

OTHELLO

THE MOOR OF VENICE

William Shakespeare

WITH RELATED READINGS

Assessment Manual



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Table of Contents

Notes to the Teacher	2
ANSWER KEY	
Answers for Act I	7
Answers for Act II	11
Answers for Act III	14
Answers for Act IV	18
Answers for Act V	21
Answers for Related Readings	25
GRAPHIC ORGANIZERS	
Reaction to Reading Chart	31
Cluster Chart: Motif	32
Character Chart	33
Irony Chart	34
Sequence Chart	35
Plot Diagram	36
Graphic Organizers Answer Key	37
VOCABULARY AND LITERARY TERMS REVIEW	
Vocabulary Review, Acts I–II	43
Vocabulary Review, Act III	43
Vocabulary Review, Acts IV–V	44
Vocabulary Review, Related Readings	44
Vocabulary Worksheet, Acts I–II	45
Vocabulary Worksheet, Act III	47
Vocabulary Worksheet, Acts IV–V	48
Vocabulary Worksheet, Related Readings	49
Cumulative Vocabulary Exam	50
Literary Terms Review	51
Literary Terms Worksheet	52
Vocabulary and Literary Terms Answer Key	53
EXAM MASTERS	
Exam, Acts I–II	57
Exam, Act III	63
Exam, Acts IV–V	69
Exam Answer Key, Acts I–II	75
Exam Answer Key, Act III	78
Exam Answer Key, Acts IV–V	80
EVALUATION FORMS	
Evaluation Form, Writing Process	85
Evaluation Form, Writing Plan	86
Evaluation Form, Writing Summary	87
Evaluation Form, Compositions/Reports	88
Evaluation Form, Analytic Scale	89
Evaluation Form, Holistic Response	90
Evaluation Form, Writing: Revising and Proofreading Checklist	91
Evaluation Form, Discussion	92
Evaluation Form, Project	93

Notes to the Teacher

About *The EMC Masterpiece Series Access Editions*

The EMC Masterpiece Series Access Editions have been designed to make great works of literature accessible to all levels of students. Each Access Edition contains a complete literary masterpiece as well as a unique integrated study apparatus crafted to guide the student page by page through the entire work. This feature does away with the inconvenience of switching between a literary work and a study guide, since both are included in each Access Edition.

Each *EMC Masterpiece Series Access Edition* contains the following materials:

- The complete literary work
- A historical introduction including an explanation of literary or philosophical trends relevant to the work
- A biographical introduction with a time line of the author's life
- Art, including explanatory illustrations, maps, genealogies, and plot diagrams, as appropriate to the text
- Study apparatus for each chapter or section, including Guided Reading Questions; Words for Everyday Use entries for point-of-use vocabulary development; footnotes; Responding to the Selection questions; Investigate, Inquire, and Imagine questions (including Recall, Interpret, Analyze, and Synthesize questions to ensure that your students conduct a close and accessible reading of the text); and Understanding Literature questions
- Source materials used by the author of the work (where appropriate)
- A list of topics for creative writing, critical writing, and research projects
- A glossary of Words for Everyday Use and a glossary of literary terms
- Many titles also include Related Readings with Critical Thinking questions and photos and/or art with Critical Viewing questions

Footnotes explain obscure references, unusual usages, and terms meant to enter students' passive vocabularies

Guided Reading Questions guide students through the work by raising important issues in key passages

Words for Everyday Use entries define and give pronunciations for difficult terms meant to enter students' active vocabularies

FOOTNOTES

10. Touching. Concerning
11. watch the minutes of this night. Stand guard throughout the night
12. approve our eyes. Confirm what we have seen
13. fortified. Barnardo speaks metaphorically. Attempting to convince Horatio is like assailing a fort.
14. yond same star . . . pole. Polaris, the North Star, also known as the Pole Star. This star has long been used by mariners to guide their way.
15. illumine. illuminate
16. beating. Tolling
17. In the same figure like. With the same appearance as
18. scholar. Student
19. Mark it. Look at it carefully.
20. harrows. Digs into or disturbs, like a harrow, or plow
21. usurp'st. Takes possession of without the right to do so. The term *usurp* is used to describe the unjust seizure of power from a monarch or leader. It is therefore ironic that the term should be used here, given that the ghost is that of the rightful King of Denmark.
22. Denmark. King of Denmark. The ruler or lord of a country or territory was often referred to in Shakespeare's day by the name of the country or territory, just as today we speak of "the White House" when we mean the executive branch of government.
23. sometimes. In recent times
24. I charge thee. I demand of you

HORATIO. What, has this thing appear'd again tonight?

BARNARDO. I have seen nothing.

MARCELLUS. Horatio says 'tis but our fantasy, And will not let belief take hold of him. Touching¹⁰ this dreaded sight twice seen of us; Therefore I have entreated him along, With us to watch the minutes of this night,¹¹ That if again this apparition come, He may approve our eyes¹² and speak to it.

30 HORATIO. Tush, 'twill not appear.

BARNARDO. Sit down a while, And let us once again assail your ears, That are so fortified¹³ against our story, What we have two nights seen.

HORATIO. Well, sit we down, And let us hear Barnardo speak of this.

35 BARNARDO. Last night of all, When yond same star that's westward from the pole¹⁴ Had made his course t' illumine¹⁵ that part of heaven Where now it burns, Marcellus and myself, The bell then beating¹⁶ one—

Enter GHOST.

40 MARCELLUS. Peace, break again! thee off! Look where it comes again!

BARNARDO. In the same figure like¹⁷ the King that's dead.

MARCELLUS. Thou art a scholar,¹⁸ speak to it, Horatio.

BARNARDO. Looks 'a not like the King? Mark it,¹⁹ Horatio.

HORATIO. Most like; it harrows²⁰ me with fear and wonder.

45 BARNARDO. It would be spoke to.

MARCELLUS. Speak to it, Horatio.

HORATIO. What art thou that usurp'st²¹ this time of night, Together with that fair and warlike form In which the majesty of buried Denmark²² Did sometimes²³ march? By heaven I charge thee²⁴ speak!

50 MARCELLUS. It is offended.

Why has Marcellus asked Horatio to come and stand watch with him?

Does Horatio believe that Marcellus and Barnardo have actually seen a ghost?

Whom does the ghost resemble?

Why does Marcellus think that Horatio should speak to the ghost?

What was the dead king like, according to Horatio?

Words For Everyday Use

en • treat (en trét) vt., beg
ap • pa • ri • tion (ap'a rish'an) n., strange figure that appears unexpectedly, especially a ghost
as • sail (a sál') adj., attack with arguments

4 HAMLET, PRINCE OF DENMARK

ACT I, SCENE I 5

Notes to the Teacher

Respond to the Selection

What do you long for as strongly as Billy does coonhounds? What might you do to obtain this thing you want? Try to come up with some steps you might take to achieve this goal.

Investigate, Inquire, and Imagine

Recall: GATHERING FACTS

1a. What event in chapter 1 sparks memories in the narrator?

2a. In chapter 2, what is the “disease” that affects Billy, the narrator? What is Billy’s parents’ reaction to this problem?

3a. In chapter 3, what actions does Billy take to make his dreams and desires come true?

Interpret: FINDING MEANING

1b. What emotions do these memories cause the narrator to feel?

2b. Why is it especially difficult for Billy to get what he wants to cure this “disease”? Why don’t his parents’ solutions help?

3b. What does the way Billy sets about achieving his goals reveal about him as a character?

Analyze: TAKING THINGS APART

4a. Compare and contrast Billy’s world to your own. Look at where he lives, what happens there, his family and the relationships between family members, and then compare them to your own. In what ways is your life similar to Billy’s?

Synthesize: BRINGING THINGS TOGETHER

4b. Billy lives in a very rural area of the Ozark Mountains, probably in the 1920s. Predict how you think Billy would be different if he lived in a big city in your time. Where might his family live? What might they do for a living?

Evaluate: MAKING JUDGMENTS

5a. Why might Billy’s repeated requests for hunting hounds be especially hard on his parents? How do you think Billy’s requests and the way he states them make his parents feel?

Extend: CONNECTING IDEAS

5b. Billy worked hard to earn his coonhounds. How would his feelings towards them be different if he had gotten them from his parents the first time he asked?

Understanding Literature

Setting. The **setting** of a literary work is the time and place in which it happens. Describe the setting of this story in your own words. In what way would you describe the attitude toward hunting in this particular time and place? In what way does this attitude differ from that of a modern wildlife conservationist? Why might hunting have been particularly important in Billy’s time and place?

CHAPTERS 1–3 3

***Respond to the Selection** is a reader response activity designed to connect the students emotionally to the literature and allow them to relate the work to their own lives.*

***Investigate, Inquire, and Imagine** questions take students through the work step by step, building from their individual responses a complete interpretation of the work.*

***Interpret** questions evoke interpretations based on evidence from the selection.*

***Recall** questions address comprehension of key facts from the selection.*

***Synthesize** questions ask readers to integrate, restructure, predict, elaborate, and summarize.*

***Analyze** questions ask readers to classify, compare and contrast, and identify relationships between ideas.*

***Extend** questions allow readers to try out their understanding in different situations.*

***Evaluate** questions ask readers to appraise, assess, critique, and justify certain aspects of a selection.*

***Understanding Literature** questions provide study of literary movements, genres, and techniques as they relate to the literary work.*

How the Assessment Manual Is Organized

This Assessment Manual is divided into five parts: the **Access Edition answer key**, which provides answers to the Investigate, Inquire, and Imagine and Understanding Literature questions in the text; a selection of activities that allow students to use **graphic organizers** to further their comprehension of the work; a **vocabulary and literary terms review**, which tests students’ knowledge of the Words for Everyday Use and literary terms defined in the work; the **exam masters**, which contain three full exams that test students’ overall comprehension of the work through both objective and essay questions; and **evaluation forms** for self-, peer, and teacher assessment of creative writing, critical writing, and research projects.

How to Use the Access Edition Answer Key

The Access Edition answer key contains answers to the Investigate, Inquire, and Imagine, Understanding Literature, and Related Reading Critical Thinking questions included in the Access Edition. In some cases, where no specific answer is required, possible responses are given. You will notice that no answers are provided for the Guided Reading Questions found throughout the Access Edition. This is because the answers to the Guided Reading Questions can be easily found in the text in the passages marked by gray bars.

Notes to the Teacher

How to Use the Graphic Organizers

Graphic organizers enable students to represent in a visual way information about the plot or characters in a book. The activities in the second section of this manual ask students to use graphic organizers, such as gradient scales, cluster charts, Venn diagrams, sequence charts, story maps, and a plot pyramid, to examine certain aspects of the literary work.

You can use the graphic organizers in this book in a variety of ways to supplement your lesson plan. For your convenience, they are designed as blackline masters. They can be assigned for students to complete as they read the work as a way to promote active reading, after students have read the book as a way to explore the book in more depth, or as a study aid before the test as a way to review ideas presented in the book. These activities can also be incorporated into a midterm or final exam.

Vocabulary and Literary Terms Review

The **vocabulary review** tests students' comprehension of the Words for Everyday Use defined in the Access Edition. Because active vocabulary is learned most effectively in context, the vocabulary review is conducted contextually; the review exercises involve sentence completion that draws from the Words for Everyday Use. The vocabulary assessment includes vocabulary hand-outs, pre-tests, and separate vocabulary tests. A vocabulary section is included in each of the exams in the exam masters section. The **literary terms review** tests students' comprehension of the literary terms defined in the Understanding Literature section of the Access Edition. Students' understanding of these terms is also tested in each of the exams in the exam masters section.

How to Use the Exam Masters

The exam masters section contains three exams: one which tests students' recall and interpretation of acts I and II of the play, one which tests them on act III, and one which tests them on acts IV and V. These tests can be used separately, or they can be combined in any fashion you choose. You may decide to use multiple choice and/or matching as check tests in conjunction with discussion, for example. Or you may decide to incorporate graphic organizers into the exams.

Each test is worth 100 points and consists of objective questions in the form of multiple choice and matching, as well as quote identification, short essay, and long essay questions. Answers, or possible responses, are given for all exam questions. Note: You can use ScanTron answer sheets to correct the objective part of the test.

How to Use the Evaluation Forms

The Assessment Manual contains evaluation forms to help you assess student performance across the entire range of language arts skills. The forms include writing evaluation forms, a project evaluation form, and a revision and proofreading checklist that can be used for writing instruction.

Access Edition Answer Key

Othello, Act I

Answers for Respond to the Selection, page 44

Responses will vary. Iago claims that the relationship between this “erring barbarian and...supersubtle Venetian” is bound to fail because it had such a hasty beginning; because Moors are changeable in their wills, and Othello will soon grow tired of her and want something new; and because Desdemona is young and acted impulsively. He tells Roderigo that when Desdemona’s lust is satisfied, she’ll realize she made a big mistake.

Indeed, the relationship may be said to have a somewhat superficial basis. Othello says of Desdemona: “She loved me for the dangers that I had passed, / And I loved her that she did pity them.” In other words, Desdemona fell in love with Othello after hearing about all the exciting adventures he had gone through—her love may be a naïve form of hero-worship. Meanwhile, Othello fell in love with Desdemona for her soft heart and possibly also because her sighs flattered his ego.

Even so, students may find that the couple does seem to be truly in love and to have a good relationship. Othello respects Desdemona enough to insist that she be brought in to speak for herself. He claims that it’s not lust that makes him want to be by his side—he’s too old for such nonsense; he just wants to make her happy, which is a very mature attitude. She speaks well of him, saying that she loves all his qualities and “valiant parts.” In the face of her father’s anger, she stands beside Othello and protests that since he now is her husband, and she has a higher duty to him. All in all, the image Shakespeare presents is of a noble and true love between Othello and Desdemona.

Answers for Investigate, Inquire, and Imagine, page 44

Recall

- 1a. Roderigo is upset because Desdemona has married Othello. He wanted to marry Desdemona and had been paying Iago to help him in his suit. Now he fears that Iago had never really intended to help him at all.
- 2a. Iago claims to hate Othello for two reasons: Othello passed him over for a promotion, naming Cassio as his lieutenant instead of Iago, and he has heard rumors that, in his words, “twixt my sheets / [Othello has] done my office,” i.e., Othello may have slept with his wife Emilia.
- 3a. The Duke sends for Othello because he needs the Moor’s help in the war against the Turks, or Ottomites, who are preparing to attack the Venetian-held island of Cyprus. After hearing Othello and Desdemona speak, the Duke encourages Brabantio to accept the marriage.

Interpret

Responses will vary. Possible responses are given.

- 1b. The relationship between the two men is summed up in the first line of the play: Iago has had Roderigo’s “purse.” Roderigo has been paying Iago to help him win the hand of Desdemona. Now it is apparent that Iago’s “help” has gotten him

nowhere. Students should be able to conclude that Iago is only using Roderigo for his money and is not a true friend to him.

- 2b. In order to get revenge, Iago will “abuse Othello’s ear,” telling the general that Cassio is being “too familiar with his wife.” In this way, he hopes to gain Cassio’s position and at the same time, get even with Othello for the suspected crime of sleeping with Emilia.
- 3b. Othello is a highly respected general who has done great service to the Venetians. According to Iago, “Another of his fathom they have none, / To lead their business.” First Senator refers to Othello as “the valiant Moor,” and the Duke also addresses him as “Valiant Othello.” Later the Duke proves his esteem for Othello by taking the Moor’s side in the dispute with Brabantio. He tells Brabantio, “If virtue no delighted beauty lack, / Your son-in-law is far more fair than black.”

Analyze

- 4a. In scene i, Othello is referred to as “his Moorship,” “the thick-lips,” “an old black ram,” “the devil,” “a Barbary horse,” and “a lascivious Moor.” This racist slander, devised by Iago and Roderigo to pique Brabantio’s rage, creates a picture of an uncivilized, lust-driven beast. Brabantio accuses Othello using “foul charms” or love-potions to beguile his daughter into marrying him. Brabantio paints a negative picture of a conniver and a stereotypical picture of Africans practicing black arts.

Synthesize

- 4b. When Othello appears in scene ii, the contrast is remarkable. Othello is eloquent, poised, and noble. By all appearances, he is highly respected by the senate and the Duke. He treats Desdemona with a gentle esteem and claims that he wants to be with her not out of lasciviousness or “heat,” but because he wants to be “free and bounteous to her mind.” *Responses will vary.* Students may say that Iago and Roderigo are indeed racist, although the offensive terms they used to describe Othello were clearly designed to enrage Brabantio and may not have reflected their true opinion of the Moor. Brabantio seems to have racist attitudes that prevent him from believing his daughter could love Othello. He says that he cannot believe a “maid so tender, fair, and happy” as his daughter would have run to the “sooty bosom” of a man like Othello, and claims that Desdemona would have to be “deficient, blind, or lame of sense” to have made such an unnatural choice, in picking someone whom “she feared to look on.” The only explanation, he thinks, would have to be that she was bewitched by some magic. He does not seem to know his daughter very well. Obviously she is bolder than he believed, and unafraid of “[incurring] a general mock” for her choice. As noted above, Brabantio’s belief that Othello used magic also is linked to stereotypes of African peoples as being knowledgeable in “voodoo” and other black arts.

Evaluate

- 5a. *Responses will vary.* Iago is a thoroughly amoral person, a classic two-faced villain with no conscience. To Roderigo, he freely admits, “I am not what I am.” To

Act I (cont.)

Othello, he pretends to be a loyal friend and servant, but in fact this “sign of love...is indeed but sign”: he hates Othello and wants to get revenge on him. To Roderigo, he also plays the part of a loyal friend, pretending to help Roderigo in his suit of Desdemona; but in reality he despises Roderigo and is only using him for his money. As he tells the audience at the end of act I, “Thus do I ever make my fool my purse.” In that same speech, Iago lays out his plan of “double knavery,” taking obvious pleasure in his own wickedness.

