



Curriculum Guide 2012-2013

OTHELLO



Sunshine State Standards

Language Arts

- LA.7-12.1.7.2
- LA.7-12.1.7.3
- LA.7-12.2.1.3
- LA.910.1.7.4
- LA.7-12.2.1.7
- LA.7-12.2.1.9
- LA.910.5.2.1

Theatre Arts

- TH.912.O.1.4
- TH.912.S.2.8
- TH.912.C.1.6

Common Core Standards

- RL. 6.1, 7.1, 8.1, 9-10.1
- RL. 6.4, 7.4, 8.4, 9-10.4
- L. 6.4, 7.4, 8.4,
L. 9-10. 4, 11-12.4
- L. 6.5, 7.5, 8.5, L. 9-10. 5

Table of Contents

A Letter from the Director of Education	p. 3
Pre-Performance - Educate	
Read the Plot Summary	p. 4
Meet the Characters	p. 7
Research the Historical Context	p. 9
Who was William Shakespeare?	p. 9
Shakespeare's Early Years	p. 9
The London Years	p. 10
The Later Years	p. 10
A Chronology of Shakespeare's Plays	p. 11
Performance - Excite	
Theater is a Team Sport ("Who Does What?")	p. 12
The Actor/Audience Relationship	p. 13
Enjoying the Production	p. 13
Post-Performance - Empower	
Talkback	p. 14
Discussion	p. 14
Bibliography	p. 14
Lesson Plans & Sunshine State Standards	p. 15

A Letter from the Director of Education

“All the world’s a stage,” William Shakespeare tells us “and all the men and women merely players.” I invite you and your class to join us on the world of **our** stage, where we not only rehearse and perform, but research, learn, teach, compare, contrast, analyze, critique, experiment, solve problems and work as a team to expand our horizons.



We’re “Shakin’ It Up” at Orlando Shakes, with new Lesson Plans designed to assist teachers with curriculum needs while sharing what is unique and magical about the Theater Arts. We’ve designed our Curriculum Guides with Sunshine State Standards in mind. You’ll find a first section which will help you prepare your students for the theatrical experience, a second section suggesting what to watch and listen for during the performance, and lastly, discussion questions and lesson plans to use when you are back in your classroom, to help your students connect what they’ve learned to their lives and your diverse and demanding curriculum.

I believe that as an Educator it is imperative that I continue learning as I teach and teaching as I learn. It is my sincere hope that you will find our Curriculum Guides helpful to you and eye opening for your students. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for the tremendous work you do each and every day in nurturing our audiences of tomorrow.

Curtain Up!!

Anne Hering
Director of Education

Pre-Performance

Read the Plot Summary

Act I:

Othello begins in the city of Venice, at night; Roderigo is having a discussion with Iago, who is bitter as being passed up as Othello's lieutenant in favor of the Venetian gentleman Cassio. Iago says that he only serves Othello to further himself; he is playing false, and admits that his nature is not at all what it seems. Iago is aware that Desdemona, the daughter of Brabantio, a Venetian nobleman of some stature, has run off with Othello, the black warrior of the Moors. Brabantio and many others know nothing of this coupling; Iago decides to enlist Roderigo, who lusts after Desdemona, and awaken Brabantio with screams that his daughter is gone.

Roderigo is the one speaking most to Brabantio, but Iago is there too, hidden, yelling unsavory things about Othello and his intentions toward Desdemona. Brabantio panics, and calls for people to try and find his daughter; Iago leaves, not wanting anyone to find out that he betrayed his own leader, and Brabantio begins to search for her.

Iago joins Othello, and tells him about Roderigo's betrayal of the news of his marriage to Brabantio. Cassio comes at last, as do Roderigo and Brabantio; Brabantio is very angry, swearing that Othello must have bewitched his daughter, and that the state will not decide for him in this case. Othello says that the Duke must hear him, and decide

in his favor, or else all is far from right in Venice.

Brabantio and Othello address the assembled Venetian leaders, who are discussing this military matter, and Brabantio announces his grievance against Othello for marrying his daughter. Othello addresses the company, admitting that he did marry Desdemona, but wooed her with stories, and did her no wrongs. Desdemona comes to speak, and she confirms Othello's words; Brabantio's grievance is denied, and Desdemona will indeed stay with Othello. However, Othello is called away to Cyprus, to help with the conflict there. Othello and Desdemona win their appeal to remain together, and Desdemona is to stay with Iago, until she can come to Cyprus and meet Othello there.

Roderigo is upset that Desdemona and Othello's union was allowed to stand, since he lusts after Desdemona. But Iago assures him that the match will not last long, and at any time, Desdemona could come rushing to him. Iago wants to break up the couple, using Roderigo as his pawn, out of malice and his wicked ability to do so.

Act II:

A terrible storm has struck Cyprus, just as the Turks were about to approach; this bodes badly for Othello's ship. A messenger enters, and confirms that the Turkish fleet was broken apart by the storm, and that Cassio has arrived, though

Othello is still at sea. They spot a ship coming forth; Iago, Desdemona, and Emilia are on it. Somehow, Iago and Desdemona enter into an argument about what women are, and Iago shows how little praise he believes women deserve. Othello arrives at last, and is very glad to see his wife arrived, much earlier than expected. Iago speaks to Roderigo, convincing him that Desdemona will stray from Othello, as she has already done with Cassio. He convinces Roderigo to attack Cassio that night, as he plans to visit mischief on both Othello and Cassio.

