The students can analyze how the interactions of a complex character with other characters advance plot or develop theme.

Underpinning Knowledge Learning Targets:

The student can understand and identify direct and indirect characterization.

The student can identify complex characters (e.g., those with multiple or conflicting motivations).

Underpinning Reasoning Learning Targets:

The student can analyze how conflicting or multiple motivations reveal character, affect character development, and influence relationships in a text.

OHIO'S LEARNING STANDARDS-CLEAR LEARNING TARGETS
ENGLISH LANGUAGE ARTS-READING LITERATURE, GRADES 9-10

RL.9-10.7

ANALYZE THE REPRESENTATION OF A SUBJECT OR A KEY SCENE IN TWO DIFFERENT ARTISTIC MEDIUMS, INCLUDING

WHAT IS EMPHASIZED OR ABSENT IN EACH TREATMENT (E.G., AUDEN'S "MUSÉE DES BEAUX ARTS" AND BREUGHEL'S *LANDSCAPE WITH THE FALL OF ICARUS*).

CCR ANCHOR: INTEGRATE AND EVALUATE CONTENT PRESENTED IN DIVERSE FORMATS AND MEDIA, INCLUDING VISUALLY AND QUANTITATIVELY, AS WELL AS IN WORDS.

Essential Understanding
-Reading, viewing, and listening comprehension of print/visual/audio-visual/digital texts
-Compare/contrast same subject/scene in two different mediums, noting what is emphasized or absent
-Recognize and evaluate choices artists/authors make in representing a subject/key scene

***Extended Understanding**
-Choose medium that best represents a subject/scene

Academic Vocabulary/Language

- absent
- analyze
- artistic mediums
- compare/contrast
- emphasize
- evaluate
- representation
- scene
- subject
- treatment

ULTIMATE LEARNING TARGET TYPE: REASONING

BROAD LEARNING TARGETS:

The student can analyze the representation of a subject or a key scene in two different artistic mediums.

The student can determine what is emphasized or absent in the treatment of a subject or key scene in two different artistic mediums.

Underpinning Knowledge Learning Targets:

The student can identify a subject or a key scene that is represented in two different artistic mediums.

Underpinning Reasoning Learning Targets:

The student can compare and contrast the representation of a subject or key scene in two different artistic mediums.

W.9-10.1

WRITE ARGUMENTS TO SUPPORT CLAIMS IN AN ANALYSIS OF SUBSTANTIVE TOPICS OR TEXTS, USING VALID REASONING AND RELEVANT AND SUFFICIENT EVIDENCE.

CCR ANCHOR: WRITE ARGUMENTS TO SUPPORT CLAIMS IN AN ANALYSIS OF SUBSTANTIVE TOPICS OR TEXTS, USING VALID REASONING AND RELEVANT AND SUFFICIENT EVIDENCE.

Essential Components

W.9-10.1.a-f

- a. Establish a clear and thorough thesis to present an argument.
- b. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s) counterclaims, reasons, and evidence.
- c. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
- d. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the argument presented.

Academic Vocabulary/Language

- ABTATO, PETS, TOO (or comparable organizational structures for writing arguments with developed intros, bodies, and conclusions)
- analyze/analysis -anticipates
- argument -cite
- claim/counterclaim
- clarify -clauses
- cohesion -credible
- demonstrate -distinguish
- establish -evidence
- formal style -inference
- logos/pathos/ethos
- maintain -phrases
- precise -reasons
- relevant -substantive
- sufficient -textual evidence
- thesis statement -thorough
- valid -warrant

ULTIMATE LEARNING TARGET TYPE: PRODUCT

BROAD LEARNING TARGET:

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

Underpinning Knowledge Learning Targets:

- The student can define, identify, and use thesis statement, argument, claim, warrant, and counterclaim.
- The student can recognize and use strategies and techniques for introducing, organizing, and concluding arguments.
- The student can recognize and use strategies and techniques for introducing precise claims, distinguishing them from opposing counterclaims, while establishing clear relationships among claims, counterclaims, reasons, and evidence through use of words, phrases, and clauses.
- The student can recognize and use strategies and techniques for developing claims and counterclaims, supplying them with evidence, and pointing out strengths and limitations for audience needs.

Underpinning Reasoning Learning Targets:

- The student can analyze the accurateness and credibility of sources and evaluate the validity, relevance, and sufficiency of reasons and evidence.
- The student can distinguish between formal and informal writing styles and use formal style in argument writing.
- The student can distinguish between logos, pathos, and ethos; and use logical reasoning for argument writing.
- The student can analyze a substantive topic/text through argument writing.