Iago is also quite logical and unemotional. He views love as a foolish emotion, a mere “sect or scion” of lust. He believes in the powers of reason and logic, not in emotions. To Iago, anyone who allows himself or herself to be overcome by emotion is simply a weak person lacking in willpower. As he tells the lovesick Roderigo, “Our bodies are our gardens, to the which our wills are gardeners...we have reason to cool our raging motions” (I, iii, 322–333).

Shakespeare probably molded Iago after the character of Vice in the medieval morality plays, a villainous stock character who made his evil intent known through asides and soliloquies to the audience. In the morality plays, Vice’s role was to tempt the protagonist into doing something that would cause his own damnation. He did this purely for his own gratification and for no other purpose. Like Vice, Iago seems to have no real motive for wanting revenge on Othello. He may be unhappy that he was not chosen as Othello’s lieutenant, but that in itself does not constitute a reason for hating someone, especially since Othello seems to treat him with respect and kindness. He claims to have heard rumors that Othello has slept with his wife Emilia, but there is no evidence that this ever occurred. Judging from Iago’s actions and his own account of himself, he is motivated by his own maliciousness, and not by any legitimate reasons.

Extend

- 5b. *Responses will vary.* You may point out to students that individuals do exist who, whether through brain damage, faulty brain development, or childhood abuse, are psychopathic (sometimes also called sociopathic or antisocial, but not to be confused with *psychotic*) and therefore do not experience what we know as a conscience. Psychopaths are often described as being completely egocentric and having no feelings of empathy, guilt, or remorse. They typically view others as potential victims and can turn out to be hardened criminals and even serial killers. Whether they can be considered truly evil or psychologically impaired is a matter for debate.

Answers for Understanding Literature, page 45

Responses will vary. Possible responses are given.

CENTRAL CONFLICT AND INCITING INCIDENT. The central conflict of the play is between Othello and Iago, since, although Othello does not know it, he is under attack from his “ancient.” The central conflict could also be defined as the struggle of Othello and Desdemona to have a happy marriage, as their initially blissful union is under attack from various sides throughout the play. The inciting incident is the marriage of Othello and Desdemona, since this event sets the plot in motion.

Act I (cont.)

CHARACTERIZATION. When Othello first appears in act I, scene ii, he shows his self-assurance and calm demeanor by his responses to the news, from Iago, that Brabantio is coming after him. When Iago says that he almost “yerked” Roderigo in the ribs, Othello dismisses the idea of violence, claiming that “’Tis better as it is.” When Brabantio actually does arrive, Othello is calm and relaxed, and eases the tension by encouraging everyone to “keep up your bright swords, for the dew will rust them.” Later, in front of the Duke, he prefaces his defense by saying modestly, “Rude I am in my speech,” and belies this claim by speaking very eloquently of his love for Desdemona. His own account of how Desdemona fell in love with him after hearing his tales further proves that Othello is a gifted speaker and storyteller. Later, Othello emphasizes that, lest anyone think otherwise, he is not a lustful person (“the young affects in me defunct”) and despite the fact that this is his honeymoon, he will not let his new marriage get in the way of his duty as a soldier.

As for what others say about Othello, the Duke and Senator refer to him as “valiant.” The Duke says that when it comes to virtue, Othello is “far more fair than black” (I, iii, 291). Even Iago, who claims to loathe Othello and calls him “an old black ram” among other things, admits that Othello is an excellent soldier “[a]nother of [whose] fathom they have none” (I, i, 152). He also describes Othello of having a “free and open nature,” although he does not see this as a good quality, but rather believes this will make Othello more gullible and easily “led by the nose / As asses are” (I, iii, 402–405). Clearly Shakespeare meant to have the audience view Othello as a noble, strong, and worthy individual, undeserving of the abuse directed at him by this cunning villain, Iago.

MOTIF. The first image of animals is seen in Iago’s vulgar image of “an old black ram...tupping your white ewe.” Iago also calls Othello a “Barbary horse” and tells Brabantio that the lovers are “making the beast with two backs.” Clearly his intent is to make Othello and Desdemona’s love seem bestial and base. Ironically, however, it is Iago who is a beast, and his plan, by his own admission, is a “monstrous birth.” Images of light and dark also crop up in act I, first in Iago’s vulgar image of the ram and ewe, and later, in scene iii, when the Duke tells Brabantio that, as far as virtue is concerned, Othello is “far more fair than black.” It is also significant that the first scene takes place in the dark of night, under the cover of which Desdemona has snuck off to be married, and in which Iago begins his secret plans. Brabantio calls for a light when he wants to find out the truth of the situation. Darkness signifies secrets and schemes, while light signifies truth and enlightenment. The color black symbolizes corruption and wickedness, while the color white signifies purity and virtue.

Othello, Act II

Answers for Respond to the Selection, page 86

Responses will vary. Students will probably say that Roderigo is a complete fool. He should have been able to see through Iago's lie about Desdemona's being in love with Cassio. It would be best for Roderigo to follow his first impulse to, "with no money at all, and a little more wit, return again to Venice."

Answers for Investigate, Inquire, and Imagine, page 86

Recall

- 1a. A huge storm strikes at sea, destroying much of the Turkish fleet. The Turks are forced to give up their attack on Cyprus, and the Venetian ships return in triumph.
- 2a. Iago gets Cassio drunk and then has Roderigo pick a fight with him. As the enraged and drunken Cassio attempts to attack Roderigo, Montano steps in to stop him. Cassio fights Montano, and gravely wounds him. Othello arrives to see about the commotion, and finding Cassio at fault, dismisses him from his position.
- 3a. To Othello and the others, Iago pretends not to understand how the whole fight came about, but he defends Cassio, saying that Cassio surely received from "him that fled" (Roderigo) some "strange indignity, / Which patience could not pass." To Cassio, he says that the incident is not serious. He reassures Cassio that Othello is only angry, and will soon forgive him.

Interpret

Responses will vary. Possible responses are given.

- 1b. Shakespeare doesn't spend much time describing the battle because his main focus is not the attack of the Turks, but rather the attack Iago is plotting against Othello.
- 2b. Iago persuaded Roderigo to attack Cassio, telling Roderigo that Cassio was his main rival for Desdemona's affections and that, if Cassio were dismissed, Roderigo would have a better chance at winning her. However, Iago really has a more intricate plot in mind. What Iago intends to do is to encourage the dismissed and forlorn Cassio to appeal to Desdemona for help, and then, while the kindhearted Desdemona pleads Cassio's case to Othello, Iago will persuade Othello to believe that she is defending Cassio out of her love and lust for him.
- 3b. Iago misleads everyone by pretending to be innocent of how the fight began and by pretending to be sympathetic to Cassio, when in actual fact, Iago was the one responsible for it all.

Analyze

- 4a. Iago has a very low opinion of women; he thinks they are sanctimonious gossips prone to devilish rage who are "Players in [their] housewifery, and housewives in [their] beds." To Iago, even the most virtuous and wise women are good for nothing more than suckling babies and keeping petty household accounts. As for Desdemona, Iago has no praise for her and appears to view her as little more than a sexual object. To Cassio, he intimates that Desdemona is "full of game" and has a provocative eye. Cassio, in keeping with his courtly manners, views Desdemona as

“a maid / That paragons description.” He refers to her as divine, an “exquisite lady,” a “fresh and delicate creature.”

Synthesize

- 4b. Students may say that neither man appears to have a realistic view of women. Iago vilifies them and Cassio sanctifies and idealizes them according to the values of courtly love. Shakespeare probably had attitudes similar to Cassio's. (He certainly would not have taken Iago's view. As Samuel Taylor Coleridge remarked, “Surely it ought to be considered a very exalted compliment to women, that all the sarcasms on them in Shakespeare are put in the mouths of villains.”) Shakespeare obviously intended Desdemona to be viewed as a pure and gentle lady, filled with all the best qualities. This view of her only prepares the audience to be more outraged by the events to come.

Evaluate

- 5a. Cassio views reputation, or honor, as a person's most valuable possession. Without honor, he is nothing more than a beast. Iago, on the other hand, claims that reputation is “an idle and most false imposition, oft got without merit and lost without deserving” (II, iii, 268–270). *Responses will vary.* Students should note that Iago is quite right about reputation being “oft got without merit.” This is true of Iago himself.

Extend

- 5b. *Responses will vary.*

Answers for Understanding Literature, page 87

ASIDE AND SOLILOQUY. In his asides and soliloquies to the audience, Iago reveals more of his plan and his secret thoughts. In II, i, 167–77, he tells of how he plans to “snare as great a fly as Cassio.” In II, i, 199–201, he proclaims that he will “set down the pegs” that make the harmony between Othello and Desdemona. In his soliloquy at the end of scene i, Iago explains that he is using Roderigo to get Cassio, and that he will abuse Cassio's good name to Othello. He also reveals that although he actually has a good opinion of Othello, thinking that he has a “constant, loving, noble nature,” he still has no qualms about making him “egregiously an ass” and driving him “Even to madness.” (Although he again repeats his suspicion of Othello's having slept with Emilia, it still has the feel of an afterthought or justification; Iago is clearly malevolent enough to just do evil for evil's sake alone.) In the soliloquy at the end of scene iii (“What's he then that says I play the villain?”), Iago repeats, just in case there were any doubt, that all of his apparently kind acts are actually covering up for his secret evil intent: “When devils will the blackest sins put on, / They do at suggest at first with heavenly shows, / As I do now.”

DRAMATIC IRONY AND THEME. His asides and soliloquies make Iago's evil intent quite transparent to the audience, even as he continues to hide his malice from the other

Act II (cont.)

characters. As a result, the dramatic irony builds throughout act II. Shakespeare probably chose to make Iago's intentions clear because the audience's foreknowledge creates a great feeling of suspense and tension.

RIISING ACTION. Events that make up the rising action are as follows: Iago convinces Roderigo that Desdemona is in love with Cassio and persuades Roderigo to conspire with him in a plan to effect the "displanting of Cassio"; Iago gets Cassio drunk (meanwhile insinuating to Montano that Cassio has a drinking problem) and has Roderigo pick a fight with him; as Montano tries to break up the fight, he is wounded by Cassio, with the result that Cassio is dismissed from service and his reputation is ruined; Iago comforts Cassio and encourages him to go to Desdemona for help in recovering Othello's favor.

Answers for Respond to the Selection, page 134

Responses will vary. Students may say that as Othello, they would confront Desdemona and give her the chance to refute the accusations. They might say that as Desdemona, they would admit to having lost the handkerchief, but demand that Othello explain why he is being so rude about it.

Answers for Investigate, Inquire, and Imagine, page 134

Recall

- 1a. Cassio appeals to Desdemona. According to Emilia, Othello has said that he was forced to dismiss Cassio because of Montano's fame and family connections, but still loves him and is waiting for the "safest occasion" to recall him to his position. Desdemona repeats this assurance: "be you well assured / He shall in strangeness stand no further off / Than in a polite distance" (III, iii, 11–13). When Desdemona appeals to Othello later in scene iii, he tells her, "Let him come when he will!"
- 2a. Iago's wife Emilia picks up the handkerchief when it drops to the floor, and gives it to Iago. Iago plants the token in Cassio's bedchamber.
- 3a. At the end of scene iii, Othello declares that he wants Cassio and Desdemona dead. He tells Iago, "Now art thou my lieutenant" (III, iii, 479).

Interpret

Responses will vary. Possible responses are given.

- 1b. Iago wants to make Othello believe that Cassio and Desdemona are in love. Therefore, he makes sure that Cassio comes to appeal to Desdemona while Othello is away—and then arranges Othello's return so that Othello will see Cassio "steal away...guilty-like." Later, when Desdemona appeals to Othello on Cassio's behalf, it will look like further proof that she really is in love with Cassio.
- 2b. The handkerchief once belonged to Othello's mother. According to him, it was woven by a 200-year-old prophetess and has magical powers. He says it was dyed with mummy from the hearts of virgins; it is thus a symbol of chastity.
- 3b. Iago has been so successful in throwing suspicion on Cassio that Othello now believes that his loyal lieutenant has slept with Desdemona.

Analyze

- 4a. As "evidence" Iago cites the fact that Desdemona deceived her father—echoing Brabantio's ominous warning, "Look to her Moor, if thou hast eyes to see: / She has deceived her father, and may thee" (I, iii, 293–294). Iago even uses a racist argument, suggesting that, in choosing Othello over other matches "Of her own clime, complexion, and degree," Desdemona displayed a "will most rank, / Foul disproportion, thought unnatural" (III, iii, 229–238). To strengthen his case, Iago claims he heard Cassio muttering about Desdemona in his sleep, and that he saw Cassio wipe his beard with Desdemona's handkerchief. These pieces of "evidence," added to the fact that an unwitting Desdemona continues to plead Cassio's case throughout the act, proves enough in Othello's eyes to condemn his wife to death.

Act III (cont.)

Synthesize

- 4b. *Responses will vary.* The evidence presented by Iago is merely circumstantial and does not prove anything, just as the Duke says of Brabantio's "evidence" against Othello in act I: "to vouch this, is no proof." Iago himself admits that he can only provide "imputation and strong circumstances," not "ocular proof." What Iago is creating is the suggestion, or appearance, of guilt, and as we have already seen, appearances can be quite deceiving. Given such slim evidence, Othello's decision to convict Desdemona and Cassio of adultery and condemn them both to death appears very rash and unwise indeed. He never allows Desdemona the chance to testify on her own behalf, nor does he give Cassio that opportunity. This contrasts with the "trial" scene in act I, as the Duke allowed both Othello and Desdemona the opportunity to speak for themselves in refuting Brabantio's charges.

Students may also point out another obvious flaw in Iago's case: if Desdemona was indeed committing adultery with Cassio, when did she do it? Othello and Desdemona left for Cyprus immediately after their marriage, and she and Cassio were on different ships while traveling there. The group has only been on Cyprus for one night. There has been no time for Desdemona to have been with Cassio. And if this is true, then how could Othello not have recognized it? One explanation is that the flow of time in the play is inconsistent; that Shakespeare meant for his audience to somehow assume that more time has passed than has actually been represented in the play. There are many references which seem to suggest they have been on Cyprus for far longer. For example, Bianca accuses Cassio of having neglected her for seven days and nights; Emilia says that her husband has begged her "a hundred times" to steal the handkerchief, etc.

Evaluate

- 5a. Iago calls jealousy "the green-eyed monster which doth mock / The meat it feeds on" (III, iii, 166–167). When Desdemona says sadly that she has never given Othello cause to be jealous, Emilia echoes Iago's words, telling her young mistress, "But jealous souls will not be answer'd so; / They are not ever jealous for the cause, / But jealous for they are jealous: 'tis a monster / Begot upon itself, born on itself" (III, iv, 159–162). Students may say that Othello is not a naturally jealous person. He says of himself, "'Tis not to make me jealous / To say my wife is fair, feeds well, loves company, / Is free of speech, sings, plays and dances well" and adds that even if he may have some faults, he's not worried because, after all, "she had eyes and chose me" (III, iii, 183–189). Of her husband, Desdemona says that "my noble Moor / Is true of mind and made up of no such baseness / As jealous creatures are" (III, iv, 26–28). However, once Iago's poison has worked upon him, Othello grows almost insane with jealousy. The world has changed for him now. He no longer sees hope or joy in his profession ("Farewell the plumed troop, and the big wars...Pride, pomp, and circumstance of glorious war!"), nor virtue in his beloved bride, whose name "that was as fresh / As Dian's visage, is now begrimed and black" (III, iii, 386–387) in his mind and whose warm and moist hand, when he clasps it, now conjures up images of a "sweating devil" (III, iv, 42). Jealousy has tainted it all.

Act III (cont.)

Jealousy does not only affect Othello, but Bianca, Roderigo, and especially Iago as well. Iago is motivated in the creation of his diabolical schemes by his jealousy of Cassio, whom he believes to have stolen his rightful position, and whose social status he envies. (As to the social status, recall Cassio's words upon kissing Iago's wife in I, i: 'tis my breeding / That gives me this bold show of courtesy"; these words may well have stung Iago as an insult, as would Cassio's comment: "You may relish him [Iago] more in the soldier than in the scholar.") Iago is, of course, motivated also by jealousy of Othello, whom he believes has slept with Iago's wife Emilia. Recall Iago's words in act II, scene i: "I do suspect the lusty Moor / Hath leap'd into my seat; the thought whereof / Doth, like a poisonous mineral, gnaw my inwards" (II, i, 299–301). In fact, it may be said that the cause of the tragedy in this play is not principally Othello's jealousy, but Iago's.

Extend

5b. *Responses will vary.*

Answers for Understanding Literature, page 135

Responses will vary. Possible responses are given.

CLIMAX AND CRISIS. The climactic moment of the play occurs in act III, scene iii, when Iago tells Othello that he has seen Cassio "wipe his beard" with Desdemona's handkerchief. At that moment Iago finally breaks his victim. Othello says, "Now do I see 'tis true.... All my fond love thus do I blow to heaven. / 'Tis gone. / Arise, black vengeance, from thy hollow cell!" (III, iii, 444–447). A turning point has been reached in the conflict: Othello's love has turned to hate, and Desdemona's fate has been sealed.

DRAMATIC IRONY. Iago is called "honest" many times throughout act III, showing that he has successfully conned everyone around him. In scene i, Cassio says, "I never knew a Florentine more kind and honest" (40); in other words, he thinks Iago, a Venetian, is even more kind and honest than Cassio's own countrymen in Florence. Desdemona says of him, "that's an honest fellow" (III, iii, 5). Othello, too, is taken in, referring to Iago as an "honest creature" (III, iii, 242) and as a fellow "of exceeding honesty" (III, iii, 258). Ironically, while the deceitful Iago is being called honest, the truly honest Desdemona and Cassio are being dragged in the dirt. Iago's line "Men should be what they seem" is extraordinarily ironic considering that Iago is not at all what he seems. As he told Roderigo at the very beginning: "I am not what I am" (I, i, 65).