Iago and Cassio are on the watch together; Iago gets Cassio to drink a bit, knowing that he cannot hold his liquor at all. Iago also tries to make Desdemona seem tempting to Cassio; but Cassio's intentions are innocent and friendly, so this approach fails. Iago says that he intends to get Cassio drunk, that will hopefully cause a quarrel between Cassio and Roderigo, who has been stirred up against Cassio. Iago wants to see Cassio discredited through this, so that he might take Cassio's place. Montano and others come, and Iago entertains them with small talk and song. Cassio fights offstage with Roderigo, and comes forth, chasing him; Montano tries to hinder Cassio, but Cassio just ends up injuring him. All the noise wakes Othello, who comes down to figure out what has happened. Montano tells what he knows of it all, and Iago fills in the rest making sure

Pre-Performance

Read the Plot Summary

to fictionalize his part in it all too.

Cassio laments that he has lost his reputation along with his rank, which is very dear to him. Iago tries to convince him that a reputation means little; and, if he talks to Desdemona, maybe he can get her to vouch for him with Othello. Iago then gives a soliloquy about knowing that Desdemona will speak for Cassio, and that he will be able to turn that against them both.

Act III:

Iago enters, and Cassio tells him that he means to speak to Desdemona, so that she may clear things up with Othello. Emilia comes out, and bids Cassio to come in and speak with Desdemona about his tarnished reputation. Desdemona believes Cassio is a good person, and has been wronged in this case; she pledges to do everything she can to persuade her husband to take Cassio back. Cassio leaves just as Othello enters because he does not wish for a confrontation. Iago seizes on this opportunity to play on Othello's insecurities, and make Cassio's exit seem guilty and incriminating. Desdemona expresses her concern for Cassio; she is persistent in his suit, which Othello is not too pleased about.

Iago then gets Othello to believe, through insinuation, that there is something going on between Desdemona and Cassio. Othello seizes on this, and then Iago works at building up his

suspensions. Soon, Othello begins to doubt his wife, as Iago lets his insinuations gain the force of an accusation against her. Desdemona enters, and they have a brief conversation; Othello admits that he is troubled, though he will not state the cause.

Desdemona drops the handkerchief that Othello gave her on their honeymoon; Emilia knew that her husband had wanted it for something, so she doesn't feel too guilty about taking it. Emilia gives it to Iago, who decides to use the handkerchief for his own devices. Othello re-enters, and tells Iago that he now doubts his wife; Othello demands "ocular proof" of Desdemona's dishonesty, so Iago sets about making stories up about Cassio talking in his sleep, and says that Cassio has the handkerchief that Othello gave to Desdemona. Iago knows how important this handkerchief is to Othello; it was his first gift to Desdemona, and was given to him by his mother. Othello is incensed to hear that Desdemona would give away something so valuable, and is persuaded by Iago's insinuations and claims to believe that Desdemona is guilty. Othello then swears to have Cassio dead, and to be revenged upon Desdemona for the non-existent affair.

Desdemona is looking everywhere for the handkerchief, very sorry to have lost it. Othello enters, and asks

for Desdemona's handkerchief; she admits that she does not have it, and then Othello tells her of its significance and alleged magical powers. Desdemona interrupts Othello's inquiry by bringing up Cassio's attempt to get back into Othello's favor; Othello becomes angry, and storms out. Desdemona and Emilia both note that Othello is much changed; he is unkind and seems jealous, and they are suspicious of the change in him.

Cassio then enters, with Iago; he laments that his suit is not successful, and that Othello does not seem likely to take him back. Desdemona tells Cassio and Iago that Othello has been acting strange, and is upset, and Iago goes to look for him, feigning concern. Emilia thinks that Othello's change has something to do with Desdemona, or Othello's jealous nature; they still cannot fathom what has happened, and exit, leaving Cassio. Bianca comes in, and Cassio asks her to copy the handkerchief that he found in his room; it is Desdemona's handkerchief, though Cassio has no idea. He claims he does not love her, and gets angry at her for allegedly suspecting that the handkerchief is a gift of another woman. But, Bianca is not disturbed, and leaves with the handkerchief.

Act IV:

Othello is trying, even after swearing that Desdemona was unfaithful, not to condemn her

Pre-Performance

Read the Plot Summary

too harshly. He is talking with Iago about the handkerchief still, and its significance in being found; but, soon, Iago whips Othello into an even greater fury through mere insinuation, and Othello takes the bait. Othello falls into a trance of rage, and Iago decides to hammer home his false ideas about his wife. Iago calls Cassio in, while Othello hides; Iago speaks to Cassio of Bianca, but Othello, in his disturbed state, believes that Cassio is talking of Desdemona, which is the last "proof" he needs before declaring his wife guilty.

Now, Othello is resolved to kill Desdemona himself, and charges Iago with murdering Cassio. Lodovico, a noble Venetian whom Desdemona knows, has recently landed; Desdemona and Othello welcome him there. But, when Desdemona mentions Cassio, Othello becomes very angry and slaps her in front of everyone; she rushes off, very upset. Ludovico especially is shocked at this change in Othello, and has no idea how such a noble man could act so cruelly.

