

## St. John's Senior School



**Subject: English**  
**Teacher: C. Swynnerton**

**Form: L6th Form**  
**Term: Autumn 1 and 2**  
**Spring 1**

WEEK	WEEK BEGINNING	ASPECTS OF TRAGEDY OTHELLO	SKILLS
1	8th September	<p><b>Lessons 1 - 2:</b></p> <p>Students are introduced to the representation of aspects of tragedy</p> <p>Overview of the course given and elements of tragedy discussed.</p> <p>Students begin to consider the tragic contexts which arise from the inclusion of particular aspects of tragedy, eg: social, gender etc.</p> <p>Exploration into the history of tragedy as defined by Aristotle and the Greek philosophers.</p> <p><b>Prep:</b></p> <p>Research and write notes on the history of Greek tragedy.</p> <p>Learn key words for tragedy:</p> <ul style="list-style-type: none"> <li>● Harmartia</li> <li>● Catharsis</li> <li>● Hubris</li> <li>● Tragic Hero</li> <li>● Tragic Flaw</li> <li>● Denouement</li> </ul>	<p><i>The skills for this section are directed by the syllabus and are interwoven throughout this unit.</i></p> <p><b>(A03)</b></p> <p>Perceptive understanding of the significance of relevant contexts in relation to the task.</p> <p>Assuredness in the connection between those contexts and the genre studied.</p> <p><b>(A01)</b></p> <p>Perceptive, assured and sophisticated argument in relation to the task.</p> <p>Assured use of literary critical concepts and terminology; mature and impressive expression.</p>
2	15 <sup>th</sup> September	<p><b>Lessons 3 – 4:</b></p> <p><b>Act One Scene One</b></p>	Aristotelian conventions narrative theory

		<p>Students continue to explore the nature of the tragic structure by summarizing key action in scenes/acts and linking to theories that they have read about. They can create a chart to show the various stages of narrative in their set text and any examples of tragic conventions used.</p> <p>Explore why the setting of Venice is important as a tragic element and its significance for an Elizabethan audience.</p>	<ul style="list-style-type: none"> <li>• Prototypical structures of drama</li> <li>• Tragic conventions</li> <li>• Monologues, soliloquies and asides</li> <li>• Shakespearian conventions of verse and prose and types of modern dramas, if applicable.</li> </ul>
3	22nd September	<p><b>Lessons 5 – 6:</b></p> <p>Continued reading.</p> <p>Analysis of Iago's soliloquies and discussion of his hatred of Othello.</p> <p>How does Shakespeare use imagery to present the character of Iago?</p> <p>What is the audience's first impression of Othello?</p> <p>How is he conveyed as an impressive, confident leader?</p> <p>Analysis of his explanation of the wooing of Desdemona to the state.</p>	<p>Apply knowledge of the following to Othello:</p> <p>Key elements of stagecraft such as set, lighting, props, costume, sound and stage directions.</p> <p>Iambic pentameter Aside Imagery Rhetoric.</p>
4	29th September	<p><b>Lessons 7 - 8</b></p> <p>Students will:</p> <p>Explore the tragic implications of Iago and Machiavelli links.</p> <p>Research the tradition of the anti-hero and idea of Iago as the devil.</p> <p>Interpret how and analyse the opening scene and identify the key themes:</p> <p>Appearance v reality Darkness v Light The Outsider.</p> <p>Students create character maps to explore aspects of character: appearance, background, speech, style; behaviours on stage.</p>	<p>Apply knowledge of the following to the text and examine the effect and implications of their use:</p> <p>Prose Iambic Pentameter Rhyming Couplets Imagery</p> <p>Compare and contrast how characters use different kinds of language to achieve various effects.</p>

		<p><b>Prep:</b></p> <p>Explore how Iago fits the medieval character of the Vice from the morality plays (AO3).</p>	
6	6 <sup>th</sup> October	<p>MINI TEST WEEK</p> <p>Compare and contrast the setting of Venice and Cyprus</p> <p>Analysis of the language of war and imagery associated with domestic life and marriage.</p> <p>Iago's manipulations.</p>	Students will be given a copy of the assessment objectives (A)'s and a specimen question commentary for a passage based question which models how questions are worded to enable students to address all the A0's
7	13 <sup>th</sup> October	<p>Reading to the end of Act Two.</p> <p>Discussion and activity on the character of Cassio and his role as a gentleman.</p> <p>Iago's manipulation of Cassio and the ensuing fight and consequences.</p> <p><b>Prep:</b></p> <p>Essay: Iago describes Othello as "far more fair than black,." How far would you agree with this?</p>	<p>Focus on Imagery</p> <ul style="list-style-type: none"> <li>• Animals</li> <li>• Poison and disease.</li> <li>• Hell and the devil</li> <li>• Light and dark</li> <li>• Appearance and reality</li> </ul>
8	20th October	Analysis of Iago's soliloquy and question linked to duplicity.	
<b>HALF - TERM</b>			
8	3rd November	Analysis of Act Three.	Students research different critical opinions and interpretations of the tragic function of key