COMIC RELIEF AND PUN. A Clown, Othello's servant, is introduced in act III to provide comic relief. He plays on the words *tale* and *tail* in order to make a joke about flatulence, then he plays on the word *stir* (which can mean "to awaken; to stir from sleep" and "to move about"). When talking to Desdemona in scene iv, the clown plays on the different meanings of the word *lie* ("to lodge," "lie dead," or "tell a falsehood") and also on the word *edify* (which could mean either to be instructed in religious knowledge, or more generally, to gain knowledge).

Act III (cont.)

SYMBOL. The most obvious answer is that to Othello, the handkerchief was a token of his love for Desdemona. If she loses or gives away the handkerchief, she loses Othello's love. This is apparent in his description of the item: "That handkerchief / Did an Egyptian to my mother give; / She was a charmer, and could almost read / The thoughts of people: she told her, while she kept it, / 'Twould make her amiable and subdue my father / Entirely to her love, but if she lost it / Or made gift of it, my father's eye / Should hold her loathed" (III, iv, 55–62). More than that, however, the handkerchief symbolized Desdemona's chastity and faithfulness. This is apparent in the fact that the handkerchief was white and "Spotted with strawberries"—an image reminiscent of the blood on sheets, which proved a woman to be a virgin. This image is made stronger by the fact that the dye used in the strawberries was taken from the hearts of dead virgins.

Answers for Respond to the Selection, page 176

Responses will vary. Students may say they sympathize with Desdemona more because Othello is mistreating her, though she didn't do anything. In addition, she doesn't know why he has changed. Others may sympathize with Othello, who feels he has been betrayed.

Answers for Investigate, Inquire, and Imagine, page 176

Recall

- 1a. Iago questions Cassio about Bianca, a prostitute who is in love with Cassio, and Cassio begins to laugh, thinking Bianca's love for him to be quite ridiculous. While they are speaking, Bianca approaches with Desdemona's handkerchief, which she is giving back to Cassio because she believes it to be some token of affection from another lady.
- 2a. Lodovico brings a letter from the Duke informing Othello that he must return to Venice, leaving Cassio in charge of Cyprus. Desdemona is happy to hear this news.
- 3a. Iago and Roderigo plot to kill Cassio as he leaves Bianca's home later that evening.

Interpret

Responses will vary. Possible responses are given.

- 1b. Othello believes that Cassio is speaking about his affair with Desdemona, and interprets Cassio's laughing as a sign of his glee at having conquered Othello's wife. When he sees the handkerchief, he naturally assumes that Desdemona gave it to Cassio as a token of her love, and that Cassio gave it to a prostitute. Witnessing this confirms Othello's belief that Desdemona has indeed cheated on him, and he resolves to kill her that very night.
- 2b. Othello interprets her happiness as further evidence of her love for Cassio. He thinks she is overjoyed that Cassio will take over Othello's command of Cyprus. Although Desdemona is probably glad for Cassio, she is probably even more happy at the idea that she and her husband will now be returning home to Venice.
- 3b. Iago lies to Roderigo, telling him that Othello and Desdemona are moving to Mauritania while Cassio is left in charge of Cyprus, and that the only way to prevent this move, and the loss of Desdemona, is to make Cassio incapable of taking Othello's place by "knocking out his brains" (IV, ii, 233–234).

Analyze

- 4a. Othello is being eaten up with jealousy, and as the act progresses, he seems to decline further into savage madness. In scene i, after Iago tells him that Cassio has lain "with [Desdemona], on her; what you will," the formerly eloquent Othello is reduced to incoherent stammering. He then falls to the ground in a fit of emotion. Later in the scene, he actually strikes Desdemona in public, shocking Lodovico, who has arrived with a message from the Duke. In scene ii, Othello corners Desdemona in her room and verbally abuses her, calling her an "impudent strumpet" and a

Act IV (cont.)

whore. Lodovico says that Othello's abuse of Desdemona "would not be believed in Venice" (IV, i, 244) and later says of him to Iago, "Are his wits safe? is he not light of brain?" (IV, i, 271). Emilia too is outraged by Othello's behavior, and is convinced that Othello has been lied to by some "villainous knave" (IV, ii, 140).

Synthesize

- 4b. The results of Iago's knavery have wrought a terrible change in Othello. Once lordly and composed, he is now falling down in fits of emotion and treating Desdemona viciously. The change is well expressed by Lodovico, who, after seeing Othello strike his wife, exclaims: "Is this the noble Moor whom our full senate / Call all in all sufficient? Is this the nature / Whom passion could not shake? whose solid virtue / The shot of accident, nor dart of chance, / Could neither graze nor pierce?" (IV, i, 266–270). The man who was Othello is now a savage.

Evaluate

- 5a. *Responses will vary.* Students may say that Desdemona is too passive and that her continued loyalty seems rather pathetic. They might respect her more if she had stood up to her husband and refused to accept his abuse. However, they may concede that Desdemona's behavior is more understandable considering the times. Desdemona was behaving as the obedient wife she was brought up to be, submissive to her husband. She is also very young and naïve, and this may excuse her behavior as well. Desdemona does not understand the change in Othello; she still thinks about him as the loving and gentle man she married.

Extend

- 5b. *Responses will vary.* Students may say that Cassio's treatment of Bianca is cruel. She is in love with him, but he laughs at her and considers her pathetic. His attitude toward Bianca, a socially unacceptable prostitute, differs sharply from the worshipful devotion he shows Desdemona, who is a noble lady. Bianca may put up with his treatment because she is in love with him and/or because she feels that, considering her class and profession, she cannot expect anything better. Unlike Desdemona, Bianca does not lead a privileged life. Also, she is not married to the man who mistreats her.

Answers for Understanding Literature, page 177

Responses will vary. Possible responses are given.

FALLING ACTION. At this point in the play, Othello is already convinced of Desdemona's guilt, but Iago continues to add more "evidence," telling Othello that Cassio has claimed to have lain with Desdemona and bidding the hapless Moor to look on while he questions Cassio about it. Othello resolves that Cassio and Desdemona should die that very night. Lodovico arrives with news from the Duke that Othello is to be recalled to Venice and Cassio left in his place. When Desdemona shows happiness at the news, Othello slaps her. His behavior shocks Lodovico. Othello then questions Emilia, but when she insists that Desdemona is

Act IV (cont.)

chaste, he dismisses her testimony. He confronts Desdemona again and when she defends herself, insisting that she is his “true and loyal wife,” and “a Christian,” he becomes more and more enraged and abusive. Desdemona is highly upset and appeals to Iago for advice. He tells her that Othello is probably just upset about the business of the state. Meanwhile, Iago plots with Roderigo to kill Cassio, and Desdemona gets ready for bed.

DRAMATIC IRONY. After hearing how Othello has “bewhored” his wife, Emilia is convinced that “some eternal villain, / Some busy and insinuating rogue, / Some cogging, cozening slave, to get some office, / [has] devised this slander” against Desdemona (IV, ii, 131–134). However, she has no idea that the man she describes is actually her husband.

FOIL. In act IV, scene iii, Desdemona’s innocence and naïvete is made even more apparent by contrast with the earthy and worldly-wise Emilia. As Emilia unpins her lady, Desdemona asks innocently whether there are actually women who cheat on their husbands. Emilia concedes that of course there are such women. Desdemona swears that “by this heavenly light” she would never do such a thing, and Emilia says wryly that she wouldn’t either—she’d be more likely to do it “i’ the dark.” When Desdemona says that she would not do such a thing “for all the world,” Emilia says that “The world’s a huge thing: it is a great price for a small vice.” Emilia also shows more awareness than Desdemona of the double standard for men and women. She claims that if men have affairs and treat their women poorly, then it is only fair that women do the same. “Let husbands know / Their wives have sense like them: they see and smell / And have their palates both for sweet and sour, / As husbands have.” Desdemona disagrees, saying that if her husband were to treat her unkindly, she would take from that a lesson in how not to behave. The entire scene serves to underscore Desdemona’s innocence and loyalty to Othello, the knowledge of which, in the audience’s mind, only serves to heighten the tragedy that is to follow.

FORESHADOWING. Desdemona’s sad fate is foreshadowed when she tells Emilia to lay her wedding sheets on the bed and then tells her, “If I do die before thee prithee, shroud me / In one of those same sheets” (IV, iii, 24–25). Her fate is also foreshadowed by the story of poor Barbary, her mother’s maid—“She was in love, and he she loved proved mad / And did forsake her” (27–28)—and in the lyrics of Barbary’s song, “Willow.”

Othello, Act V

Answers for Respond to the Selection, page 212

Responses will vary. Students may say that although Iago was the instigator, it was Othello who was guilty of killing his wife and bringing about the final tragedy of the play. Others may say that they blame Iago more, since he actively worked to create the tragedy, while Othello was tricked into behaving as he did.

Answers for Investigate, Inquire, and Imagine, page 212

Recall

- 1a. Iago and Roderigo attack Cassio as he is returning from Bianca's home. The attack comes out badly, however. Roderigo's attempt is unsuccessful, as Cassio proves to be wearing a breastplate under his shirt, and he stabs Roderigo instead. Iago slices at Cassio from behind. He is only able to wound him in the leg, although the wound is serious. Iago comes back and pretends to discover the wounded Cassio, whereupon he also "discovers" Roderigo and kills him in order to cover up his role in the crime. Later, Iago attempts to implicate Bianca in the incident.
- 2a. In calling Desdemona a "perjured woman," that is, a woman who lies under oath, Othello cites the evidence of the handkerchief, which he saw in Cassio's hand. He stifles, or suffocates, Desdemona.
- 3a. Iago's villainy is revealed before all when Emilia reveals that, at her husband's bidding, she stole Desdemona's handkerchief. At this accusation, Othello runs at Iago, and Iago stabs his wife, then runs off. The rest of the story is filled in by letters found in Roderigo's pockets, which explain about the plot against Cassio, and by Roderigo himself, who as he lies dying, says that Iago was the one who hurt him and the one who set him on Cassio in the first place. Iago himself admits that he dropped the handkerchief in Cassio's chamber.

Interpret

Responses will vary. Possible responses are given.

- 1b. Iago wanted Roderigo dead because if left alive, Roderigo would have made him pay back all the jewels he had taken from him, purportedly to give to Desdemona. He wanted Cassio dead because, first of all, if Cassio were to remain alive he might be able to tell Othello the truth about what happened, and Iago would be in danger. However, Iago has another reason: "if Cassio do remain, / He hath a daily beauty in his life / That makes me ugly" (V, i, 18–20). In other words, he wants to kill Cassio out of simple jealousy. He is jealous of Cassio's position, but also of his good looks, good morals, and higher social status.
- 2b. Othello wants to be sure he does not kill Desdemona's immortal soul. According to his Christian beliefs, if Desdemona prayed and asked for God's mercy and forgiveness before dying, she might still have a chance to earn eternal life in Heaven. If she were to die before praying, she might still have the sins on her and would be condemned to Hell.
- 3b. According to Othello, he is looking to see if Iago's feet are cloven hoofs, like the devil's feet were fabled to be.

Analyze

- 4a. Othello wants to be remembered as a man who “loved not wisely but too well,” as a man who was “not easily jealous, but being wrought / Perplex’d in the extreme.” He wants to be remembered most of all as a man who always upheld the morals and values of Venice, even to the point of killing himself for violating them. In comparing himself to the “base Indian” and to a “malignant and turban’d Turk” he once killed in Aleppo, Othello acknowledges that his terrible actions have rendered him no better than the barbarian heathens who were enemies of Venice and of Christianity. Thus, in order to prove that he is a man on the side of Christianity and Venice, he kills himself.

Synthesize

- 4b. The Turks were Muslim, and therefore considered heathens in the eyes of the Venetians. The Venetians also considered Turks to be savage and uncivilized. Othello, who as a Moor was almost certainly raised Muslim, had converted to Christianity and identified himself with the Venetians, even if some of them might have viewed him as an outsider. Sadly, however, at the end of his life, he viewed himself as having violated the laws of Christianity and civilization, and thus was no better than the Turk that he smote in Aleppo.

Evaluate

- 5a. As Othello readies himself to kill Desdemona, he reminds himself that he is only doing his duty to the “cause” of justice. He tells himself that this is a sacrifice he must make, “else she’ll betray more men.” He hesitates to kill her—“the pity of it, Iago! O Iago, the pity of it, Iago!” (IV, i, 197–198)—but he is angry and he feels that, considering what he believes Desdemona has done, she does deserve to die. He calls himself an “honorable murderer” because “nought I did in hate, but all in honor” (V, ii, 293–294). Some students may be prepared to judge Othello less harshly knowing that he was not motivated by hate, and because according to his values and his conception of honor, he was doing the correct thing, and serving justice as he understood it. (Recall that the justice that Othello exacts upon himself is equally harsh.) Other students may be more skeptical, and may say that Othello is simply trying to rationalize what was really a rash and selfish deed done, not out of honor and a desire to serve justice, but out of base jealousy and wounded pride. Students will probably concur, however, that whatever his motives, Othello is still guilty of murder, and that such an act of murder could never be justified, even if Desdemona were guilty of a much more terrible crime. Students may say that justice does triumph at the end of the play, as Iago is recognized for the villain he is, and honest Cassio’s reputation is restored. However, justice comes too late for poor Roderigo, Emilia, and Desdemona; and as for Othello, his self-inflicted justice is tragic.

Extend

- 5b. *Responses will vary.*

Act V (cont.)

Answers for Understanding Literature, page 213

Responses will vary. Possible responses are given.

SOLILOQUY. Othello reveals that he has misgivings about killing Desdemona. In one of the most beautiful lines in the play, Othello confesses that he hasn't the heart to "shed her blood; / Nor scar that whiter skin of hers than snow, / And smooth as monumental alabaster" (V, ii, 3–5). However, he feels he must, for the "cause" of justice. He goes on to reflect that if he puts out the candle, he can easily light it again, but once put out Desdemona's light, "I know not where is that Promethean heat / That can thy light relume" (V, ii, 12–13). In other words, there is no going back. Othello's words create a very somber, sad mood.

MOTIF. Images of animals and beasts were prevalent throughout the earlier part of the play, but toward the play's end, these give way to a motif of demons and devils as the action itself grows more hellish. Imagery of hell and damnation recur throughout act IV, mostly in reference to Desdemona, whom Othello repeatedly refers to as a "devil." When Desdemona swears that she is honest, Othello tells her, "Come, swear it, damn thyself / Lest, being like one of heaven, the devils themselves / Should fear to seize thee: therefore be double damn'd: / Swear thou art honest" (IV, ii, 35–38). However, in act V it is Othello who is called a devil by Emilia (see V, ii, 130–132). Montano refers to Othello's crime as a "monstrous act" (V, ii, 189). Othello, after he has learned the truth about Iago, calls him a devil and a demon several times. Shortly before he kills himself, Othello wishes for eternal spiritual and physical torture in hell, crying out, "Whip me, ye devils, / . . . / . . . roast me in sulphur! / Wash me in steep-down gulfs of liquid fire!" (V, ii, 276–279). Students may note that Othello's name contains the word *hell* and Desdemona's name contains the word *demon*. This may be mere coincidence, but Shakespeare did often choose symbolic names for his characters (note that *Macbeth* rhymes with *death*, *Caliban* is an anagram for *cannibal*, etc.) and might have found these names a fitting indication of the hellish doom that would befall Othello and Desdemona. The plot of *Othello* parallels that of a medieval morality play in that the protagonist is tempted to his damnation by a malevolent figure. In fact, act III, scene iii is commonly referred to as the "temptation scene" of the play.

CATASTROPHE AND DÉNOUEMENT. The catastrophe is Othello's suicide, which is witnessed by Gratiano, Lodovico, Montano, Cassio, and other officers, as well as by Iago, who is now a prisoner. In the brief dénouement, Lodovico berates Iago, admonishing him to "Look on the tragic loading of this bed; / This is thy work" (V, ii, 362–363). He says that Gratiano shall inherit all of Othello's property and fortunes, and that Cassio, as new governor of Cyprus, shall be in charge of carrying out the punishment of Iago, which will involve torture. Lodovico says that he himself will go straight back to Venice and report what has happened.

TRAGEDY AND TRAGIC FLAW. *Othello* fits the definition of a tragedy in that it tells the story of the downfall of a noble character. However, some critics claim that *Othello* is not a typical tragedy, since Othello is brought down not by a tragic flaw, but rather by the machinations of the wicked Iago. Others say that Othello's tragic flaw is his

Act V (cont.)

jealous nature; however, it seems that Shakespeare did not intend for us to view Othello as being a naturally jealous person. It might be said that Othello's tragic flaw is his gullibility—he is too ready to believe what he is told. In Iago's words: "The Moor is of a free and open nature, / That thinks men honest that but seem to be so, / And will as tenderly be led by the nose / As asses are" (I, iii, 402–405). In addition, it has been suggested by some critics that Othello's flaw is that he is simply too much the soldier, accustomed to the laws of the battlefield, and not the boudoir, and is inept at handling a domestic crisis. At war, Othello succeeded by smiting the enemy; but in the domestic sphere, these same decisive actions lead not to victory but to disaster. Finally, another possible flaw in Othello is his status as an outsider. Othello's gullibility is compounded by the fact that he is an outsider in Venetian society. When Iago tells Othello that "I know our country disposition well; / In Venice they do let heaven see the pranks / They dare not show their husbands," Othello believes him, because after all, he himself is not from Venice. The fact that Othello is an outsider, and from a different race, makes him insecure and thus an easy target for Iago's suggestions that Desdemona "may fall to match you with her country forms / And happily repent."