Othello questions Emilia about Desdemona's guilt, or the chance she has had an affair with Cassio. Emilia swears that she has seen and heard all that has gone on between Cassio and Desdemona, and that Desdemona is pure and true. Othello believes that Emilia is in on all this too; he accuses Desdemona, and her insistence that she is innocent only infuriates him further. Emilia thinks that someone has manipulated Othello into accusing Desdemona, and has poisoned his mind; however, Iago is there to dispel this opinion. Upon leaving

the women, Iago comes across Roderigo; he is not pleased with how Iago has failed to deliver on his promises regarding Desdemona. Iago quiets him by making him believe that if he kills Cassio, then he will win Desdemona; Roderigo decides to go along with it, but Iago is coming dangerously close to being revealed.

Othello tells Desdemona to go to bed, and dismiss Emilia; Emilia regrets Desdemona's marriage, although Desdemona cannot say that she does not love Othello. Desdemona knows that she will die soon; she sings a song of sadness and resignation, and decides to give herself to her fate. Desdemona asks Emilia whether she would commit adultery to win her husband the world. Emilia, the more practical one, thinks that it is not too big a price for a small act; Desdemona is too good, and too devout, to say that she would do so.

Act V:

Iago has Roderigo poised and ready to pounce on Cassio, and kill him; if either of them is killed, it is to Iago's benefit, so that his devices might not be discovered. Roderigo and Cassio fight, and both are injured badly. Iago enters, pretending that he knows nothing of the scuffle; Gratiano and Lodovico also stumble upon the scene, having no idea what has happened. Roderigo is still alive, so Iago feigns a quarrel, and finishes him off. Bianca comes by, and sees Cassio wounded; Iago makes some remark to implicate her; Cassio is carried away, and Roderigo is already dead.

Othello enters Desdemona's room while she is asleep; and though she is beautiful, and appears innocent, he still is determined to kill her. Desdemona awakens, believes there is nothing she can do to stop him from killing her, and continues to assert her innocence. Othello tells her that he found her handkerchief with Cassio, though Desdemona insists it must not be true; she pleads with Othello not to kill her right then, but he begins to smother her. Emilia knocks, curious about what is going on; Othello lets her in, but tries to conceal Desdemona, who he thinks is already dead. Emilia brings the news of Roderigo's death, and Cassio's wounding.

Emilia soon finds out that Desdemona is nearly dead, by Othello's hand; Desdemona speaks her last words, and then Emilia pounces on Othello for committing this horrible crime. Othello is not convinced of his folly until Iago confesses his part, and Cassio speaks of the use of the handkerchief; then, Othello is overcome with grief. Iago stabs Emilia for telling all about his plots, and then Emilia dies; the Venetian nobles reveal that Brabantio, Desdemona's father, is dead, and so cannot be grieved by this tragedy now. Othello stabs Iago when he is brought back in; Othello then tells all present to remember him how he is, and kills himself. Cassio becomes temporary leader of the troops at Cyprus, and Lodovico and Gratiano are supposed to carry the news of the tragedy back to Venice.

Pre-Performance

Meet the Characters



Othello A Moor (an African), a general in the defense forces of the city state of Venice. His successful profession brings him high status in Venice, but his foreign origins and color separate him from those with whom he lives and works. He is a military man, with a reputation for courage in battle and good judgment in military matters. Othello falls in love and marries Desdemona, but during the campaign against the Turks, Othello is tricked by Iago

into believing that his wife has been unfaithful with his lieutenant, Cassio. Iago works on Othello's personal and social insecurity until Othello believes the combination of Iago's lies and flimsy circumstantial evidence. Inflamed with jealousy, he smothers Desdemona in her bed, only to find out too late that he has been misled and has killed the woman who loved him faithfully. In despair, he kills himself.

Iago Othello's *ancient* (captain) in the Venetian defense forces. He had hoped for promotion, but Othello passed over him in favor of Cassio, and Iago works revenge on them both. He exploits Roderigo as a source of money and an unwitting accomplice in his plot to bring down Othello. When finally cornered and charged with his wickedness, Iago refuses to speak or to repent or explain his actions, and he goes to his punishment still surrounded by mystery.



Desdemona A noble Venetian lady, daughter of Brabantio. She organizes her life intelligently and shows courage, love, and loyalty in following her husband into danger. She accompanies Othello to Cyprus on the campaign against the Turks but finds him becoming distant and making wild accusations against her. She firmly believes that he will see that she is true to him, but when she realizes he is about to kill her, she can only feel despair and grief. She dies declaring her love for him.

Brabantio A Venetian Senator, Desdemona's father. He is angry at his daughter's choice of husband but can do nothing once the marriage has taken place, and the Venetian Senate has accepted it. He warns Othello that Desdemona is a clever deceiver.

Pre-Performance

Meet the Characters

Roderigo A Venetian nobleman in love with Desdemona. He has more money than sense and pays Iago to court Desdemona on his behalf. Iago, playing on Roderigo's hopes and gullibility, continues to help himself to Roderigo's money, and Roderigo never gets his heart's desire. Iago involves Roderigo in an attack on Cassio, for which Roderigo pays with his life, as Iago kills him to ensure his silence.