Underpinning Product Learning Targets:

- The student can craft thesis statements, introductions, bodies, and conclusions for argument writing.
- The student can use correct MLA format for in-text citations and works cited pages.

W.9-10.2

WRITE INFORMATIVE/
EXPLANATORY TEXTS TO
EXAMINE AND CONVEY
COMPLEX IDEAS, CONCEPTS,
AND INFORMATION CLEARLY AND ACCURATELY
THROUGH THE EFFECTIVE SELECTION,
ORGANIZATION, AND ANALYSIS OF CONTENT.

Essential Components W.9-10.2.a-g

- a. Establish a clear and thorough thesis to present information.
- b. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia to aid comprehension, if needed.
- c. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- d. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationship among complex ideas and concepts.
- e. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
- f. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- g. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Essential Understanding

- MLA Formatting for in-text citations and works cited pages

Academic Vocabulary/Language

- ABTATO, PETS, TOQ (or comparable organizational structures for writing informative/explanatory text with developed intros, bodies, and conclusions)
- analyze/analysis -articulate
- cite -clarify -cohesion
- complex ideas -concepts
- concrete -conventions
- convey -credible
- demonstrate -develop
- discipline -distinctions
- domain-specific/tier three vocab
- establish -examine
- formal/informal styles
- informative/explanatory text
- maintain -norms -multimedia
- organizational strategies (definition, classification, comparison/contrast, cause/effect)
- objective tone -preview
- precise -relevant
- sufficient -thesis
- topic -transitions

CCR ANCHOR: WRITE INFORMATIVE/EXPLANATORY TEXTS TO EXAMINE AND CONVEY COMPLEX IDEAS AND INFORMATION CLEARLY AND ACCURATELY THROUGH THE EFFECTIVE SELECTION, ORGANIZATION, AND ANALYSIS OF CONTENT.

ULTIMATE LEARNING TARGET TYPE: PRODUCT

BROAD LEARNING TARGET:

The student can write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Underpinning Knowledge Learning Targets:

The student can define, identify, and use thesis statements, varied cohesive and appropriate transitions, precise language, and domain-specific vocabulary to manage the complexity of the topic and clarify relationships among complex ideas and concepts.

The student can recognize and use strategies and techniques for introducing (including previewing), organizing (definition, classification, comparison/contrast, cause/effect, etc.), and concluding informative/explanatory texts that clearly and accurately examine and convey complex ideas, concepts, and information.

Underpinning Reasoning Learning Targets:

The student can analyze the credibility and accuracy of sources and relevant content in those sources for inclusion in informative/explanatory writings.

The student can distinguish between formal & informal writing styles and objective and subjective tone; and use formal style and objective tone in informational/explanatory writing.

The student can examine complex ideas, concepts, and information through informative/explanatory writing by selecting sufficient and relevant facts, extended definitions, concrete details, quotations, or other examples appropriate to audience.

Underpinning Product Learning Targets:

The student can craft thesis statements, introductions, bodies, and conclusions for informative/explanatory writing.

The student can include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension of informative/explanatory texts.

The student can use correct MLA format formatting papers, in-text citations, and works cited pages.

W.9-10.3

WRITE NARRATIVES TO DEVELOP REAL OR IMAGINED EXPERIENCES OR EVENTS USING EFFECTIVE TECHNIQUE, WELL-CHOSEN DETAILS, AND WELL-STRUCTURED

EVENT SEQUENCES.

CCR ANCHOR: WRITE NARRATIVES TO DEVELOP REAL OR IMAGINED EXPERIENCES OR EVENTS USING EFFECTIVE TECHNIQUE, WELL-CHOSEN DETAILS, AND WELL-STRUCTURED EVENT SEQUENCES.

Essential Components
W.9-10.3.a-e

- a.** Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b.** Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- c.** Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- d.** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e.** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

***Extended Understanding**

-Extend a short narrative into a novella or novel

Academic Vocabulary/Language

- analyze
- characters/characterization
- clauses -coherent
- convey -detail
- develop -elaborate
- elements of plot (exposition, rising action, climax, falling action, denouement, resolution, conflict, protagonist/antagonist, etc.)
- elements of prose (diction, syntax, imagery, figurative language, style, theme, etc.)
- engage -establish -event
- illustrate -interact -narrative
- narrative techniques (dialogue, pacing, description, flashback, foreshadow, framing device, multiple plot lines, reflection, shift, time frame, point of view, etc.)
- narrator -orient -phrases
- point of view -precise -progression
- reflection -relevant -sensory language
- sequence -setting -signal
- unfold -vivid

ULTIMATE LEARNING TARGET TYPE: PRODUCT

BROAD LEARNING TARGET:

The student can write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Underpinning Knowledge Learning Targets:

The student can define, identify, and use elements of prose (style, theme, tone . . .), elements of plot (conflict, climax, protagonist . . .), and narrative techniques (dialogue, pacing, description, reflection, multiple plot lines, . . .) to develop experiences, events, and characters.