Othello, Related Readings

from *Gli Hecatommithi* by Giovanbattista Giraldi Cinthio

Answers for Critical Thinking, page 230

1. *Responses will vary.* Students may say that Shakespeare's version is more pitiful, considering that the couple are newlyweds and are supposed to be enjoying their honeymoon when the tragedy occurs. They may add that the change makes the story more believable: if Othello has only just married Desdemona and does not know her well, he might be more apt to believe that she has been unfaithful. On the other hand, some may say that the change makes the story less believable. It is hard to fathom that a man would murder his wife only days after their wedding.
2. *Responses will vary.* Shakespeare compressed the time scheme in order to increase suspense and tension. In doing so, he may have had in mind Aristotle's principles of drama, which call for limiting the time, place, and action. Students may say that the compressed time does indeed increase suspense and tension. There is a sense of a world out of control, hurtling precipitously toward disaster. However, again, the change in time scheme does make the story less believable, since it is clear upon analysis of the play that Desdemona has not had enough time to be unfaithful.
3. The Ensign in Cinthio's tale is motivated by his love for Desdemona and his jealousy of the Captain, whom he believes has captured the lady's affections. Iago claims to have several motives: first, he suspects Othello and Cassio of sleeping with his wife, and secondly, he is angry with Othello for promoting Cassio to a position he himself desired. Shakespeare fleshes out the villain character, Iago, by giving him a large speaking part, including many soliloquies in which he announces his plans to the audience.
4. In Cinthio's story, Desdemona exclaims that "Moors are of so hot a nature that every little trifle moves you to anger and revenge." This echoes the stereotype that African people were hot-tempered. Later, she muses that she might prove "a warning to young girls not to marry against the wishes of their parents" and to Italian ladies "not to wed a man whom nature and habitude of life estrange from us." However, Desdemona's words do not necessarily echo the feelings of Cinthio himself. In fact, in the *Hecatommithi* the story is purportedly told to a group of travelers, whose responses point to the moral: "It appeared marvellous to everybody that such malignity could have been discovered in a human heart; and the fate of the unhappy Lady was lamented, with some blame for her father, who had given her a name of unlucky augury. And the party decided that since a name is the first gift of a father to his child, he ought to bestow one that is grand and fortunate, as if he wished to foretell success and greatness. No less was the Moor blamed, who had believed too foolishly." Note that the name Desdemona means "the unfortunate one" in Greek.

from *The History and Description of Africa* by Leo Africanus

Answers for Critical Thinking, page 237

1. The word *barbarian* means “lacking refinement, learning, or artistic or literary culture; a member of an uncivilized people.” Leo Africanus describes the Barbarians as a people “greatly addicted unto the study of good arts and sciences,” possessed of “all kind of civility and modest behavior.” However, Leo also adds that they are “[b]y nature a vile and base people...so greedily addicted unto their filthy lucre, that they never could attain unto any kind of civility or good behavior.”

You might point out to students that the term *barbarian* was used by the Greeks to refer to all foreign peoples, whose languages sounded like “barbarbar” to the Greek ear. It was from the Greeks that the region of north Africa came to be known as Barbary or the Barbary Coast, and the people native to that area the Berbers.

2. As noted in the footnote on page 232, Leo described Barbary as “the most noble and worthy region of all Africa, the inhabitants whereof are of a white or tawny color, being a civil people, and prescribe wholesome laws and constitutions unto themselves.” Leo sees the Barbarians as superior to the Numidians, who are “ignorant of natural, domestical, & commonwealth-matters...addicted unto treason, treachery, murder, theft, and robbery”; to the Libyans, who “live a brutish kind of life”; and the Negroes, who “lead a beastly kind of life, being utterly destitute of the use of reason, of dexterity of wit, and of all arts.” Leo’s emphasis on the “white or tawny color” of his people (as opposed to the darkness of other Africans) shows a racist tendency in him. Many of his comments on the Numidians, Libyans, and Negroes show a cultural prejudice. For example, he claims that the Negroes are “destitute of all arts,” whereas probably these people did have arts, but not ones that Leo considered valuable. Leo’s depiction of Islam is not flattering, which is understandable since he was being sponsored by the Pope at the time of his writing. In the first paragraph of the excerpt, Leo refers to the beliefs of the Muslims as superstitions.

3. *Responses will vary.* The Barbarians’ virtues include honesty, strength, and valor. Among their failings are that they are “very proud and high-minded,” subject to jealousy and wrath, “rustical...& void of good manners,” and that they are very credulous. Leo also claims that they speak always in a loud voice and are quarrelsome, mindful of injuries, and addicted to money. Some of these phrases could be said to describe Othello: he is honest, strong, and valiant, and he is, by his own admission, rather rustical—“Rude am I in my speech, And little bless’d with the soft phrase of peace” (I, ii, 81–82). Othello is “very proud and high-minded.” His wits are not “mean,” but he is indeed credulous; he believes easily what Iago tells him. Othello is slow to anger, but his wrath is great. In Othello’s words, he is “not easily jealous,” but students might disagree, saying that Othello does indeed fit the description of a people “so subject unto jealousy; for they will rather lose their lives than put up any disgrace in the behalf of their women.”

Related Readings (cont.)

from *"Othello: A Bloody Farce"* by Thomas Rymer

Answers for Critical Thinking, page 244

1. Rymer thinks it improbable that the "Daughter of this Noble Venetian" could have fallen in love with a "Black-amoor." He also finds it hard to believe that the Venetians would have "set a Negro to be their General; or trust a Moor to defend them against the Turk." He finds fault with Shakespeare's characterization of Iago as a villain, claiming that soldiers should be portrayed as "open-hearted, frank, plain-dealing." He finds Othello's love and jealousy comical, and thinks that Desdemona is a fool. Students' responses to his criticisms will vary.
2. Rymer's criticism is that there is not enough time for Desdemona to have been unfaithful, and that therefore for Othello to believe Iago's lies goes completely against common sense. In his words: "By the Rapture of Othello, one might think that he raves, is not of sound Memory, forgets that he has not yet been two nights in the Matrimonial Bed with his Desdemona." Students may agree or disagree with his claims.
3. *Responses will vary.*
4. *Responses will vary.*

"Notes on Othello" by Samuel Taylor Coleridge

Answers for Critical Thinking, page 249

1. *Responses will vary.*
2. Coleridge makes a distinction between "a high and chivalrous Moorish chief" and "a barbarous negro." He claims that, at a time when blacks were not known except as slaves, it is unlikely that Shakespeare would have thought of Othello, a man descended from "royal siege," as a negro (a black African, rather than a Moor). Secondly, he claims that if Othello were indeed a "negro," that would mean Desdemona was seriously imbalanced, because no normal Venetian lady of the time would have chosen a black man for a husband. Students' responses to Coleridge's arguments will vary.
3. Coleridge sees Othello as motivated not by jealousy, but by moral indignation and a concern for his honor. Students may agree or disagree with this view, but they should support their answers.

Excerpts from *Shakespearean Tragedy* by A. C. Bradley

Answers for Critical Thinking, page 257

1. Bradley says that *Othello* is "the most painfully exciting and the most terrible" of Shakespeare's tragedies. *Responses will vary.*
2. Bradley describes Othello's nature as romantic and poetic. He says that Othello is

Related Readings (cont.)

brought down because of the following characteristics: his mind is very simple (not observant or reflective); he lacks experience with European women; he is full of strong passion; and his nature is “all of a piece”—that is, he thinks in a black-and-white manner and in absolute terms. *Responses will vary.*

3. Bradley argues that Othello should be seen as a black man (a “Negro”). He supports his argument with the following points: Othello was represented as black in the theaters all the way back to the Restoration in 1660; references in the play suggest that Othello is black; we shouldn’t assume Shakespeare had a strict knowledge of a Moor as distinct from a Negro, since sixteenth-century writers called any dark North African a Moor; and finally, Aaron in *Titus Andronicus* was called a Moor and is pretty clearly a black African. To Coleridge’s argument that it would have been “monstrous to conceive” of Desdemona falling in love with “a veritable negro,” Bradley points out that “[i]t actually did appear to Brabantio ‘something monstrous to conceive.’” *Responses will vary.*

“Against Jealousy” by Ben Jonson

Answers for Critical Thinking, page 259

1. Jealousy is described as “wretched and foolish,” “that poor desire,” “Love’s sickness,” and “a disease.” The characters of *Othello* would likely agree. Desdemona says she is glad that Othello is “true of mind and made of no such baseness / As jealous creatures are” (III, iv, 27–28). Emilia calls jealousy “a monster / Begot upon itself, born on itself” (III, iv, 162–163). Iago calls it the “green-eyed monster which doth mock / The meat it feeds on” (III, iii, 167–168). Students may say that in the play, jealousy does indeed appear to be like a disease or sickness in Othello’s mind.
2. *Responses will vary.*

Graphic Organizers

Graphic Organizer**Reaction to Reading Chart**

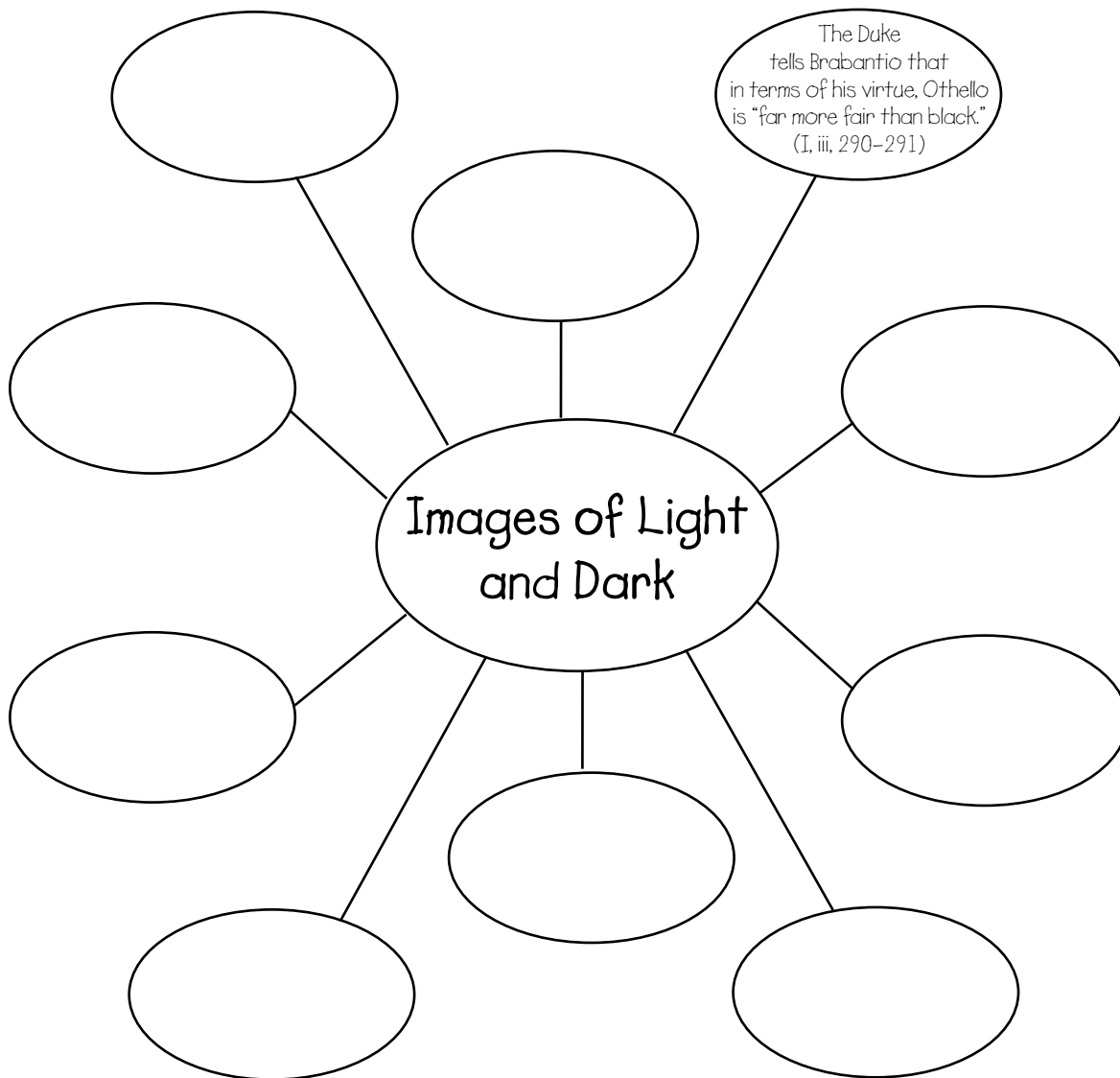
As you read, keep track of your reactions to what you read. Your reactions may be questions about what you are reading, comments to the author or character, how you would feel or react in the character's situation, or anything else you are thinking as you read.

Act, Scene, Line(s)	What's Happening	My Reaction

Graphic Organizer

Cluster Chart: Motif

A motif is any element that recurs in one or more works of literature or art. One of the motifs running throughout *Othello* is the imagery of light and dark. Use the cluster chart below to record references to light and dark, white and black, in *Othello*. Record quotes from the play or your own observations. One example has been done for you.



Graphic Organizer**Character Chart**

We learn about Othello both through his own words and actions and through what others say about him. As you read, use this character chart to keep track of details about Othello.

What Othello Says, Does, or Thinks	What Others Say about Othello

Graphic Organizer

Irony Chart

Irony is a difference between appearance and reality. Dramatic irony occurs when something is known to the reader or audience but not to the characters. Throughout the play, examples of dramatic irony occur because the audience knows Iago's true intentions while the characters do not. As you read, use the irony chart below to track examples of dramatic irony. Identify a quote from the play that is ironic and explain the irony.

Act, Scene, Line(s)	Quote	Explanation

Graphic Organizer

Sequence Chart

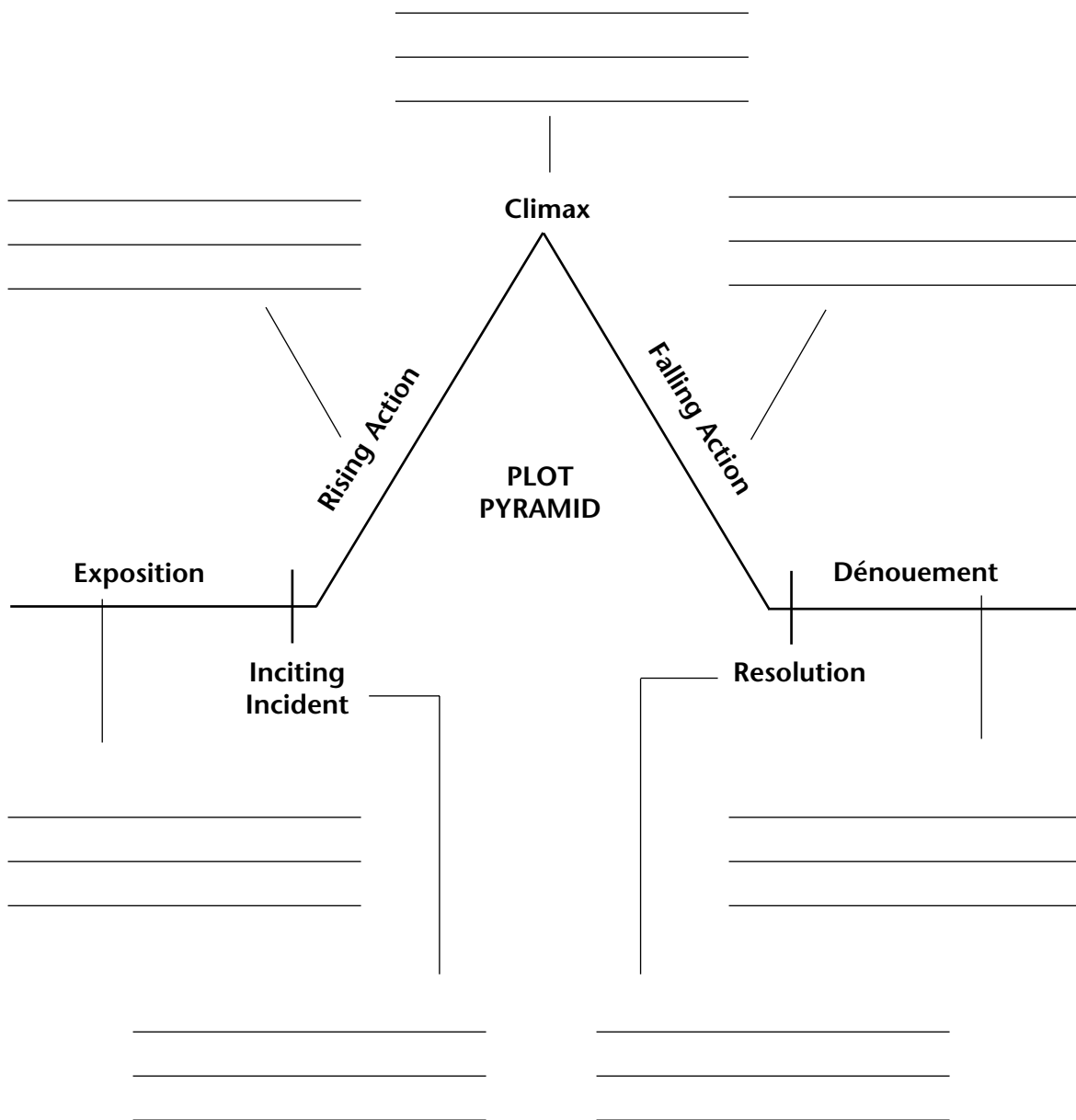
Othello changes a great deal over the course of the play as Iago's poison works itself upon him. Use the sequence chart below to track Othello's state of mind at various stages of the play, as revealed by his statements and the statements of others about him. Include at least one quote or comment per act. Add boxes to the chart as needed. When you finish your sequence chart, write a paragraph discussing the changes in Othello's mental state throughout the play.