Cassio Othello's lieutenant in the Venetian defense forces. Cassio accompanied Othello as his friend when he was courting Desdemona. He is popular, he speaks well, and he is lively and trusting. Iago eventually convinces Othello that Cassio is Desdemona's paramour. Cassio is appointed governor of Cyprus after Othello's death.

Bianca A courtesan (prostitute), in love with Cassio. She is skilled in needlework and agrees to copy the handkerchief that Cassio gives her; then she throws it back at him, believing it is the token of his new love.



Emilia Desdemona's lady-in-waiting and Iago's wife. She knows Iago better than anybody else and is suspicious of his actions and motives. She does not realize until too late that the wicked person who has poisoned Othello against Desdemona is Iago, her own husband.

The Duke of Venice The leader of the governing body of the city state of Venice. The Duke appoints Othello to lead the forces defending Venice against the Turkish attack on Cyprus; he also urges Brabantio to accept his daughter's marriage.

Gratiano Brabantio's brother. He and Lodovico find Cassio wounded after Roderigo stabs him in the drunken brawl.

Lodovico Desdemona's cousin. After the death of Desdemona, Lodovico questions Othello and Cassio together, thus revealing the truth.

Montano Othello's predecessor as the governor of Cyprus. He is Othello's friend and loyal supporter.

Pre-Performance

Research the Historical Context



Who was William Shakespeare?

-William Shakespeare is a mystery. He never went to college, only the local grammar school, but ended

up writing the most famous plays in the history of the world. How did it happen? Nobody really knows.

-We know very little about Shakespeare's personal life, his childhood and his marriage when you think about the impact he's had on our world. We have none of Shakespeare's letters, diaries, or original manuscripts. All we have is his signature on a couple of legal documents. In fact, the lack of information on him has made a lot of people argue that he never really wrote all those plays or even existed at all!

-Never forget, Shakespeare wrote his plays to be **PERFORMED** not read. Never sit down to **READ** one of his plays if you don't know it. Get up and try **ACTING IT OUT**. You'll be surprised how much you'll understand. Reading Shakespeare is **ALWAYS** hard, Performing him is **EASY**.

-Will wrote over 40 plays, but only 37 have survived. He wrote every kind of story you can think of- tragedies, comedies, histories. 22 of his plays were about **WAR**. Guess he had human nature down. . . In his plays you can find teenagers fighting with their parents, teenagers running away, teenagers falling in love, ghosts, gods, witches, drunks, murderers, a woman caressing her lover's body minus its head, a woman caressing her lover's head minus its body, weddings, funerals, death by stabbing, suffocation, poison, decapitation, spiking, hanging, execution, being made into a

meat-pie, and drowning in a vat of wine. The point is that Shakespeare did it **ALL**!

-Everybody went to see Shakespeare's plays: children, peasants, royalty, merchants, every kind of person from every social group and clique. It was the one place where a beggar could rub elbows with the rich and famous. Remember there were no televisions, no radios, no magazines, and only the beginnings of newspapers. Not that newspapers mattered much considering most people **COULDN'T** read or write! Aside from the plays, there were bear-baitings, cockfights, bull-baitings and if you were lucky, the occasional execution. That was all. Seeing one of his plays was something like a cross between a Magic basketball game and a rock concert. It was noisy, crazy, usually messy, and a whole lot of fun.

Shakespeare's Early Years

- William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England. He died on the exact same day fifty-two years later, in 1616. He lived during what was called the Elizabethan Era because at that time the queen of England was Queen Elizabeth I.

- William Shakespeare's father, John Shakespeare, was a glovemaker by trade and ran a 'general store'. He was a prominent citizen in the town of Stratford-upon-Avon and even served as mayor for a term. The very first mention of John Shakespeare is in 1552. He was fined for keeping a 'dunghill' in front of his house. When William was eight years old, his father's fortunes started to decline. His father stopped going to church meetings and town council meetings, and his application for a coat-of-arms was turned down. A 'coat-of-arms' was an important status symbol in Elizabethan England. Today it would be like the U.S.

Government and everybody else in the country recognizing that you and your family were upper class and treating you like you were somebody important. Basically, you got invited to all the 'A-List' parties. Nobody knows why John Shakespeare's mysterious decline occurred.

- Shakespeare's mother was Mary Arden, a young lady from a prominent Catholic family. She married John Shakespeare in 1557 and they had seven children. William's older sisters Joan and Margaret died when they were babies. His younger sister Anne died when he was fifteen. The most of what we know about his three younger brothers is the youngest was named Edmund and that he later became an actor in London. Edmund died at age twenty-seven and was buried in London. We don't really know much about Shakespeare's other two brothers.

- As far as Shakespeare's education, even less is known. We assume he went to the local public grammar/elementary school in Stratford, but there are no records to prove it. We're also pretty sure he never went to college or university (pretty incredible when you consider Shakespeare invented over 2500 words that we still use everyday- including the words "puke", "eyeball", and "vulnerable"). In fact, after his baptism the next record we have of William Shakespeare is his marriage in 1582 to Anne Hathaway. William was eighteen years old when he married and Anne was twenty-six. Anne was also several months pregnant! Susanna, Shakespeare's first child, was born in 1583. Two years later, Shakespeare and Anne had twins, Judith and Hamnet. Sadly, Hamnet died only eleven years later. There is no record of his cause of death. William was deeply affected by his only son's death and after it spent more time in Stratford, traveling to London only for important theater business.