		<p>Climax of the play. Detailed exploration of how Iago convinces Othello that Desdemona is being unfaithful.</p> <p>Discussion and analysis of how Iago plays on Othello's insecurities as an Outsider.</p>	characters from the play and consider how far they agree or disagree with these views. Students consider these views in light of contexts of reception.
9	10th November	<p>Act Four reading and Analysis</p> <p>Othello's breakdown and the "proof" of the handkerchief. Explore the significance of this and why Othello seems to be so reliant on Iago and his interpretation of events.</p> <p><b>Prep:</b></p> <p>How does Othello's position as an Outsider and Military figure allow Iago to continually manipulate him?</p>	Student's continue to explore the Tragic aspects in relation to the play and develop their understanding of character as the play builds to it's inevitable conclusion.
10	17 <sup>th</sup> November	<p>Analysis of Desdemona. How far does she conform to stereotypical Elizabethan female and victim?</p> <p><b>Prep:</b></p> <p>Passage analysis in relation to Desdemona as a tragic victim.</p>	Analyse how Desdemona is presented in the opening and then at the editing of the play.
11	24 <sup>th</sup> November	<p>Act Five</p> <p>The murder of Desdemona and the revelation of Emilia finding her mistress dead.</p> <p><b>Prep:</b></p> <p>How far does Othello regain his tragic stature at the end of the play?</p>	Exploration and activity linked to Emilia and Desdemona's different views to fidelity.
12	1st December	<p>Explain Othello's conflicting emotions as they are revealed in his speech at the beginning of this scene.</p> <p>Read the conversation between Othello and Desdemona after she wakes on line 22:</p>	

		<p>What is the dramatic impact of this exchange?</p> <p><b>Prep:</b> How does Desdemona unwittingly reinforce Othello's conviction that she is guilty of adultery.</p>	Exploration of Emilia and Desdemona's differing opinions on fidelity.
13	8 <sup>th</sup> December	<p>Close analysis of Othello's final speech and exploration as to whether or not his tragic status is restored. Does the play conform to the tragic convention in the end and how does Iago's guilt affect others. Is justice served at the end?</p> <p><b>Prep:</b> Essay Question on Othello as a Tragic Hero.</p>	Close analysis and annotation of text based passage and wider question

# St. John's Senior School



**Subject: English**  
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**Form: Lower Sixth 6th Form**  
**Term: Autumn 1**

WEEK	WEEK BEGINNING	ASPECTS OF TRAGEDY <b>OTHELLO</b>	SKILLS
1	6 <sup>th</sup> January	<b>MOCK EXAMINATIONS</b>	
2	12 <sup>th</sup> January	MOCK EXAMINATION	
3	19 <sup>th</sup> January	<p>Consideration and application of critical perspectives and links to other texts.</p> <p>Marxist</p> <ul style="list-style-type: none"> <li>• Feminist</li> <li>• New historicist</li> <li>• Post- Colonial</li> </ul> <p>Plan and model debate type essays:</p> <p>How is Desdemona presented as a tragic victim?</p> <p>Emilia is presented as a typical Elizabethan woman. How far do you agree?</p>	<p>(A02:)</p> <p>Dramatic structure:</p> <p>Students will consider how meaning is enhanced by the organisation of events in a play;</p> <p>how playwrights add to the significance of certain events by the position of those events in the play's narrative;</p> <p>what characters know and don't know at specific times.</p>

			<p>Meanings might be constructed by: · conventions of structure in both traditional and modern drama e.g. a classic five-act Shakespearian play includes: introduction, exposition, complication, crisis, resolution and denouement;</p>
4	26 <sup>th</sup> January	<p>Exploration of themes:</p> <p>Jealously</p> <p>Appearance versus reality</p> <p>The importance of setting</p> <p>Military and domestic reality</p> <p><b>Prep.</b></p> <p>How far do you agree that Othello is vulnerable in his position as an outsider?</p>	

5	2nd February	<p>Critical ideology in relation to Othello and Iago.</p> <p>explore readings of Othello, half Iago- hand out sheets</p> <p>Feedback</p> <p>What is their own critical reading of the play?</p> <p>Hand out criteria and discuss</p> <p>Hand out essay question- discuss key words, plan their argument.</p>	
6	9 <sup>th</sup> February	<ul style="list-style-type: none"> <li>● the significance of violence and revenge, humour and moments of happiness</li> <li>● the structural pattern of the text as it moves through complication to catastrophe, from order to disorder, through climax to resolution, from the prosperity and happiness of the hero to the tragic end</li> <li>● the use of plots and sub-plots</li> <li>● the way that language is used to heighten the tragedy</li> <li>● ultimately how the tragedy affects the audience, acting as a commentary on the real world, moving the audience through pity and fear to an understanding of the human condition.</li> </ul>	

			Past questions, mark schemes and responses.
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