Othello is confident and collected. "Let him do his spite...my demerits / May speak unbonneted to as proud a fortune / As this that I have reach'd." (Act I, Scene ii)		

Graphic Organizer

Plot Diagram

Using the plot diagram below, chart the plot of *Othello*. In the space provided, briefly identify and describe the events that make up each of the following elements: exposition, inciting incident, rising action, climax, resolution, falling action, and dénouement.



Reaction to Reading Chart

Responses will vary.

Cluster Chart: Motif

Responses will vary. Cluster charts might include the following ideas:

- Iago's vulgar image of the ram and ewe (I, i, 88–89)
- The Duke tells Brabantio that, as far as virtue is concerned, Othello is "far more fair than black." (I, iii, 290–291)
- Scene i takes place in the dark of night, under the cover of which Desdemona has snuck off to be married and in which Iago begins his secret plans
- Brabantio calls for a light when he wants to find out the truth of the situation (I, i, 144)
- "blackest sins" (II, iii, 352)
- "Her name...is now begrimed and black" (III, iii, 387)
- "Haply, for I am black...she's gone" (III, iii, 263–267)
- "black vengeance" (III, iii, 447)
- Desdemona swears "by this heavenly light" that she would never be unfaithful to Othello (IV, iii, 64)
- Desdemona's "skin [whiter] than snow" (V, ii, 4)
- Emilia: "the more angel she, and you the blacker devil!" (V, ii, 129–130)
- Devils were believed to be black in color
- Light signifies truth and enlightenment; darkness signifies secrets and schemes
- Black symbolizes corruption and wickedness; white signifies purity and virtue

Character Chart

Responses will vary. Character charts might include the following ideas:

What Othello Says, Does, or Thinks	What Others Say about Othello
He treats Desdemona with a gentle esteem and claims that he wants to be with her not out of lasciviousness or "heat," but because he wants to be "free and bounteous to her mind."	Iago says, "Another of his fathom they have none, / To lead their business."
He shows his self-assurance and calm demeanor by his responses to the news, from Iago, that Brabantio is coming after him. When Brabantio actually does arrive, Othello is calm and relaxed, and eases the tension by encouraging everyone to "keep up your bright swords, for the dew will rust them."	First Senator refers to Othello as "the valiant Moor"

Graphic Organizer Answer Key

Character Chart (cont'd)

What Othello Says, Does, or Thinks	What Others Say about Othello
When Iago says that he almost "yerked" Roderigo in the ribs, Othello dismisses the idea of violence, claiming that "'Tis better as it is."	The Duke also addresses him as "Valiant Othello."
In front of the Duke, he prefaces his defense by saying modestly, "Rude I am in my speech," and belies this claim by speaking very eloquently of his love for Desdemona.	The Duke proves his esteem for Othello by taking the Moor's side in the dispute with Brabantio.
His account of how Desdemona fell in love with him after hearing his tales proves that Othello is a gifted speaker and storyteller.	The Duke tells Brabantio, "If virtue no delighted beauty lack, / Your son-in-law is far more fair than black."
Othello emphasizes that, lest anyone think otherwise, he is not a lustful person ("the young affects in me defunct") and despite the fact that this is his honeymoon, he will not let his new marriage get in the way of his duty as a soldier.	Iago and Roderigo refer to Othello to as "his Moorship," "the thick-lips," "an old black ram," "the devil," "a Barbary horse," and "a lascivious Moor."
He no longer sees hope or joy in his profession, saying "Farewell the plumed troop, and the big wars...Pride, pomp, and circumstance of glorious war!"	Desdemona says that "my noble Moor / Is true of mind and made up of no such baseness / As jealous creatures are."
After Iago tells him that Cassio has lain "with [Desdemona], on her; what you will," the formerly eloquent Othello is reduced to incoherent stammering. He falls to the ground in a fit of emotion.	
He strikes Desdemona in public and later corners her in her room and calls her an "impudent strumpet" and a whore.	
Othello wants to be remembered as a man who "loved not wisely but too well," as a man who was "not easily jealous, but being wrought / Perplex'd in the extreme."	

Graphic Organizer Answer Key

Irony Chart

Act, Scene, Line(s)	Quote	Explanation
I, ii, 7–10	"[Roderigo] spoke such scurvy and provoking terms / Against your honor / That...I did full hard forbear him"	The audience knows that it is actually Iago who spoke badly about Othello, and that Iago is only pretending to be Othello's friend.
I, iii, 285–286	"A man he is of honest and trust: / To his conveyance I assign my wife"	The audience knows that Iago is dishonest, but Othello trusts him completely.
II, iii, 123–124	"do but see his vice; 'Tis to his virtue a just equinox."	The audience knows that Cassio did not want to drink and that Iago goaded him into it. Now Iago tells Montano that Cassio has a drinking problem.
II, iii, 221–222, 246–248	"I had rather have this tongue cut from my mouth / Than it should do offense to Michael Cassio..."; "I know, Iago, / Thy honesty and love doth mince this matter / Making it light to Cassio."	Iago pretends that he doesn't want to say anything against Cassio's reputation, when actually, harming Cassio's reputation is precisely his goal. Meanwhile, Othello believes that Iago is making Cassio out to be less guilty than he is, while the opposite is true.
II, iii, 327	"You advise me well."	Cassio thinks that Iago is giving him good advice, but the audience knows that the "good advice" is all part of Iago's wicked plan to destroy both him and Othello.
III, i, 40	"I never knew a Florentine more kind and honest"	The audience knows Iago is not honest, but Cassio thinks he is.
III, iii, 5	Desdemona says of Iago, "that's an honest fellow"	Desdemona also thinks Iago is an honest fellow.

Graphic Organizer Answer Key

Irony Chart (cont'd)

Act, Scene, Line(s)	Quote	Explanation
III, iii, 242, 258	Othello calls Iago an "honest creature" and one of "exceeding honesty."	Othello also thinks Iago is honest.
IV, ii, 131–134	Emilia is convinced that "some eternal villain, / Some busy and insinuating rogue, / Some cogging, cozening slave, to get some office, / [has] devised this slander" against Desdemona.	Emilia doesn't realize the man she is describing is her husband, Iago. The audience, however, realizes who the culprit is.

Sequence Chart

Responses will vary. Some details are given.

When Othello first appears in act I, scene ii, he shows his self-assurance and calm demeanor by his responses to the news, from Iago, that Brabantio is coming after him. Through out act I, he shows these characteristics.

In act II, Othello does not change much, but Iago plants the seeds of jealousy.

In act III, Othello begins to doubt Desdemona. When Desdemona appeals to Othello to take Roderigo back, he thinks it is because she is in love with him. At the end of scene iii, Othello declares that he wants Cassio and Desdemona dead. He tells Iago, "Now art thou my lieutenant" (III, iii, 479). Once Iago's poison has worked upon him, Othello grows almost insane with jealousy. The world changes for him: he no longer sees hope or joy in his profession ("Farewell the plumed troop, and the big wars...Pride, pomp, and circumstance of glorious war!"), nor virtue in his beloved bride, whose name "that was as fresh / As Dian's visage, is now begrimed and black" (III, iii, 386–387) in his mind and whose warm and moist hand, when he clasps it, now conjures up images of a "sweating devil" (III, iv, 42). Jealousy has tainted it all.

In act IV, scene i, after Iago tells Othello that Cassio has lain "with [Desdemona], on her; what you will," the formerly eloquent Othello is reduced to incoherent stammering. He then falls to the ground in a fit of emotion. Later in the scene, he actually strikes Desdemona in public. In scene ii, Othello corners Desdemona in her room and verbally abuses her, calling her an "impudent strumpet" and a whore.

In act V, Othello kills Desdemona. Then he acknowledges that his terrible actions have rendered him no better than the barbarian heathens who were enemies of Venice and of Christianity. Thus, in order to prove that he is a man on the side of Christianity and Venice, he kills himself.

Plot Diagram

Responses will vary. Refer to pages 214–217 of the Access Edition for a plot analysis of *Othello*.

Vocabulary and Literary Terms Review

Othello, Acts I–II

abhor, 4	engender, 42	profane, 10
alacrity, 34	facility, 68	promulgate, 14
amend, 38	gravity, 76	provoke, 60
apprehend, 14	grievous, 46	provoking, 14
balmy, 78	impediment, 62	quay, 46
beguile, 24	importune, 82	rebuke, 10
bereft, 34	incense, 6	ruffian, 10
bestial, 78	infirmity, 66	sanctimony, 40
cape, 46	iniquity, 14	sans, 24
chide, 52	inordinate, 80	satiety, 58
choler, 60	interim, 34	solicit, 84
citadel, 52	lascivious, 10	strife, 78
commencement, 40	malice, 54	subdue, 18
conjunction, 26	mandate, 24	suit, 4
consecrate, 34	manifest, 16	suitors, 54
delude, 12	mutiny, 62	trifle, 10
descry, 46	nuptial, 64	tyranny, 32
dire, 8	obsequious, 6	vexation, 8
discern, 46	paradox, 54	vice, 70
discord, 58	pelt, 46	vile, 78
discourse, 28	pestilence, 84	visage, 6
divine, 16	pestilent, 60	voluble, 60
egregiously, 62	pilgrimage, 30	
eminent, 60	prattle, 4	

Othello, Act III

alms, 126	imputation, 114	ruminate, 100
boon, 96	indict, 128	suffice, 128
castigation, 122	languish, 94	token, 108
dissemble, 122	negligence, 110	tranquil, 112
dote, 102	penitent, 96	trifle, 110
edify, 120	perdition, 98	vehement, 106
filch, 102	procure, 90	veritable, 124

Vocabulary Review

Othello, Acts IV–V

albeit, 208	gait, 178	pernicious, 196
amorous, 200	gull, 198	portent, 190
bauble, 144	insinuating, 162	rail, 144
breach, 148	loll, 144	reproach, 138
construe, 142	maim, 178	requite, 154
credulous, 138	mettle, 166	restitution, 178
expostulate, 148	minion, 180	taint, 164
forbear, 138	odious, 198	traduce, 210
forswear, 164	palate, 174	viper, 204
frailty, 174	perjury, 190	vital, 188

Related Readings

albeit, 233	enmity, 221	pretext, 223
ardent, 256	epithet, 247	privy, 230
aversion, 222	evince, 227	prudence, 218
bereft, 228	farce, 243	rapture, 242
chivalrous, 248	guile, 220	recompense, 223
comport, 240	heinous, 233	sagacious, 242
conjecture, 233	impute, 227	sanction, 247
covenant, 233	innovation, 253	specious, 220
credulous, 235	introspection, 252	speculative, 251
depraved, 220	involute, 223	sublime, 248
destitute, 233	jocund, 234	supersede, 248
dissembling, 241	malefactor, 229	tractable, 236
dissimulation, 234	malignity, 246	vehement, 252
edification, 243	partisan, 245	veritable, 247
emulation, 234	phlegmatic, 241	vicissitude, 252
endue, 235	pinion, 229	

Vocabulary Worksheet***Othello, Acts I–II***

Exercise: Short Answer

Briefly answer each of the following questions. Make sure that your answer shows your understanding of each italicized word.

1. Paraphrase the following statement: My mother *chided* me for using *profane* language.

2. How is an *infirmity* like a *vice*?

3. Explain why a *suitor* would be hoping for *nuptials*.

4. Would you react with *alacrity* to a *dire* situation? Why, or why not?

5. Give an example of a *trifle*. Would losing a trifle cause you *vexation*?

6. Give a synonym for *malice* and *iniquity*.

7. What is something you *abhor*? How do your feelings *manifest* themselves?

Vocabulary Worksheet

Othello, Acts I–II

8. What does it mean to be *bereft* of something?

9. Why might a *mandate* cause a *mutiny*?

10. What does a *voluble* person do with *facility*?

Vocabulary Worksheet***Othello, Act III*****Exercise: Sentence Completion**

Complete the sentences by filling in each blank with a word from the list below. Do not use any word more than once.

boon	edify	negligence	token
castigation	imputation	penitent	trifle
dissemble	indict	perdition	vehement
dote	languish	suffice	veritable

EX. The naughty child deserved castigation.

1. That knickknack is merely a(n) _____; it means nothing to me.
2. Grandparents often _____ on their grandchildren.
3. Trudy's _____ nod showed she agreed enthusiastically.
4. I'd like four dozen rolls, but forty-five would _____.
5. The unseasonably warm weather is a(n) _____ to outdoor enthusiasts.
6. My plants often _____ when I'm away, but perk up as soon as I water them.
7. Take this ring as a(n) _____ of my affection.
8. Luis's house is a(n) _____ zoo with an iguana, two snakes, a ferret, a parrot, three rats, and a chinchilla all living there.
9. "I'm sorry," said the _____ child.
10. The dog got loose because of Lian's _____.

Exercise: Synonyms

Match each vocabulary word below with its synonym.

- | | |
|--------------------|-------------|
| _____ 1. ruminare | a. plead |
| _____ 2. dissemble | b. disguise |
| _____ 3. filch | c. peaceful |
| _____ 4. procure | d. ponder |
| _____ 5. tranquil | e. obtain |
| | f. steal |

Vocabulary Worksheet***Othello, Acts IV–V*****Exercise: Sentence Completion**

Complete the sentences by filling in each blank with a word from the list below. Do not use any word more than once.

albeit	expostulate	mettle	restitution
bauble	forswear	palate	taint
breach	frailty	pernicious	traduce
construe	gait	portent	vital

- EX. I don't have a particularly discriminating palate; whether we order gourmet or fast food doesn't matter to me.
- The nurse took my _____ signs before I saw the doctor.
 - I don't have expensive jewelry, just a(n) _____ or two.
 - We could tell it was Yassi walking towards us from afar because of her unusual _____.
 - Our friendship ended because of a(n) _____ of trust.
 - Rochelle's reputation was damaged by the _____ of rumors.
 - The endurance test tried our _____, but we all got through it.
 - When his fence was damaged by hooligans, Mr. Moray demanded _____.
 - The teacher would often _____ on the value of being a good citizen.
 - "I hope the weather isn't a(n) _____ of our life together," said Sadie when a hurricane struck on her wedding day.
 - Your suggestion, _____ a good one, will never be approved.

Exercise: Antonyms

Match each vocabulary word below with its antonym.

- | | |
|--------------------|---------------|
| ____ 1. amorous | a. delightful |
| ____ 2. reproach | b. stinky |
| ____ 3. impediment | c. shrewd |
| ____ 4. credulous | d. praise |
| ____ 5. odious | e. cold |
| | f. aid |

Vocabulary Worksheet

Related Readings

Exercise: Sentence Completion

Complete the sentences by filling in each blank with a word from the list below. Do not use any word more than once.

albeit	epithet	partisan	supersede
aversion	innovation	recompense	vehement
chivalrous	introspection	sagacious	veritable
covenant	jocund	speculative	vicissitude

- EX. The senator was an outspoken partisan of environmental causes.
- His grandmother gave the young boy ten dollars as _____ for helping her with washing the dishes and raking the yard.
 - Neil had to leave the soccer game early, _____ he didn't want to.
 - Juan and Emma are going to get married and make a(n) _____ with each other.
 - The birthday party had a(n) _____ atmosphere and everyone had a good time.
 - The old man was very _____ and gave the children excellent advice.
 - Albert Einstein was not only intelligent, he was a(n) _____ genius.
 - The movable printing press was a new _____ of its time.
 - After much _____, Sara Beth decided that she wanted to become a doctor and help sick children.
 - Kaisa shuddered when she passed the boa exhibit at the zoo; she had a strong _____ to snakes.
 - A man came up to Heath and asked him if he would like some ice cream, but remembering what his mom said about strangers, Heath responded with a(n) _____ "No!"

Vocabulary Test

Othello

Cumulative Exam

Complete the sentences by filling in each blank with a word from the list below. Do not use any word more than once.

alacrity	discord	procure	subdue
breach	impediment	ruffian	tranquil
credulous	malice	ruminate	vehement
dire	prattle	strife	vile

1. Everything seems _____ today, but Mr. Murano says it is probably just the calm before the storm.
2. Sharing that secret is a(n) _____ of trust that I can't accept.
3. Reshma tried to _____ the upset children, but she couldn't calm them down.
4. Troy likes to _____ on a problem before offering a solution.
5. There was no _____ in the act; it was just an accident.
6. Once we _____ enough signatures, we'll submit the petition to the office.
7. Olu responded with _____, jumping up as soon as they asked for volunteers.
8. We had no water, no food, no shelter, and the snow was falling hard; our situation couldn't have been more _____.
9. The thick mud was a(n) _____ to our progress.
10. The odor of the skunk was absolutely _____.

Othello

Acts I–II

aside, 87
central conflict, 45
characterization, 45
dramatic irony, 87
inciting incident, 45

motif, 45
rising action, 87
soliloquy, 87

Act III

climax, 135
comic relief, 135
crisis, 135
dramatic irony, 135

pun, 135
symbol, 135

Acts IV–V

catastrophe, 213
dénouement, 213
dramatic irony, 177
falling action, 177
foil, 177

foreshadowing, 177
motif, 213
soliloquy, 213
tragedy, 213
tragic flaw, 213

Exercise: Sentence Completion

Complete the sentences by filling in each blank with a literary term from the list below. Do not use any term more than once.

aside	comic relief	foil	soliloquy
catastrophe	crisis	inciting incident	symbol
central conflict	dénouement	motif	tragedy
characterization	dramatic irony	pun	
climax	falling action	rising action	

- EX. A drama that tells about the downfall of a person of high status is a(n) tragedy.
- The clown in *Othello* provides _____.
 - Emilia is a(n) _____ for Desdemona; her coarseness and cynicism highlights Desdemona's innocence and naïveté.
 - A(n) _____ is meant to be heard by the audience but not by certain other characters on the stage.
 - The marriage of *Othello* and Desdemona is the _____ of *Othello*.
 - The use of animal imagery is a(n) _____ in *Othello*.
 - In act III, scene i, the clown makes a(n) _____ on the words tail and tale.
 - Othello* reveals misgivings about killing Desdemona in a(n) _____.
 - The handkerchief is a(n) _____ of love to *Othello*.
 - Showing a character's actions is a method of _____.
 - The _____, or turning point, occurs when *Othello* sees the handkerchief in Cassio's hands and is convinced of Desdemona's guilt.