Pre-Performance

Historical Context continued

The London Years

- Nobody knows exactly when William Shakespeare moved to London or how he supported himself once he got there. We do know he was an actor before he was a playwright. Even when he was thriving as a playwright, he still found time to act in his own plays. He played roles such as Adam in *As You Like It* and the ghost of Hamlet's father in *Hamlet*.

- In 1589-92, Shakespeare's first plays were all HITS in London. By 1594, Shakespeare's own acting troupe, the Lord Chamberlain's Men, became the premier



acting company in London.

- In 1598, Shakespeare built his famous theater- The Globe Theater. It was located on the south bank of the Thames River in London. The new theater's motto was "Totus mundus agit histrionem" or in English instead of Latin "All the world's a stage".

-The Globe Theater could accommodate over 3,000 spectators and admission in the early 1600's was one penny. The Globe had twenty sides and was an "open-air" theater, meaning there was no roof in the center. What roof there was, was thatched (made of hay). The rest of the building was made of wood. From above it looked like a large donut. Performances were given every day from 2-5 in the afternoon

(so the sunlight wouldn't bother the audience or the actors) except Sunday. The beginning of a show was signaled by three blasts from a trumpet and a flag raised at the same time: black for tragedy, red for history, and white for comedy. Why didn't they just pass out leaflets? Going to plays was considered immoral and advertising for plays was prohibited. Yet, everybody came! Vendors at the shows sold beer, water, oranges, gingerbread, apples, and nuts. All of these were THROWN at the actors if the audience didn't like the show! Audience members also frequently talked back to the actors. For example, if a murderer was sneaking up on somebody, the audience usually screamed out "LOOK BEHIND YOU!"

- On June 29, 1613, the Globe Theater burned to the ground. It was during a performance of *Henry the Eighth*. The cannon shots that were fired to 'announce the arrival of the king' during the first act of the play misfired and engulfed the thatched roof in flames. One man's breeches (pants) caught on fire but before he got hurt badly somebody dumped their beer on him and put it out! While the rest of the audience escaped unharmed, The Globe Theater was completely destroyed. Thirty years later, an ordinance (law) was passed to close all theatres. Acting and plays were outlawed because they were considered immoral.

The Later Years

- Back in Stratford, William Shakespeare enjoyed his retirement and his status as 'Gentleman'. He purchased 'New House', the second largest home in Stratford-upon-Avon and often invited his friends and fellow artists over to hang out. One such visit is recorded in the journal of John Ward, a vicar in Stratford. He wrote, "Shakespeare, Drayton, and Ben Johnson had a merry meeting, and it seems drank

too hard, for Shakespeare died of a fever there contracted". Shakespeare indeed died thereafter and was buried in his family's church in Stratford on his birthday in 1616.

- In all, Shakespeare had written over 40 plays in two years. Two members of his acting company, the Lord Chamberlain's Men, published all the plays they could find in 1623. This collection of 37 of Shakespeare's plays has come to be



known as The First Folio. If it had not been for these two men, John Heminges and Henry Condell, we might have no record of William Shakespeare's work and the world as we know it would be a very different place. In the preface to the Folio these men wrote, "We have but collected them (the plays) and done an office to the dead... without ambition either of self-profit or fame; only to keep the memory of so worthy a friend alive, as was our Shakespeare".

- Shakespeare's friend and fellow playwright Ben Johnson wrote this about Shakespeare when William died- "... I loved the man, and do honor his memory as much as any. He was indeed honest, and of an open and free nature: had excellent fantasies, brave notions, and gentle expressions..."

Pre-Performance

A Chronology of Shakespeare's Plays

1589	<i>Comedy of Errors</i>	1600	<i>Hamlet</i>
1590	<i>Henry VI, Part II</i>		<i>Merry Wives of Windsor</i>
	<i>Henry VI, Part III</i>	1601	<i>Troilus and Cressida</i>
1591	<i>Henry VI, Part I</i>	1602	<i>All's Well That Ends Well</i>
1592	<i>Richard III</i>	1604	<i>Othello</i>
1593	<i>Taming of the Shrew</i>		<i>Measure for Measure</i>
	<i>Titus Andronicus</i>	1605	<i>King Lear</i>
1594	<i>Romeo and Juliet</i>		<i>Macbeth</i>
	<i>Two Gentlemen of Verona</i>	1606	<i>Antony and Cleopatra</i>
	<i>Love's Labour's Lost</i>	1607	<i>Coriolanus</i>
1595	<i>Richard II</i>		<i>Timon of Athens</i>
	<i>Midsummer Night's Dream</i>	1608	<i>Pericles</i>
1596	<i>King John</i>	1609	<i>Cymbeline</i>
	<i>Merchant of Venice</i>	1610	<i>Winter's Tale</i>
1597	<i>Henry IV, Part I</i>	1611	<i>Tempest</i>
	<i>Henry IV, Part II</i>	1612	<i>Henry VIII</i>
1598	<i>Henry V</i>		
	<i>Much Ado about Nothing</i>		
1599	<i>Twelfth Night</i>		
	<i>As You Like It</i>		
	<i>Julius Caesar</i>		



Performance

Theater is a Team Sport (“Who Does What?”)

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.

The **Actors** use their bodies and voices to bring the author’s words and the director’s ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director’s vision.