The student can define, identify, and use a variety of transitional words, phrases, and clauses to connect sequences of events, shifts in time, changes in settings, and relationships among experiences and events.

The student can define, identify, and use precise, grade-level appropriate vocabulary, sensory language, and figurative language to convey a vivid picture of the experiences, events, setting, and/or characters.

Underpinning Reasoning Learning Targets:

The student can engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, introducing a narrator and/or characters, and creating a smooth progression of experiences or events.

The student can provide a conclusion that follows from and reflects on the narrated experiences or events.

SL.9-10.1

INITIATE AND PARTICIPATE EFFECTIVELY IN A RANGE OF COLLABORATIVE DISCUSSIONS (ONE-ON-ONE, IN GROUPS, AND TEACHER-

LED) WITH DIVERSE PARTNERS ON GRADES 9–10 TOPICS, TEXTS, AND ISSUES, BUILDING ON OTHERS' IDEAS AND EXPRESSING THEIR OWN CLEARLY AND PERSUASIVELY.

CCR ANCHOR: PREPARE FOR AND PARTICIPATE EFFECTIVELY IN A RANGE OF CONVERSATIONS AND COLLABORATIONS WITH DIVERSE PARTNERS, BUILDING ON OTHERS' IDEAS AND EXPRESSING THEIR OWN CLEARLY AND PERSUASIVELY.

Essential Components
SL.9-10.1.a-d

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
- c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

Academic Vocabulary/Language

- alternate
- cite
- collaborate/collaborative
- collegial discussions
- connect
- consensus
- clarify
- diverse
- draw
- evidence
- incorporate
- initiate
- issue
- justify
- paraphrase
- perspective
- persuasive
- pose
- probe
- propel
- qualify
- reflect
- research
- respond
- role
- specific
- texts
- textual evidence
- topics
- verify
- warranted
- well-reasoned

ULTIMATE LEARNING TARGET TYPE: SKILL

BROAD LEARNING TARGET:

The student can initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues.

The student can express his/her own ideas clearly and persuasively, while building on the ideas of others.

Underpinning Knowledge Learning Targets:

The student can identify and use key evidence from readings, research, and other speakers in collaborative discussions.

The student can recognize, define, set, and follow rules, roles, goals, and deadlines for decision-making (consensus, vote, etc.) and collegial discussions.

Underpinning Reasoning Learning Targets:

The student can explicitly draw on relevant, prepared textual material in a collaborative discussion by probing, connecting, or reflecting on the ideas under discussion for a well-reasoned exchange of ideas.

The student can pose and respond to questions that relate the current discussion to broader themes or larger ideas.

The student can respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, justify their own views and understanding and make new connections in light of the evidence and reasoning presented, and clarify, verify, or challenge ideas and conclusions.

Underpinning Skill Learning Targets:

The student can actively incorporate others into collaborative discussions.

ACKNOWLEDGEMENTS

This Teacher Resource was created during the summer of 2016 as part of an initiative to increase textual choice for teaching Ohio’s Learning Standards. It is part of a series of Teacher Resources for the following newly adopted supplemental literature. Note: Please adhere to the grade level chosen for each title to avoid textual overlap for our students.

Grade Six

A Midsummer Night’s Dream by William Shakespeare
(No Fear Shakespeare Edition)

Hello, Universe by Erin Kelly

Grade Seven

The Crossover by Kwame Alexander

Grade Eight

The Taming of the Shrew by William Shakespeare
(No Fear Shakespeare Edition)

Grade Nine

Brown Girl Dreaming by Jacqueline Woodson

Grade Ten

Othello by William Shakespeare
(No Fear Shakespeare Edition)

Long Way Down by Jason Reynolds

Grade Eleven

The Help by Kathryn Stockett

Grade Twelve

Twelfth Night by William Shakespeare
(No Fear Shakespeare Edition)

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Supplemental Resources for *Othello*

NOTE: The lessons included in these supplemental resources may not be aligned to Ohio’s Learning Standards or the Common Core. Please make choices about using any of the lessons and ideas included here based upon how they can help students meet and exceed learning targets.

[Penguin Teachers Guide](#)

[Frenemies: Relationships in *Othello*](#)

[New York Times Learning Blog Lessons](#)