Vocabulary and Literary Terms

Vocabulary Worksheet, Acts I–II

Responses will vary, but should show understanding of the vocabulary word(s).

Vocabulary Worksheet, Act III

Sentence Completion

- | | |
|-------------|----------------|
| 1. trifle | 6. languish |
| 2. dote | 7. token |
| 3. vehement | 8. veritable |
| 4. suffice | 9. penitent |
| 5. boon | 10. negligence |

Synonyms

1. d
2. b
3. f
4. e
5. c

Vocabulary Worksheet, Acts IV–V

Sentence Completion

- | | |
|-----------|----------------|
| 1. vital | 6. mettle |
| 2. bauble | 7. restitution |
| 3. gait | 8. expostulate |
| 4. breach | 9. portent |
| 5. taint | 10. albeit |

Antonyms

1. e
2. d
3. f
4. c
5. a

Vocabulary and Literary Terms

Vocabulary Worksheet, Related Readings

Exercise: Sentence Completion

- | | |
|---------------|------------------|
| 1. recompense | 6. veritable |
| 2. albeit | 7. innovation |
| 3. covenant | 8. introspection |
| 4. jocund | 9. aversion |
| 5. sagacious | 10. vehement |

Vocabulary Test—Cumulative Exam

- | | |
|--------------|---------------|
| 1. tranquil | 6. procure |
| 2. breach | 7. alacrity |
| 3. subdue | 8. dire |
| 4. ruminates | 9. impediment |
| 5. malice | 10. vile |

Literary Terms Worksheet

- | | |
|----------------------|---------------------|
| 1. comic relief | 6. pun |
| 2. foil | 7. soliloquy |
| 3. aside | 8. symbol |
| 4. inciting incident | 9. characterization |
| 5. motif | 10. climax |

Exam Masters

Othello, Acts I–II

Multiple Choice (25 points total)

On the line provided, write the letter of the best answer.

- _____ 1. The beginning of the play is set in _____.
a. Africa
b. Venice
c. Cyprus
d. Turkey
- _____ 2. Why does Roderigo disturb Brabantio?
a. The duke wants to see him.
b. Othello wants to see him.
c. To tell him Desdemona has run off to get married.
d. He is trying to court Desdemona.
- _____ 3. Whose side does Iago seem to be on when he and Othello enter in act I, scene ii?
a. Othello's
b. Roderigo's
c. the Duke's
d. Brabantio's
- _____ 4. Why does the Duke send Othello to Cyprus?
a. As punishment for marrying Desdemona
b. To be the new governor there
c. As a honeymoon with Desdemona
d. To defend against the Turkish fleet
- _____ 5. How does the Duke feel about Othello?
a. He feels Othello is one of his finest men.
b. He looks down on Othello because of his race.
c. He questions Othello's loyalty.
d. He thinks of Othello as a son.
- _____ 6. How does Othello want to settle Brabantio's claim that he forced Desdemona to marry him?
a. He challenges him to a duel.
b. He begs the Duke to protect him.
c. He offers to put himself on trial.
d. He suggests asking Desdemona what happened.
- _____ 7. Of whom does Othello say, "He is a man of honesty and trust. / To his conveyance I assign my wife"?
a. The Duke
b. Iago
c. Roderigo
d. Brabantio

Exam

Othello, Acts I–II

-
- _____ 8. What does Iago think of love?
- We must tend our love like a garden to make it grow.
 - We would have no use for living if it were not for love.
 - Love is really just lust and a weak will.
 - Love is only for the young; the old are too jaded for it.
- _____ 9. How does Iago feel about Othello?
- He despises him.
 - He distrusts him.
 - He respects him.
 - He loves him like a son.
- _____ 10. At the end of act I, scene iii, Iago reveals that he plans to ____.
- seduce Desdemona
 - convince Othello that Desdemona loves Cassio
 - make the Duke think Othello is having an affair with his wife
 - show the Duke that Othello is not the worthy man the Duke considers him to be
- _____ 11. How does the war with the Turks end?
- Othello leads his troops to a crushing victory at sea.
 - The Turkish ships turn back when they hear Othello is the commander.
 - The Turks take the island, but Othello maintains a stronghold and waits for help.
 - A terrible storm destroys much of the Turkish fleet.
- _____ 12. In act II, scene ii, why does Othello call for a celebration?
- The Turks have been defeated.
 - He has recently been married.
 - The Turks have been defeated and he has recently been married.
 - He is overjoyed to be back on Cyprus.
- _____ 13. Why does Iago want Cassio to get drunk?
- He doesn't want him to remember what happened the night before.
 - He hopes Cassio will tell him how he really feels about Desdemona.
 - He wants Cassio in a fighting mood.
 - He hopes Desdemona will be disgusted with Cassio.
- _____ 14. Who fights in act II, scene iii?
- Cassio and Roderigo
 - Iago and Cassio
 - Montano and Cassio
 - Roderigo and Montano

Othello, Acts I–II

- _____ 15. What does Othello mean when he says, “Are we turned Turks, and to our selves do that / Which heaven hath forbid the Ottomites?”
- a. Are we going to turn around and attack the Turks, defeating them as they were unable to defeat us?
 - b. Are we turned to savages who will defeat ourselves as the Turks couldn’t?
 - c. Would we have become Turks if God hadn’t kept them from defeating us?
 - d. Should we turn the other cheek to the Turks since they were unable to defeat us?
- _____ 16. Why does Othello dismiss Cassio?
- a. He learns Cassio is in love with Desdemona.
 - b. He fears Desdemona will fall in love with Cassio.
 - c. Cassio attacked a man with his sword.
 - d. Iago tells him that Cassio wants to do him harm.
- _____ 17. How is Cassio injured?
- a. He was stabbed in the leg.
 - b. He lost his head in anger.
 - c. He was stabbed in the chest.
 - d. He lost his reputation.
- _____ 18. What does Iago mean when he tells Cassio that “Our general’s wife is now the general?”
- a. Othello is dead and Desdemona has taken over the army.
 - b. Desdemona helps assign soldiers in the army and could help Cassio get a position.
 - c. Desdemona can help Cassio get his position back because Othello is so devoted to her.
 - d. Othello allows Desdemona to make all decisions for him, so, if she says Cassio should come back, he’ll allow it.
- _____ 19. Which word, frequently used by other characters to describe Iago, is inaccurate?
- a. honest
 - b. despicable
 - c. amiable
 - d. daring
- _____ 20. Which word best describes Iago?
- a. honest
 - b. despicable
 - c. amiable
 - d. daring

Exam

Othello, Acts I–II

- _____ 21. What is one reason Iago gives for wanting Othello's downfall?
- a. He likes to see mighty people brought low.
 - b. He hates Othello for rising high in esteem despite his race.
 - c. He heard a rumor that Othello wanted a new ancient.
 - d. He heard a rumor that Othello slept with his wife.
- _____ 22. Which of the following is a reason Brabantio does not like Othello?
- a. his race
 - b. his class
 - c. his treatment of Desdemona
 - d. his lack of respect
- _____ 23. Why does Iago want Desdemona to plead Cassio's case?
- a. to get Cassio's position back
 - b. to convince Othello that Desdemona loves Cassio
 - c. to show Cassio that Othello submits to Desdemona's will
 - d. to prove to Cassio that she loves him
- _____ 24. What "divided duty" did Desdemona feel in act I?
- a. between loyalty to Venice and her love of Cyprus
 - b. between loyalty to her father and her husband
 - c. between loyalty to her husband and the Duke as a citizen of Venice
 - d. between Cassio and Othello
- _____ 25. Which character is least involved in Iago's plot?
- a. Roderigo
 - b. Othello
 - c. Cassio
 - d. the Duke

Othello, Acts I–II

Sentence Completion (10 points)

Complete the sentences by filling in each blank with a word from the list below. Do not use any word more than once.

abhor	dire	malice	sans
alacrity	discord	prattle	subdue
bereft	impediment	provoking	vexation
chide	incense	ruffian	vile

- All I remembered from the _____ warning were the words death may occur.
- Tyra continued to _____ on endlessly even after Dina asked her to be quiet.
- The deep snow was a(n) _____ to our progress.
- Edgar often lacks enthusiasm, so I was surprised when he volunteered with _____.
- The _____ stench made many people feel ill.
- I hate it when you _____ for not doing my chores when I've already done them.
- Zach apologized for causing so much _____.
- The children's constant bickering was most _____.
- Nothing could _____ Timmy's sobs.
- I hate liver; I absolutely _____ it.

Short Answer (40 points)

On a separate sheet of paper, write an essay answering **FOUR** of the following questions.

- Describe Iago. How do other characters see him? How does he see himself?
- How did Desdemona fall in love with Othello? Why does her father have a hard time believing that she loves Othello?
- Describe Othello. Include examples of his words and actions and how other people view him.
- What is a **soliloquy**? Identify a soliloquy from act II and explain its significance.
- What role does the war play in the plot of the play?
- What is **dramatic irony**? Give an example of dramatic irony from act I or II.

Exam

Othello, Acts I–II

Essay (25 points)

On a separate sheet of paper, write an essay answering **ONE** of the following questions.

1. Iago uses many people in acts I and II. Describe how he uses two characters and how using them advances his plot against Othello.
2. Discuss the imagery of light and dark in Othello. Provide several examples and explain why you think Shakespeare used this **motif**.
3. A **conflict** is a struggle between two people or things in a literary work. What seems to be the central conflict of the play? How has this conflict been developed so far in the play? How do you expect the conflict to be resolved? Use information from acts I and II to support your response.

Othello, Act III

Multiple Choice (25 points)

On the line provided, write the letter of the best answer.

- _____ 1. Why does Cassio want to talk to Desdemona at the beginning of act III?
- to tell her he loves her
 - to tell her Iago has tricked him
 - to ask for a sign of her affection
 - to ask for her help in getting his position back
- _____ 2. According to Emilia, what does Othello plan to do about Cassio's situation?
- He plans to send Cassio back to Venice.
 - He plans to put Iago in Cassio's place.
 - He will forgive Cassio, but can never restore his position.
 - He will forgive Cassio and restore his position, but not right away.
- _____ 3. Emilia says of Cassio's cause, "I warrant it grieves my husband as if the cause were his." How does Iago really feel about Cassio's situation?
- saddened because Cassio has lost his reputation
 - delighted because his plan is unfolding as he'd hoped
 - happy because he distrusts Cassio and is glad to be rid of him
 - annoyed because Cassio ruined his plan
- _____ 4. Whom do Iago and Othello see "stealing away" from the castle?
- the clown
 - Roderigo
 - Cassio
 - Emilia
- _____ 5. Why does Iago purse his brow and say "Indeed!" when he learns that Cassio went between Othello and Desdemona during their courtship?
- He wants to cast suspicion on Cassio's relationship with Desdemona.
 - He wonders if Cassio is in love with Desdemona.
 - He wonders if Cassio has been intimate with his wife, Emilia.
 - He thinks Cassio has been lying to Othello all along.
- _____ 6. What does Iago say is the "immediate jewel of [people's] souls?"
- reputation
 - wealth
 - trust
 - love
- _____ 7. What does Iago call jealousy?
- A beast with two backs
 - A parasite that eats its host from within
 - A green-eyed monster
 - A plague on all people

Exam

Othello, Act III

-
- _____ 8. How does Othello react to Iago's warning about jealousy?
- He demands proof before he will be jealous.
 - He flies into a jealous rage.
 - He claims he is never jealous.
 - He insists Desdemona would never give him reason to be jealous.
- _____ 9. What does Iago mean when he says of Desdemona, "Her will, recoiling to her better judgment, / May fall to match you with her country forms / And happily repent"?
- Desdemona may begin to compare Othello to her countrymen and regret her choice in marrying him
 - Desdemona will probably repent her infidelity later, when it is too late
 - Desdemona is very willful and rebellious, and is likely to recoil from Othello.
 - Desdemona will be happier when they are all back in their native land of Venice.
- _____ 10. What token is Emilia glad to get for Iago?
- Desdemona's ring
 - A locket with a picture of Cassio in it
 - A lock of Desdemona's hair
 - Desdemona's handkerchief
- _____ 11. What does Iago plan to do with the token?
- destroy it
 - keep it as a token of his victory
 - show it to Othello as proof of Desdemona's infidelity
 - put it in Cassio's room
- _____ 12. According to Iago, in what way is jealousy like a poison?
- Both kill instantly.
 - Both get into the blood and begin to cause problems.
 - Both can be easily administered.
 - Both lose power over the course of time.
- _____ 13. What does Othello mean when he says, "I had been happy if the general camp / . . . had tasted her sweet body, / So I had nothing known"?
- He can't believe Desdemona would sleep with the whole army.
 - He wishes he had never known Desdemona.
 - He wouldn't have minded if Desdemona had an affair if he did not have to know about it.
 - He thinks Desdemona has had an affair and he will be considered a fool by the camp for knowing nothing about it.

Othello, Act III

- _____ 14. What does Othello mean by “ocular proof”?
- False proof
 - Proof that can be seen with the eyes
 - Proof that stands up in the court of law
 - Proof of adultery or other sinful acts
- _____ 15. What does Iago claim as proof of Desdemona’s infidelity?
- He saw Desdemona kiss Cassio.
 - He heard Desdemona talking about Cassio in a dream.
 - He saw Cassio with Desdemona’s handkerchief.
 - He saw Desdemona admiring Cassio’s picture.
- _____ 16. The dialogue between Desdemona and the Clown that begins with Desdemona asking where Cassio lies contains several examples of
- allusion
 - metaphor
 - simile
 - pun
- _____ 17. Desdemona tells Emilia that Othello is not _____.
- a good husband
 - very loving
 - jealous
 - honest
- _____ 18. What does Desdemona mean when she says to Cassio, “My lord is not my lord”?
- She loves Cassio, not Othello.
 - Othello is not being himself.
 - She wishes she had not married Othello.
 - Othello does not have the right to rule over her.
- _____ 19. Who is Bianca?
- Cassio’s girlfriend
 - Othello’s mistress
 - a friend of Desdemona
 - Emilia’s friend
- _____ 20. How does Bianca end up with the handkerchief?
- Othello gives it to her as a gift.
 - She steals it from Desdemona.
 - Iago asks her to hide it in Cassio’s room.
 - Cassio asks her to copy the work.

Exam

Othello, Act III

- _____ 21. Which word does not describe Iago?
- a. evil
 - b. conniving
 - c. cunning
 - d. sincere
- _____ 22. Which reason best explains why Othello starts to doubt Desdemona?
- a. She has started acting differently.
 - b. She won't answer his questions directly.
 - c. He trusts Iago, who is trying to make him doubt her.
 - d. He has been distrustful since Brabantio warned him that Desdemona might deceive him.
- _____ 23. Which word best describes the evidence Iago presents to Othello?
- a. strong
 - b. circumstantial
 - c. irrefutable
 - d. carefully gathered
- _____ 24. What does Othello claim he wants at the end of act III, scene iii?
- a. A divorce
 - b. Iago to leave his service forever
 - c. Desdemona and Cassio dead
 - d. To go back in time to when he did not doubt Desdemona
- _____ 25. Of what is Desdemona's handkerchief a symbol?
- a. chastity
 - b. charity
 - c. honesty
 - d. happiness

Othello, Act III

Sentence Completion (10 points)

Complete the sentences by filling in each blank with a word from the list below. Do not use any word more than once.

alms	dote	negligence	token
boon	edify	penitent	tranquil
dissemble	indict	procure	vehement
castigation	languish	suffice	veritable

1. "I'm sorry," the _____ woman said.
2. Lapidation, or stoning to death, was a common form of _____ in ancient times.
3. The old shop was a(n) _____ treasure trove; each aisle was packed with surprising finds.
4. The _____ of the driver caused the accident.
5. Siri seems to _____ in the summer heat and have lots of energy in the winter.
6. After a hectic week, we were looking forward to a(n) _____ weekend.
7. Enough! That will _____.
8. Geraldo was quite _____ in his refusal to participate.
9. We need to _____ a space for the fundraiser before we do anything else.
10. The fresh snow is a(n) _____ to snowshoers and skiers.

Short Answer (40 points)

On a separate sheet of paper, write a brief essay answering **FOUR** of the following questions.

1. Define **comic relief**. Give an example of comic relief from act III.
2. What is the **crisis**, or turning point, of the play? Explain.
3. What does Othello mean when he says, "'tis better to be much abused / Than but to know't a little?"
4. Describe Cassio's role in Iago's plot.

Exam

Othello, Act III

5. Iago says, "Good name in man and woman, dear my lord, / Is the immediate jewel of their souls. . . . he that filches from me my good name / Robs me of that which not enriches him / And makes me poor indeed." Compare and contrast his comments with Cassio's soliloquy on his reputation.
6. Whom does Othello trust more: Desdemona or Iago? Is his trust justified? Explain.

Essay (25 points)

On a separate sheet of paper, write an essay answering **ONE** of the following questions.