Stage Manager Amy Nicole Davis
Photo: Rob Jones

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.

The **Shop and Stage Crew** builds the set, props and costumes according to the designer’s plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The Theater is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission/Vision:

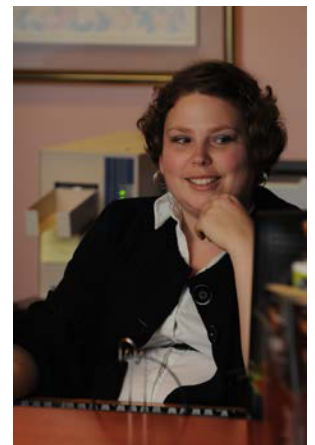
With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



Sound Designer Bruce Bowes
Photo: Rob Jones



Costume Designers
Denise Warner and Mel Barger
Photo: Rob Jones



Box Office Manager Gina Yolango
Photo: Rob Jones

Performance

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an **ACTIVE** participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And **NO TEXTING!**
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Performance

Enjoying the Production

1. Track the path of the handkerchief in the story.
2. Note when the actors talk directly to the audience. How does that make you feel?
3. How does the audience know when time has passed?
4. How do the lighting and sound effects help the audience know when the characters have changed setting?
5. What actors play more than one role? How do they indicate this?

Post-Performance Reflect, Connect, Expand

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you!

Discuss

1. Who was responsible for Desdemona's death? Why?
2. Do you sympathize with Emilia? Did she have a choice in her actions?
3. What role does race play in the outcome? Would it play the same role if the story were set in current times?
4. Does Othello justify his killing of Desdemona?
5. What is the nature of the relationship between Emilia and Desdemona? .
6. Why is this play a tragedy?

Bibliography

<http://www.gradesaver.com>

<http://www.folger.edu>

<http://www.william-shakespeare.info/william-shakespeare-biography.htm>

www.dummies.com

www.online-literature.com

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 1

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Othello*

Grade levels appropriate: 7-12

Objectives:

The student will:

- Paraphrase the characters' lines into modern language
- Demonstrate their understanding of the characters lines by reading their paraphrasing aloud to the class
- Substitute Shakespeare's text while thinking their own paraphrasing
- Create a personal connection to Shakespeare's text.

Sunshine State Standards:

The student will:

- Analyze the author's purpose and/or perspective in a variety of text and understand how they effect meaning; LA.7-12.1.7.2
- Analyze, compare, evaluate, and interpret poetry for the effects of various literary devices, graphics, structure, and theme to convey mood, meaning, and aesthetic qualities; LA.7-12.2.1.3
- Analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions; LA.7-12.2.1.7
- Describe changes in the English language over time, and support these descriptions with examples from literary texts; LA.7-12.2.1.9
- Strengthen acting skills by engaging in theatre games and improvisations. TH.912.S.2.8
- Respond to theatrical works by identifying and interpreting influences of historical, social, or cultural contexts. TH.912.C.1.6

Materials needed:

- Handout 1, *Graphic Shakespeare*
- Handout 2, *Paraphrasing Scene*

Introductory/background information for teachers and students:

- Have all students read the plot summary of *Othello*, Curriculum Guide

Post-Performance Lesson Plans

Journeys Into Arts & Culture

Paraphrasing

Lesson Plan 1, page 2

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Othello*

Grade levels appropriate: 7-12

Lesson Process:

Paraphrasing is the Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

A paraphrase is NOT a translation of the text, but a *rewording* of the text. This is one of the most important differentiations to make in teaching this material. Shakespeare's text is *NOT* a foreign language. It is Early Modern English- not "Old" English. Shakespeare created over 2500 words and compound words still in daily use. Our students speak Shakespeare every day without realizing it. Shakespeare's language in the context of his plays is poetry and therefore by 'poetic' nature 'open to interpretation'. Paraphrasing is the tool we use to align our understanding with Shakespeare's meaning.

There are two basic kinds of paraphrases- **Figurative** and **Literal**.

Figurative: 1. Representing by means of a figure or symbol 2. Not in it's usual or exact sense; metaphorical 3. Using figures of speech

Literal: 1. Following the exact words of the original 2. In basic or strict sense 3. Prosaic; matter of fact 4. Restricted to fact

We ask that the paraphrases the student creates are **Figurative** in nature. We don't ask them to create a word for word paraphrase of the text; but a common, lively rewording using their own daily expressions to capture the meaning of Shakespeare's verse.

1. Read the Plot Summary of Othello to your students..

2. Give each student Handout 1, Graphic Shakespeare. Have one student read the lines aloud. Individually or in pairs, have the students write figurative paraphrasing in the empty text bubbles. Encourage them to be as creative as possible with their language and feelings. You may either require students to use standard grammar, or allow them to use modern text substitutions and slang. Very often, using modern substitutions allows the student to convey the emotion of the line more strongly.

3. Have students read their paraphrasing aloud. Encourage them to put themselves in the characters' shoes while performing their paraphrasing.

4. Have students read the character's lines using Shakespeare's words while thinking about their own paraphrasing.

5. Divide students into pairs. Instruct them to write their own paraphrasing underneath each of the lines on Handout 2, Paraphrasing Scene, using a dictionary and the glossary at the bottom of the page when necessary. Encourage them to write conversationally, as they would say the lines today.

6. Have each pair perform their paraphrasing for the class. Encourage them to use their vocal inflections and gestures to act out the scene. Then perform the scene using Shakespeare's language. Encourage them to keep their vocal and physical choices when speaking Shakespeare's text.

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 3

Name of organization: The Orlando Shakespeare Theater In Partnership with UCF

Event title: *Othello*

Grade levels appropriate: 7-12

Assessment:

The student successfully:

- Paraphrased the characters' lines into modern language
- Demonstrated their understanding of the characters lines by reading their paraphrasing aloud to the class
- Substituted Shakespeare's text while thinking their own paraphrasing
- Created a personal connection to Shakespeare's text.

Reflection:

Lead the class in a discussion of the following questions:

1. Why is it better to paraphrase figuratively than literally?
2. In what way does paraphrasing allow for more than one interpretation of a line or character?
3. Why does thinking your paraphrasing while saying Shakespeare's words make the words easier to understand?

Additional Materials:

www.opensourceshakespeare.org

Othello, USA 1952 directed by and starring Orson Wells

Othello, BBC, 1980 with Anthony Hopkins

Othello, USA, 1995 directed by Oliver Parker with Laurence Fishburne and Kenneth Branagh

Connections to other learning:

Consider having the student paraphrase other texts into their own words, such as the Declaration of Independence or the Pledge of Allegiance.

Create your own *Othello* comic strips using software such as Comic Life or Bitstrips, uploading your own staged photos and writing your own paraphrased dialogue.

Shakespeare Alive!

Want more paraphrasing? Orlando Shakes' Actor/Educators will come to your classroom and lead your students in an exploration of the play of your choice through an interactive plot summary and paraphrasing! 407-447-1700 ext. 208

Post-Performance

Lesson Plans

Handout 1

Graphic Shakespeare

Paraphrasing is Orlando Shakespeare Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

Example:

In *Othello*, Brabantio says of his daughter, Desdemona,

"Look to her, Moor, if thou hast eyes to see:. She has deceived her father, and may thee."

He figuratively means, "Watch out, Othello. She'll lie to you like she lied to me."

Exercise:

In Act III, Scene 3, Iago warns Othello ...

"O, beware, my lord
of jealousy;

It is the green-eyed monster, which
doth mock The meat it feeds on."



Write your own paraphrasing of Iago's words in modern day speech in the bubble above.

Post-Performance

Lesson Plans

Handout 2

Paraphrasing Scene

Act I, Scene I

BRABANTIO	This thou shalt answer; I know thee, Roderigo.
Paraphrasing	
RODERIGO	Sir, I will answer any thing. But, I beseech you,
Paraphrasing	
	If't be your pleasure and most wise consent,
Paraphrasing	
	As partly I find it is, that your fair daughter,
Paraphrasing	
	At this odd-even and dull watch o' the night,*
Paraphrasing	
	Transported, with no worse nor better guard
Paraphrasing	
	But with a knave* of common hire, a gondolier,*
Paraphrasing	
	To the gross clasps of a lascivious* Moor--*
Paraphrasing	
	If this be known to you and your allowance,*
Paraphrasing	
	We then have done you bold and saucy wrongs;
Paraphrasing	
	But if you know not this, my manners tell me
Paraphrasing	
	We have your wrong rebuke.* Do not believe
Paraphrasing	
	That, from the sense of all civility,
Paraphrasing	
	I thus would play and trifle with your reverence:

**odd-even and dull watch o' the night* - midnight or thereabouts

**knave* – male servant or menial in general

**gondolier* - boy who rows boats

**lascivious* - feeling or revealing an overt and often offensive sexual desire

**Moor* - negro

**allowance* - admission or acknowledgement of a claim

**rebuke* - to check, repress

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Inciting Incident* Lesson Plan 1, page 1

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Othello*

Grade levels appropriate: 7-12

Objectives:

The student will:

- Identify a character's objective based on character givens and exposition
- Improvise writing as a character creating dialogue
- Respond to plot developments as a character
- Present an original scene inspired by the events in *Othello*
- Compare and Contrast the progression of dramatic arc amongst groups

Sunshine State Standards:

The student will select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation) LA.910.5.2.1

The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details LA.910.1.7.3

The student will identify cause-and-effect relationships in text LA.910.1.7.4

Write an original script or a dramatic adaptation of a literary work to demonstrate knowledge of theatrical conventions TH.912.O.1.4

Strengthen acting skills by engaging in theatre games and improvisations TH.912.S.2.8

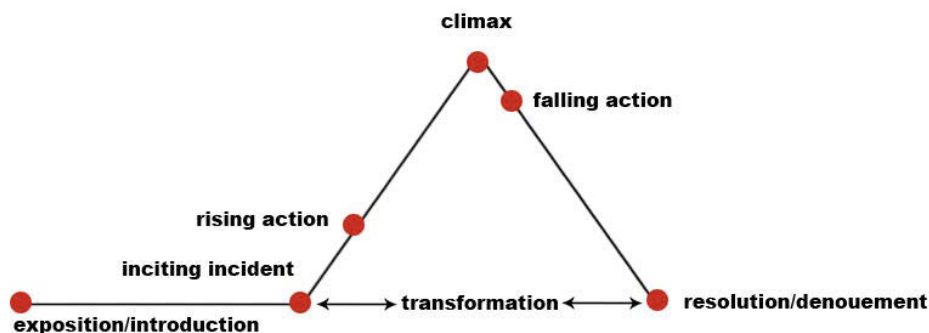
Materials needed:

Handout 3, *Character Introductions*

Introductory/background information for teachers and students:

Explain to your class that the Dramatic Arc is one of the most popular and recognizable narrative structures in Western culture. Also referred to as a classical dramatic structure, this arc has its roots in classical Greek drama. Aristotle declared that plays have a consistent structure of “a beginning, middle, and end.”