1. How powerful is jealousy? How does it grow? Illustrate your ideas using Othello's experience.
2. Act III, scene iii is sometimes called a "seduction scene" or "temptation scene," because in it, Iago succeeds in seducing Othello's trust away from Desdemona. Outline how Iago creates doubt in Othello. Explain how successful he is.
3. Discuss the use of dramatic irony in act III. Define the term, provide several examples, and explain what effect it has on the reader or audience.

Othello, Acts IV–V

Multiple Choice (25 points)

On the line provided, write the letter of the best answer.

- _____ 1. When Othello says, "A hornèd man's a monster and a beast," the hornèd man is _____.
a. a man whose wife has cheated on him
b. a jealous man
c. the devil
d. Iago
- _____ 2. Iago tells Othello he will get Cassio to talk about his affair with Desdemona while Othello looks on. What does he really lead Cassio to talk about?
a. his reputation
b. Bianca
c. his desire to get his position back
d. Desdemona
- _____ 3. By act IV, Othello is eager to follow Iago's directions because _____.
a. he wants proof of what he already believes is true
b. he hopes to find out that Desdemona is true
c. Iago put him in a trance
d. Iago has not steered him wrong yet
- _____ 4. To what is Iago referring when he says "'tis the strumpet's plague / To beguile many and be beguiled by one"?
a. Desdemona falling in love with Cassio
b. Desdemona seducing Othello
c. Bianca loving Cassio
d. Bianca not getting Othello to love her
- _____ 5. Othello is surprised to see that _____ has the handkerchief he gave to Desdemona.
a. Iago
b. Cassio
c. Emilia
d. Bianca
- _____ 6. How does Iago suggest Othello kill Desdemona?
a. with poison
b. by strangulation in her bed
c. with a sword
d. smother her with a pillow

Exam

Othello, Acts IV–V

-
- _____ 7. When Lodovico sees Othello's anger, he believes the cause is ____.
- the letter Othello has received calling him home
 - Othello's jealousy
 - Desdemona's affair
 - Cassio's fight that led to his dismissal
- _____ 8. What is Lodovico surprised to see Othello do?
- kiss Bianca
 - fire Iago
 - shout like a madman at the skies
 - strike Desdemona
- _____ 9. When Othello asks Emilia what she knows about Desdemona and Cassio, he ____.
- is relieved when she says there is nothing going on
 - refuses to believe her
 - is angered when she tells him everything she knows
 - reads between the lines to discern the truth
- _____ 10. According to Othello, he ____.
- could have borne many other afflictions better than the one he now faces
 - wishes many afflictions, such as sores and shame, on Desdemona's head
 - has borne many afflictions, but Desdemona cheating on him is the last straw
 - would accept sores, shame, and poverty, if he could find that Desdemona were indeed true
- _____ 11. From whom does Desdemona seek advice when she is mistreated by Othello?
- Emilia
 - Cassio
 - Lodovico
 - Iago
- _____ 12. In act IV, who accuses Iago of not dealing honestly with him or her?
- Othello
 - Desdemona
 - Cassio
 - Roderigo
- _____ 13. According to Emilia, wives cheat on their husbands because ____.
- the men are too trusting
 - it is the way of the world for both parties to be untrue
 - husbands don't do their duties to their wives or are jealous
 - they are fickle creatures who can't be true to just one man

Othello, Acts IV–V

- _____ 14. When Iago sets Roderigo to kill Cassio, he _____.
 a. hopes Roderigo is up to the task
 b. hopes Cassio will kill Roderigo instead
 c. doesn't care which man dies as long as one or both are dead
 d. plans to charge Roderigo with murder when the task is accomplished
- _____ 15. How does Othello feel when he sees that Cassio has been stabbed?
 a. full of remorse
 b. pleased that Iago did as he said he would
 c. angry that Roderigo did what he wished to do himself
 d. afraid that Cassio will die before he tells the truth
- _____ 16. Who kills Roderigo?
 a. Iago
 b. Cassio
 c. Othello
 d. himself
- _____ 17. Whom does Iago say might be to blame for Cassio's being attacked?
 a. Bianca
 b. Emilia
 c. Roderigo
 d. Gratiano
- _____ 18. What is Othello talking about in the following lines from his soliloquy at the beginning of act V, scene ii?
 "...once put out thy light, / Thou cunning'st pattern of excelling nature, / I know not where is that Promethean heat / That can thy light relume?"
 a. once the lights are out, nobody knows what evils can be committed by cunning people
 b. the first flicker of jealousy has become as powerful as a raging fire burning inside of him
 c. if he kills Desdemona, or quenches her flame, he can never bring her back to life again
 d. Desdemona is a cunning woman who has brought about a raging heat of desire in him
- _____ 19. Othello asks Desdemona to pray because he _____.
 a. wants her to turn from her sin and be his wife again
 b. doesn't want to kill her when her soul is unprepared
 c. needs God's help to overcome the jealousy in his soul
 d. wants to see if she will do as he asks

Exam

Othello, Acts IV–V

- _____ 20. What does Emilia learn about Iago from Othello?
- a. He was unfaithful to her.
 - b. He had told Othello that Desdemona was unfaithful.
 - c. He was an honest, honest man.
 - d. He had been in love with Desdemona from the start.
- _____ 21. Why does Desdemona say that Othello is not the one who murdered her?
- a. She knows she was to blame for enraging Othello
 - b. She still loves Othello and doesn't want him to be blamed
 - c. She knows that Iago was really to blame all along
 - d. She is mad and does not know what she is saying
- _____ 22. Othello looks at Iago's feet at the end of the play _____.
- a. to see if he has the devil's cleft feet
 - b. because he can't bear to look him in the face
 - c. so he can catch Iago off guard and stab him
 - d. as a sign of submission to show that Iago has bested him
- _____ 23. To whom or what does Othello compare himself in his final speech?
- a. "a Spartan dog, more fell than anguish, hunger, or the sea"
 - b. "a Venetian [who] traduced the state"
 - c. "a base Indian [who] threw a pearl away"
 - d. "a demi-devil"
- _____ 24. What happens to Othello at the end of the play?
- a. Iago kills him.
 - b. Lodovico takes him to prison.
 - c. Cassio has him tortured before he dies.
 - d. He kills himself.
- _____ 25. Who is not dead at the end of the play?
- a. Emilia
 - b. Othello
 - c. Cassio
 - d. Roderigo

Othello, Acts IV–V**Sentence Completion (10 points)**

Complete the sentences by filling in each blank with a word from the list below. Do not use any word more than once.

albeit	gull	odious	taint
amorous	impediment	rail	traduce
credulous	loll	reproach	viper
gait	mettle	restitution	vital

1. My neighbor demanded _____ after our guests hit his mailbox.
2. The flood waters were a(n) _____ to reaching the people who needed help.
3. You can _____ against the proposition all you want, or you can get out there and do something.
4. My goal, _____ a modest one, is to read one book a month.
5. Don't joke with Ynez. She's so _____ she'll believe you.
6. I never see that lazy dog do anything other than _____ in the sun.
7. Kelsey has an odd _____ of short stutter steps.
8. The soldiers' _____ was tested in the first battle.
9. Get that _____ creature out of my sight. I can't stand to look at it.
10. All of you are to blame; no one is beyond _____.

Short Answer (40 points)

On a separate sheet of paper, write a brief essay answering **FOUR** of the following questions.

1. Define **falling action**, and briefly describe the falling action in *Othello*.
2. Give an example of **foreshadowing** from act IV.
3. Explain why Emilia's speech that begins "I will be hanged if some eternal villain," creates **dramatic irony**.
4. Explain how Emilia acts as a foil for Desdemona.
5. Define **tragic flaw** and identify Othello's tragic flaw, explaining how it brings about his downfall.
6. How does Othello want to be remembered? How do you think he will be remembered? Why?

Exam

Othello, Acts IV-V

Essay (25 points)

On a separate sheet of paper, write an essay answering **ONE** of the following questions.

1. Discuss the **motif** of hell, demons and monsters in *Othello*. Define the term *motif* and give examples of the motif. Explain the effect the motif has on the play.
2. Lodovico says, "Is this the noble Moor whom our full Senate / Call all in all sufficient? Is this the nature / Whom passion could not shake?" Why are Othello's actions surprising to Lodovico? Describe how Othello has changed since the beginning of the play.
3. Who is more responsible for this tragedy: Othello or Iago? Use examples from the play to support your opinion.

Othello, Acts I–II

Multiple Choice (25 points)

- | | | | |
|------|-------|-------|-------|
| 1. b | 8. c | 15. b | 22. a |
| 2. c | 9. a | 16. c | 23. b |
| 3. a | 10. b | 17. d | 24. b |
| 4. d | 11. d | 18. c | 25. d |
| 5. a | 12. c | 19. a | |
| 6. d | 13. c | 20. b | |
| 7. b | 14. a | 21. d | |

Sentence Completion (10 points)

- | | |
|---------------|--------------|
| 1. dire | 6. chide |
| 2. prattle | 7. vexation |
| 3. impediment | 8. provoking |
| 4. alacrity | 9. subdue |
| 5. vile | 10. abhor |

Short Answer (40 points)

Responses will vary. Possible responses are given. Students should answer four questions.

- Most characters see Iago as a trustworthy fellow. For example, he is often referred to as “honest Iago” and Othello trusts him to escort Desdemona. Roderigo seeks Iago’s counsel in his quest for Desdemona. The audience, however, sees that Iago is not honest and is in fact quite despicable. To Roderigo, he freely admits, “I am not what I am.” At the end of act I, he creates a diabolical plan against Othello.
- Brabantio, Desdemona’s father, often invited Othello to his house and asked him about the story of his life. Desdemona loved to listen to his stories. She told him that hearing his story would woo her, and he took the hint. Brabantio finds it hard to believe that his daughter could fall in love with a Moor. Some of the comments he makes are quite racist.
- Othello is honest, brave, and noble. The Duke and Senator refer to him as “valiant.” The Duke says that when it comes to virtue, Othello is “far more fair than black.” Even Iago, who claims to loathe Othello and calls him “an old black ram” among other things, admits that Othello is an excellent soldier. He also describes Othello of having a “free and open nature,” although he does not see this as a good quality, but rather believes this will make Othello more gullible and easily “led by the nose / As asses are.” Brabantio loved Othello, but he speaks poorly of him once he learns that the Moor married his daughter; many of his comments are derogatory based on Othello’s race. The racist comments of Iago, Roderigo, and Brabantio do not accurately describe Othello in the least.

Othello, Acts I–II

4. A soliloquy is a speech given by a character alone onstage, in which the character reveals his or her thoughts and feelings to the audience. In a soliloquy at the end of scene i, Iago explains that he is using Roderigo to get Cassio, and that he will abuse Cassio's good name to Othello. He also reveals that although he actually has a good opinion of Othello, thinking that he has a "constant, loving, noble nature," he still has no qualms about making him "egregiously an ass" and driving him "Even to madness." This soliloquy helps establish the character of Iago and his plan for Othello, which is key to the plot.
5. Shakespeare doesn't spend much time describing the battle between the Venetians and the Turks, because his main focus is not the attack of the Turks, but rather the attack Iago is plotting against Othello. However, the event is significant because it moves the action from Venice to Cyprus. Also, the conflict between the Turks and the Venetians serves to show Venetian attitudes toward outsiders, and provides both a backdrop and a mirror for the smaller conflict brewing between Iago and Othello.
6. Irony is a difference between appearance and reality. Dramatic irony occurs when something is known to the reader or audience but not to the characters. Iago being called honest or being trusted by the other characters is an example of dramatic irony, because the audience sees his evil intent clearly from his asides and soliloquies.

Essay (25 points)

Responses will vary. Possible responses are given. Students should respond to one essay prompt.

1. Iago uses both Roderigo and Cassio. He claims he is helping Roderigo in his quest for Desdemona's interest. He uses Roderigo to help get Cassio fired by getting them to fight. He wants Cassio to lose his position because he's planning on making Othello believe Desdemona and Cassio are in love. Having Desdemona plead Cassio's case is part of this plan. Iago doesn't care who he uses or brings down to further his plot against Othello.
2. The first image of black and white is seen in Iago's vulgar image of "an old black ram...tupping your white ewe." Images of light and dark also crop up in act I in scene iii, when the Duke tells Brabantio that, as far as virtue is concerned, Othello is "far more fair than black." It is also significant that the first scene takes place in the dark of night, under the cover of which Desdemona has snuck off to be married, and in which Iago begins his secret plans. Brabantio calls for a light when he wants to find out the truth of the situation. Darkness signifies secrets and schemes, while light signifies truth and enlightenment. The color black symbolizes corruption and wickedness, while the color white signifies purity and virtue.
3. The central conflict of the play is between Othello and Iago. Although Othello does not know it, he is under attack from his "ancient." The inciting incident is the marriage of Othello and Desdemona, since this event sets the plot in motion. Iago sets forth his plan. He gets Cassio drunk so he'll fight with Roderigo. When Cassio loses his position, Iago counsels him to appeal to Desdemona; Iago plans to convince

Othello, Acts I–II

Othello that Desdemona is in love with Cassio and her pleading for his case is one piece of proof he will use. It seems likely that Iago will succeed in his plan since he is completely unscrupulous and does not care who he has to use or take down to achieve his goal.

Othello, Act III

Multiple Choice (25 points)

- | | | | |
|------|-------|-------|-------|
| 1. d | 8. c | 15. c | 22. c |
| 2. d | 9. a | 16. d | 23. b |
| 3. b | 10. d | 17. c | 24. c |
| 4. c | 11. d | 18. b | 25. a |
| 5. a | 12. b | 19. a | |
| 6. a | 13. c | 20. d | |
| 7. c | 14. b | 21. d | |

Sentence Completion (10 points)

- | | |
|----------------|-------------|
| 1. penitent | 6. tranquil |
| 2. castigation | 7. suffice |
| 3. veritable | 8. vehement |
| 4. negligence | 9. procure |
| 5. languish | 10. boon |

Short Answer (40 points)

Responses will vary. Possible responses are given. Students should answer four questions.

1. Comic relief is a comic scene found in an otherwise serious work that relieves the seriousness or emotional intensity felt by the audience. Both scenes with the clown provide comic relief. The clown uses puns, or plays on words, for humorous effect.
2. The climactic moment of the play occurs in act III, scene iii, when Iago tells Othello that he has seen Cassio "wipe his beard" with Desdemona's handkerchief. At that moment Iago finally breaks his victim. A turning point has been reached in the conflict: Othello's love has turned to hate, and Desdemona's fate has been sealed.
3. Othello means that it is easier to know everything and bear something terrible than to be anxious and doubtful trying to learn the truth. The line echoes Iago's words from earlier in the scene: "That cuckold lives in bliss / Who, certain of his fate, loves not his wronger; / But, O, what damnèd minutes tells he o'er, / Who dotes, yet doubts, suspects, yet strongly loves!"
4. Iago plans to make Othello jealous by making him think Desdemona is in love with Cassio. First he makes sure Cassio loses his position and has Desdemona plead his case. Then he makes comments about Cassio leaving rather guiltily. He also plants Desdemona's handkerchief, a sign of chastity and a token of Othello's love, in Cassio's room. He tells Othello he saw Cassio with it.
5. Iago's comments are ironic. He does not care about reputation. Although he is considered honest, he is not. His reputation helps him, because people trust him, but it is not important to him. Cassio, on the other hand, does care about his reputation, which is damaged after he stabs Montano.

Othello, Act III

6. Othello trusts Iago more. If he did not, he would not fall prey to Iago's plot. He trusts Iago, considering him an honest man. He may think it is more likely his wife would cheat on him than that his ancient would lie to or trick him.

Essay (25 points)

Responses will vary. Possible responses are given. Students should respond to one essay prompt.

1. Jealousy is powerful, as can be seen in the change Othello undergoes. He is not a naturally jealous person. However, once Iago's poison works upon him, Othello grows almost insane with jealousy. It begins with seeds of doubt planted by Iago, which begin to make innocent acts look suspicious. Then the acts become proof themselves. Once Othello begins to doubt Desdemona, the world changes for him. He becomes so jealous he wants his wife and her supposed lover dead. He no longer sees hope or joy in his profession, nor virtue in his beloved bride. Jealousy has tainted it all.
2. Iago plants seeds of doubt. He begins by asking Othello if Cassio knew he was wooing Desdemona and how he reacted. Shortly thereafter, they see Cassio, who was talking to Desdemona on Iago's advice, leaving her quickly. Iago mentions that this looks suspicious. As other proof, Othello has Desdemona's pleading for Cassio, again an act orchestrated by Iago. Iago then comments to Othello that Venetian women tend to lie and cheat. He reminds Othello that after all, Desdemona lied to her father, why wouldn't she lie to her husband? He even goes so far as to say that the very fact that Desdemona dared to marry a man of a different "clime, complexion, and degree" is proof that she has "a will most rank." He suggests that she eventually will grow tired of being with one who looks so different than herself. Next, Iago gets Desdemona's handkerchief from his wife and plants it in Cassio's room. He tells Othello that he saw Cassio with it. Once Othello begins to doubt Desdemona, more and more acts seem suspicious, increasing his doubt. The plan works remarkably well, and by the end, Othello wants both Desdemona and Cassio dead.
3. Dramatic irony occurs when something is known to the reader or audience but not to the characters. For example, referring to Iago as honest is an example of dramatic irony. Cassio says, "I never knew / A Florentine more kind and honest"; in other words, he thinks Iago, a Venetian, is even more kind and honest than Cassio's own countrymen in Florence. Desdemona says of him, "that's an honest fellow." Othello, too, is taken in, referring to Iago as an "honest creature" and as a fellow "of exceeding honesty." Iago is called "honest" many times throughout act III, showing that he has successfully conned everyone around him. The dramatic irony creates tension and a sense of outrage in the reader or audience. The reader or audience becomes upset at the fact that, while the deceitful Iago is being called honest, the truly honest Desdemona and Cassio are being dragged in the dirt.