Discuss the exposition of *Othello* by identifying what we are told has already happened in the first scenes of the play. Identify the inciting incident in *Othello* as the moment Iago decides to convince Othello of Desdemona's infidelity. Share the diagram below with your class and discuss its similarity with a roller coaster. While there may be small hills and valleys throughout, the biggest drop is in the second half of the ride. It is what the rider expects and waits for.



Post-Performance Lesson Plans

Journeys Into Arts & Culture *Inciting Incident* Lesson Plan 1, page 2

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Othello*

Grade levels appropriate: 7-12

Lesson Process:

Divide class into groups of 3 or 4. For groups of 3 assign each student the character of Othello, Iago or Roderigo. For groups of 4, assign each student Othello, Iago, Roderigo or Cassio. Genders are not important. Girls may be assigned male roles. Give each student his/her brief character description. This may be done by printing out multiple copies of Handout 3 and cutting pages into strips with each strip containing one character description.

Instruct the students to get out a sheet of 8 ½" X 11" piece of paper. At the top of the page, instruct the student portraying Iago to write the following:

"Othello has been having an affair with my wife. Signed, Iago"

Instruct "Iago" to give the paper to any other character. The character given the paper must then read "Iago's" note, fold the top of the paper down to hide the note, and write his own note on the next line, signing his name. He must write as his character and may write to any other character in his group. He then must pass the page on to the character he has written to, who then proceeds to read the note, fold down the paper, and add his own note and signature. He passes the page to whichever character he wishes. The activity proceeds in this way until the end of the page is reached. Instruct students to remember what their character wants and encourage them to try and get it.

Then, instruct each group to read the notes out loud to the class, top to bottom, passing the paper to whoever wrote the line being read.

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Inciting Incident* Lesson Plan 1, page 3

Name of organization: The Orlando Shakespeare Theater In Partnership with UCF

Event title: *Othello*

Grade levels appropriate: 7-12

Assessment:

The student successfully:

- Identified a character's objective based on character givens and exposition
- Improvised writing as a character creating dialogue
- Responded to plot developments as a character
- Presented an original scene inspired by the events in *Othello*
- Compared and Contrasted the progression of dramatic arc amongst groups

Reflection:

After all groups have presented, compare how the information varied as it progressed from character to character and from group to group. Consider:

- Speaking as your character, what notes surprised you? Angered you?
- What assumptions did characters make when adding information?
- What was written that would not have been said if it were a conversation?
- What alliances or promises were made during the exchanges?
- How did it feel saying the notes out loud compared to writing them privately?
- How did the characters try to get what they want?
- Did the action lead to a dramatic climax? If so, when?
- Did any characters win? Did any lose?

Additional Materials:

www.opensourceshakespeare.org

Othello, USA 1952 directed by and starring Orson Wells

Othello, BBC, 1980 with Anthony Hopkins

Othello, USA, 1995 directed by Oliver Parker with Laurence Fishburne and Kenneth Branagh

Connections to other learning:

Choose a recently studied book or play and discuss the exposition, inciting incident and dramatic climax. Brainstorm other possible developing action leading to other possible climaxes, wins and losses.

Post-Performance

Lesson Plans

Handout 3

Inciting Incident

Character Introductions

Othello - A general in the defense forces of the city/state of Venice. His successful profession brings him high status in Venice, but his foreign origins and color separate him from those with whom he lives and works. He is a military man, with a reputation for courage in battle and good judgment in military matters. Othello falls in love and marries Desdemona.

Iago - Othello's ancient (captain) in the Venetian defense forces. He had hoped for promotion, but Othello passed over him in favor of Cassio, and Iago works revenge on them both.

Roderigo - A Venetian nobleman in love with Desdemona. He has more money than sense and pays Iago to court Desdemona on his behalf.

Cassio - Othello's lieutenant in the Venetian defense forces. Cassio accompanied Othello as his friend when he was courting Desdemona. He is popular, he speaks well, and he is lively and trusting.

Othello - A general in the defense forces of the city/state of Venice. His successful profession brings him high status in Venice, but his foreign origins and color separate him from those with whom he lives and works. He is a military man, with a reputation for courage in battle and good judgment in military matters. Othello falls in love and marries Desdemona.

Iago - Othello's ancient (captain) in the Venetian defense forces. He had hoped for promotion, but Othello passed over him in favor of Cassio, and Iago works revenge on them both.

Roderigo - A Venetian nobleman in love with Desdemona. He has more money than sense and pays Iago to court Desdemona on his behalf.

Cassio - Othello's lieutenant in the Venetian defense forces. Cassio accompanied Othello as his friend when he was courting Desdemona. He is popular, he speaks well, and he is lively and trusting.