Exam Answer Key

Othello, Acts IV–V

Multiple Choice (25 points)

- | | | | |
|------|-------|-------|-------|
| 1. a | 8. d | 15. b | 22. a |
| 2. b | 9. b | 16. a | 23. c |
| 3. a | 10. a | 17. a | 24. d |
| 4. c | 11. d | 18. c | 25. c |
| 5. d | 12. d | 19. b | |
| 6. b | 13. c | 20. b | |
| 7. a | 14. c | 21. b | |

Sentence Completion (10 points)

- | | |
|----------------|--------------|
| 1. restitution | 6. loll |
| 2. impediment | 7. gait |
| 3. rail | 8. mettle |
| 4. albeit | 9. odious |
| 5. credulous | 10. reproach |

Short Answer (40 points)

Responses will vary. Possible responses are given. Students should answer four questions.

1. The falling action of a plot is all of the events that happen as a result of the crisis. Iago continues to add more “evidence” about Desdemona. He has Othello look on while he questions Cassio about it. Othello resolves that Cassio and Desdemona should die that very night. Lodovico arrives with news from the Duke that Othello is to be recalled to Venice and Cassio left in his place. When Desdemona shows happiness at the news, Othello slaps her. His behavior shocks Lodovico. Othello then questions Emilia, but when she insists that Desdemona is chaste, he dismisses her testimony. He confronts Desdemona again and when she defends herself, he becomes more and more enraged and abusive. Upset, Desdemona appeals to Iago for advice. He tells her that Othello is probably just upset about the business of the state. Meanwhile, Iago plots with Roderigo to kill Cassio.
2. Desdemona’s sad fate is foreshadowed when she tells Emilia to lay her wedding sheets on the bed and then tells her, “If I do die before thee prithee, shroud me / In one of those same sheets.” Her fate is also foreshadowed by the story of poor Barbary, her mother’s maid and in the lyrics of Barbary’s song, “Willow.”
3. After hearing how Othello has “bewhored” his wife, Emilia surmises that Othello must have heard lies about Desdemona from someone, and says the person who is behind this slander must be a villain and a rogue. However, she has no idea that the man she describes is actually her husband.
4. Desdemona’s innocence and naïveté is made even more apparent by contrast with the worldly Emilia. Desdemona swears that “by this heavenly light” she would never cheat on her husband, and Emilia says wryly that she wouldn’t either—she’d be

Othello, Acts IV–V

more likely to do it “i’ the dark.” When Desdemona says that she would not do such a thing “for all the world,” Emilia says that “The world’s a huge thing: it is a great price for a small vice.” Emilia also shows more awareness than Desdemona of the double standard for men and women. The entire scene serves to underscore Desdemona’s innocence and loyalty to Othello.

5. A tragic flaw is a personal weakness that leads to a hero’s downfall. Othello’s tragic flaw may be his gullibility—he is too ready to believe what he is told. story of the downfall of a noble character. In Iago’s words: “The Moor is of a free and open nature, / That thinks men honest that but seem to be so, / And will as tenderly be led by the nose / As asses are” (I, iii, 402–405). In addition, some critics claim that Othello’s flaw is that he is simply too much the soldier, accustomed to the laws of the battlefield, and not the boudoir, and is inept at handling a domestic crisis. At war, Othello succeeded by smiting the enemy; but in the domestic sphere, these same decisive actions lead not to victory but to disaster. Finally, another possible flaw in Othello is his status as an outsider. Othello’s gullibility is compounded by the fact that he is an outsider in Venetian society. When Iago tells Othello that “I know our country disposition well; / In Venice they do let heaven see the pranks / They dare not show their husbands,” Othello believes him, because after all, he himself is not from Venice. The fact that Othello is an outsider, and from a different race, makes him insecure and thus an easy target for Iago’s suggestions that Desdemona “may fall to match you with her country forms / And happily repent.”
6. Othello wants to be remembered as a man who “loved not wisely but too well,” as a man who was “not easily jealous, but being wrought / Perplex’d in the extreme.” He wants to be remembered most of all as a man who always upheld the morals and values of Venice, even to the point of killing himself for violating them. He is most likely to be remembered for his last jealous acts, not for the admirable things he did for Venice earlier.

Essay (25 points)

Responses will vary. Possible responses are given. Students should respond to one essay prompt.

1. Toward the end of the play, Shakespeare uses a motif of demons and devils as the action itself grows more hellish. Imagery of hell and damnation recur throughout act IV, mostly in reference to Desdemona, whom Othello repeatedly refers to as a “devil.” However, in act V it is Othello who is called a devil by Emilia. Montano refers to Othello’s crime as a “monstrous act.” Othello, after he has learned the truth about Iago, calls him a devil and a demon several times. Shortly before he kills himself, Othello wishes for eternal spiritual and physical torture in hell. Also, Othello’s name contains the word *hell* and Desdemona’s name contains the word *demon*, indicating the hellish doom that would befall Othello and Desdemona.
2. Lodovico says, “Is this the noble Moor whom our full Senate / Call all in all sufficient? Is this the nature / Whom passion could not shake?” At the beginning of the play, Othello was portrayed as noble, honest, and respectable. He was self-confident,

Othello, Acts IV–V

declaring that “my demerits / May speak unbonneted to as proud a fortune as this that I have reached.” He was a fine soldier honored by the Venetian government. His words and actions showed him to be steady and calm. After Iago worked on him, Othello quickly lost his confidence and was all too quick to believe that his loving wife would reject him “Haply, for I am black / And have not those soft parts of conversation / That chamberers have, or for I am declined / Into the vale of years....” By the end of the play, Othello becomes rageful and seems almost insane. The man Lodovico sees snap at and then strike Desdemona is not the man Lodovico knew in Venice. Jealousy has turned Othello from a steady, tranquil man in love to a beast or monster. Because of his past, people are willing to make excuses for his behavior. For example, they say his anger is caused by matters of state or the letter he received. Still, his actions are reprehensible and unlike the person he once was.

3. Iago is more responsible for the tragedy, because he orchestrated it all. He wanted to bring Othello down and did not care who he used to do it. Othello is not without blame. He could have examined the “evidence” Iago presents him with more carefully. He could have taken time to calm down before killing Desdemona. He is not justified in murdering Desdemona, but Iago should take more than his share of the blame. If he had not done everything in his power to get Othello to that point of jealousy, Othello and Desdemona would probably have remained quite happily married. Iago is conniving and odious. He seems to have no conscience. He should be held responsible for the tragedy because he worked to create a tragedy.

Evaluation Forms

Evaluation Form**Writing Process****P R E W R I T I N G**

In prewriting I used

- | | | |
|---|--|--|
| <input type="checkbox"/> freewriting | <input type="checkbox"/> imagining or role playing | <input type="checkbox"/> interviewing |
| <input type="checkbox"/> research | <input type="checkbox"/> graphic devices | <input type="checkbox"/> discussion |
| <input type="checkbox"/> asking questions | <input type="checkbox"/> observing and recalling | <input type="checkbox"/> other (explain) |

(comments) _____

The prewriting technique that was most successful for me was _____

Other prewriting techniques that I would like to try are _____

The prewriting technique that I would like to improve is _____

P L A N N I N G

In planning I

- | | | |
|--|--|--|
| <input type="checkbox"/> made an outline | <input type="checkbox"/> decided on a specific audience | <input type="checkbox"/> decided on a specific purpose |
| <input type="checkbox"/> decided on a specific topic | <input type="checkbox"/> revised my initial writing plan | <input type="checkbox"/> decided on a mode of writing |

(comments) _____

The planning technique that was most successful for me was _____

Other planning techniques that I would like to try are _____

The planning technique that I would like to improve is _____

D R A F T I N G

In drafting I worked on

- | | | |
|---|---|--|
| <input type="checkbox"/> writing topic sentences | <input type="checkbox"/> writing a conclusion | <input type="checkbox"/> achieving unity |
| <input type="checkbox"/> writing a thesis statement | <input type="checkbox"/> writing transitions | <input type="checkbox"/> other (explain) |
| <input type="checkbox"/> writing an introduction | <input type="checkbox"/> using supporting details | |

(comments) _____

The drafting skill that was most successful for me was _____

Other drafting skills that I would like to try are _____

The drafting skill that I would like to improve is _____

E D I T I N G

In editing my draft I worked on

- | | | |
|--|---|--|
| <input type="checkbox"/> writing or revising an introduction | <input type="checkbox"/> proofreading | <input type="checkbox"/> using vivid words |
| <input type="checkbox"/> writing or revising a conclusion | <input type="checkbox"/> revising for clarity | and details |
| <input type="checkbox"/> revising for coherence | <input type="checkbox"/> revising for unity | <input type="checkbox"/> other (explain) |

(comments) _____

The editing skill that was most successful for me was _____

Other editing skills that I would like to try are _____

The editing skill that I would like to improve is _____

Evaluation Form

Writing Plan

TOPIC

CIRCLE ONE

The topic is clear and can be treated well in the available space.

1

COMMENTS: _____

2

× 5 = ____

3

4

PURPOSE

The writer's purpose is clear, and the writer achieves his or her purpose.

1

COMMENTS: _____

2

× 5 = ____

3

4

AUDIENCE

The language used and the complexity of the treatment of the subject are appropriate to the audience and occasion for which the writing was done.

1

COMMENTS: _____

2

3

× 5 = ____

4

FORM

The form chosen is appropriate, and the writer has observed the conventions of the form chosen.

1

COMMENTS: _____

2

3

× 5 = ____

4

MODE

The writing makes use of appropriate modes (narration, dialogue, description, and various kinds of exposition such as analysis or comparison and contrast), and the writer has handled these modes well.

1

COMMENTS: _____

2

3

× 5 = ____

4

TOTAL

Key: 1 = needs substantial improvement 2 = needs improvement 3 = good 4 = outstanding

STUDENT'S SIGNATURE _____

PEER EVALUATOR'S SIGNATURE _____

TEACHER'S SIGNATURE _____

Evaluation Form

Writing Summary

Title _____

Purpose or aim of writing _____

I chose this topic because _____

The form of the writing is _____

I chose this form because _____

My thesis or theme is _____

My intended audience is _____

The principle of organization that I used is _____

The type of support or evidence that I used is _____

The type of introduction that I used is _____

The type of conclusion that I used is _____

Evaluation Form**Compositions/Reports**

Assign a score from 1 to 10, 1 being the worst and 10 being the best.

EVALUATION CRITERIA	SCORE
A. The paper contains an introduction that grabs the attention of the reader.	
B. The paper contains an introduction that presents the main idea or thesis of the paper.	
C. The body of the paper contains paragraphs that support and develop the main idea.	
D. Each paragraph develops a single main idea or serves a single main function.	
E. The writer has used transitions effectively to connect the paragraphs of the paper.	
F. The writer has used transitions effectively to connect ideas within paragraphs.	
G. The paragraphs in the body of the paper are organized in a logical manner.	
H. The paper contains a conclusion that gives the reader a satisfactory sense of an ending by summarizing the main points of the paper or by some other means.	
I. Source materials used in the paper have been clearly documented to avoid plagiarism.	
J. The writer has prepared the paper using proper manuscript form.	
TOTAL	

Evaluation Form**Analytic Scale**

CONTENT / UNITY		CIRCLE ONE
A. Develops a single main idea or creates a single dominant effect COMMENTS: _____	1 2 3 4	× 4 = _____
B. Contains only necessary or relevant ideas or information COMMENTS: _____	1 2 3 4	× 4 = _____
ORGANIZATION / COHERENCE		
C. Is organized in a logical or sensible manner COMMENTS: _____	1 2 3 4	× 4 = _____
D. Uses transitions effectively to connect ideas COMMENTS: _____	1 2 3 4	× 4 = _____
LANGUAGE / STYLE		
E. Uses language appropriate to the audience and occasion COMMENTS: _____	1 2 3 4	× 2 = _____
F. Uses vivid, precise nouns, verbs, and modifiers COMMENTS: _____	1 2 3 4	× 2 = _____
CONVENTIONS		
G. Avoids spelling errors COMMENTS: _____	1 2 3 4	× 1 = _____
H. Avoids grammar errors COMMENTS: _____	1 2 3 4	× 1 = _____
I. Avoids usage errors COMMENTS: _____	1 2 3 4	× 1 = _____
J. Avoids punctuation and capitalization errors COMMENTS: _____	1 2 3 4	× 1 = _____
K. Avoids errors in manuscript form COMMENTS: _____	1 2 3 4	× 1 = _____
TOTAL		<input type="text"/>

Key: 1 = needs substantial improvement 2 = needs improvement 3 = good 4 = outstanding

STUDENT'S SIGNATURE _____

PEER EVALUATOR'S SIGNATURE _____

TEACHER'S SIGNATURE _____

Evaluation Form

Holistic Response

CONTENT AND COHERENCE					
<p>The writing</p> <ul style="list-style-type: none"> • does not develop a single main idea or create a single dominant effect • contains irrelevant ideas • is not organized logically • does not use transitions effectively • uses language inappropriate for the audience and occasion • does not use vivid, precise nouns, verbs, and modifiers 	<p>(Circle one.)</p> <p>1 2 3 4 5 6 7 8 9 10</p> <p>× 7 = _____</p>	<p>The writing</p> <ul style="list-style-type: none"> • develops a single main idea or creates a single dominant effect • contains only relevant ideas • is organized logically • uses transitions effectively • uses language appropriate to the audience and occasion • uses vivid, precise nouns, verbs, and modifiers 			
CONVENTIONS					
<p>The writer</p> <ul style="list-style-type: none"> • makes errors in spelling • makes errors in grammar • makes errors in usage • makes errors in punctuation • does not follow proper manuscript form 	<p>(Circle one.)</p> <p>1 2 3 4 5 6 7 8 9 10</p> <p>× 3 = _____</p>	<p>The writer</p> <ul style="list-style-type: none"> • uses proper spelling • uses good grammar • avoids errors in usage • uses proper punctuation and capitalization • follows proper manuscript form 			
CONTENT AND COHERENCE		+ CONVENTIONS		= TOTAL	

What I like most about this work is

What I like least about this work is

What I would do to improve this work is

STUDENT'S SIGNATURE	_____
PEER EVALUATOR'S SIGNATURE	_____
TEACHER'S SIGNATURE	_____

Evaluation Form

Writing: Revising and Proofreading Checklist

REVISION CHECKLIST: CONTENT AND UNITY

1. Does the writing achieve its purpose?
2. Are the main ideas related to the thesis statement?
3. Are the main ideas clearly stated and supported by details?

REVISION CHECKLIST: ORGANIZATION AND COHERENCE

1. Are the ideas arranged in a logical order?
2. Do transitions connect ideas to one another both within and between paragraphs?

REVISION CHECKLIST: VOICE AND STYLE

1. Is the voice—the tone, word choice, and perspective of the writing—authentic?
Is it consistent?
2. Is the level of language appropriate to the audience and purpose?
3. Is the mood appropriate to the purpose and form of the writing?

PROOFREADING CHECKLIST

Spelling

- Are all words, including names, spelled correctly?

Grammar

- Does each verb agree in number with its subject?
- Are verb tenses consistent and correct?
- Are irregular verbs formed correctly?
- Is the referent of each pronoun clear?
- Does every pronoun agree with its antecedent?
- Are subject and object forms of pronouns used correctly?
- Are there any sentence fragments or run-ons?
- Have double negatives been avoided?

Usage

- Have frequently confused words, such as *affect* and *effect*, been used correctly?

Mechanics

- Does every sentence end with an end mark?
- Are commas, semicolons, hyphens, and dashes used correctly?
- Do all proper nouns and proper adjectives begin with capital letters?
- Has proper manuscript form been used?

Evaluation Form**Discussion****PARTICIPATION**

As a participant, the student . . .	nearly always	often	sometimes	rarely
shares personal experience	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
contributes relevant ideas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
supports statements with evidence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
responds to others respectfully	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
tries to understand others' views	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
shows willingness to change views when appropriate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
shows willingness to clarify and defend views	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
allows others to speak	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
maintains focus on discussion	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

The student's participation has been valuable to the group in the following ways:

The student's participation could be more valuable if she or he would

LEADERSHIP

As leader, the student . . .	nearly always	often	sometimes	rarely
helps the group keep on track	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
helps ensure that everyone gets a chance to speak	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
helps the group reach closure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

The student's leadership has been valuable to the group in the following ways:

The student's leadership could be more valuable if she or he would

RECORD KEEPING

As record keeper, the student . . .	nearly always	often	sometimes	rarely
keeps accurate records of the discussion	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(comments) _____

Evaluation Form

Project

1. Describe the goal of the project. _____

Was the goal met satisfactorily? (Rate the overall success of the project on a scale from 1 to 5.)

1 2 3 4 5
not met satisfactorily met satisfactorily

2. Was the project an individual or a group effort? _____ individual _____ group
(If the project was a group effort, rate the effectiveness of the group in each of the following areas on a scale from 1 to 5.)

a. Cooperation among group members 1 2 3 4 5
not at all cooperative very cooperative

b. Leadership 1 2 3 4 5
not effective very effective

c. Division of tasks 1 2 3 4 5
unfair fair

d. Project organization 1 2 3 4 5
unorganized organized

(If the project was an individual effort, rate the effectiveness of the effort in each of the following areas on a scale from 1 to 5.)

a. Effort 1 2 3 4 5
very little effort shown much effort shown

b. Creativity 1 2 3 4 5
very little creativity shown much creativity shown

c. Attention to goals 1 2 3 4 5
little attention to goals much attention to goals

3. Rate the overall group or individual performance on a scale of 1 to 5 with regard to the criteria given above.

1 2 3 4 5
very poor performance outstanding performance

(comments) _____

