The Clare Venables Youth Performance

Guthrie Theater

Shakespeare’s Othello

TEACHER RESOURCE GUIDE
About UMS

UMS celebrates its 125th Season! One of the oldest performing arts presenters in the country, UMS serves diverse audiences through multi-disciplinary performing arts programs in three distinct but interrelated areas: presentation, creation, and education.

With a program steeped in music, dance, and theater, UMS hosts approximately 80 performances and 150 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

While proudly affiliated with the University of Michigan and housed on the Ann Arbor campus, UMS is a separate not-for-profit organization that supports itself from ticket sales, grants, contributions, and endowment income.

UMS Education and Audience Development Department

UMS’s Education and Audience Development Department seeks to deepen the relationship between audiences and art, as well as to increase the impact that the performing arts can have on schools and community. The program seeks to create and present the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The Department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing workshops, in-school visits, master classes, lectures, youth and family programming, teacher professional development workshops, and “meet the artist” opportunities, cultivating new audiences while engaging existing ones.

Details about educational events for the 03/04 season are announced a few months prior to each event.

To receive information about educational events by email, sign up for the UMS E-Mail Club at www.ums.org.

For advance notice of Youth Education events, join the UMS Teachers email list by emailing umsyouth@umich.edu.

We would like to give special thanks to the sponsors and supporters of the UMS Youth Education Program:

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The Clare Venables Performance
Guthrie Theater
Shakespeare’s Othello

TEACHER RESOURCE GUIDE

Youth Performance
Friday, March 5
10:30am-1:30pm
Power Center, Ann Arbor
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Coming to the Show
We want you to enjoy your time in the theater, so here are some tips to make your Youth Performance experience successful and fun! Please review this page prior to attending the performance.

Where do we get off the bus? You will park your car or bus in the place marked on your teacher’s map. Only Ann Arbor Public Schools students and students with disabilities will be dropped off in front of the theater.

Who will meet us when we arrive? UMS Education staff and greeters will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door, where ushers will meet your group. The ushers know that your group is coming, so there’s no need for you to have tickets.

Who shows us where we sit? The ushers will walk your group to its seats. Please take the first seat available. (When everybody’s seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

How will I know that the show is starting? You will know that the show is starting because you will see the lights in the auditorium get dim, and a member of the UMS Education staff will come out on stage to say hello. He or she will introduce the performance.

What if I get lost? Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

What do I do during the show? Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

How do I show that I liked what I saw and heard? As a general rule, the audience shows appreciation during a performance by clapping after the show is completely finished. This clapping, called applause, is how you show how much you liked the show. Applause says, “Thank you! You’re great!” In a theatrical performance at the end of the show, the performers will bow and be rewarded with your applause. If you really enjoy the show, give the performers a standing ovation by standing up and clapping during the bows.

What do I do after the show ends? Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school’s name called, follow your teachers out of the auditorium, out of the theater and back to your buses.

How can I let the performers know what I thought? We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. What did your friends enjoy? What didn’t they like? What did they learn from the show? Tell us about your experiences in a letter, review, or drawing. We can share your feedback with artists and funders who make these productions possible. Please send your opinions, letters or artwork to: UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.
The Performance at a Glance

What is the Guthrie Theater?
The Guthrie Theater opened on May 7, 1963 with a production of Hamlet directed by Sir Tyrone Guthrie, the theater’s founder. The Guthrie Theater serves as a vital artistic resource for the people of Minnesota and the region. Its primary task is to celebrate, through theatrical performances, the common humanity binding us all together. The Guthrie is devoted to the traditional classical repertoire that has sustained us since our foundation and to the exploration of new works from diverse cultures and traditions. The Guthrie Theater is a leader in American Theater with an outstanding reputation at both the national and international level.

Who are the Actors?
The touring ensemble of the Guthrie Theater’s Othello consists of professional actors from in and around the Minneapolis, Minnesota area as well as actors from other cities across the nation. For a complete cast list for this show, please refer to page 14 of this study guide.

What is Othello?
Othello was written by William Shakespeare, and is considered by many people to be one of his most accomplished tragedies, containing some of the finest poetry and a wonderfully compelling plot. Along with Hamlet, King Lear, and Macbeth, Othello is a pillar of what most critics consider the apex of Shakespeare’s dramatic art. More than anything else, the distinguishing fact about Othello from other tragedies is the role of its villain, Iago. While the usurper King Claudius of Hamlet, the faithless daughters of King Lear, and the unnatural villains of Macbeth (Macbeth, his Lady and the Weird Sister witches) are all impressively evil in their own way, none of them enjoys the same diabolical role as Iago.

Shakespeare’s primary source was a story in Giraldi Cinthio’s Hecatommithi, published in 1565. Shakespeare wrote his original script in the year 1604, making this year its 400th anniversary! Although the story remained unpublished until 1622, Othello is an enduring and vibrant piece of literature that goes beyond definition as a classic.

Othello, a Moor and valiant army general, has proven his exceptional military abilities in the service of the maritime power of Venice. He’s commissioned to become governor of Cyprus, but his life faces ruin once he is caught in the conniving tricks of his ensign, Iago. Through shrewd and calculated deceit, Iago weaves a web of innuendos, false accusations and deliberate miscommunications that ultimately undermine Othello’s love for Desdemona, the daughter of a Venetian senator. Tricked into believing the lie that his wife has been unfaithful to him, Othello begins to lose his confidence in her and haunts her with his blind jealousy. Although Desdemona professes her innocence and good faith, the evidence provided by Iago pushes Othello down a torturous slope of uncertainty and disbelief.

Where is Cyprus?
The majority of the action in Othello takes place in Cyprus. Cyprus is the third largest island in the Mediterranean. It gained importance when copper was discovered there more than 4,000 years ago. Ancient Cyprus saw rare periods of independence during repeated conquests by Assyrians, Egyptians, Greeks and Romans. Later the Byzantine and Islamic empires battled for control of the island, but the Crusades paved the way for Venetian occupation in 1489. Some 80 years later, Ottoman Turks invaded and defeated the Venetian army. Turkish rule lasted more than three centuries until Britain assumed a mandate over Cyprus in 1878.

“...starkly engaging...”
-The Minnesota Star Tribune

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The Performance at a Glance

What is a Moor?
Quite simply, a Moor is a dark-skinned African person who was born in the country of Morocco or Mauritania, typically of Islamic faith. The Moors had a significant impact on history when they attacked Spain in 756. The Moors remained in Spain until their numbers were greatly diminished during the Spanish Inquisition in the 1500’s.

Who was William Shakespeare?
William Shakespeare is considered one of the world’s finest playwrights of all time. Writing in England during the late 1500s during Queen Elizabeth I’s reign, he quickly established himself as a poet, actor, and playwright. He mastered the comic and tragic dramatic forms and introduced over 2,000 new vocabulary words into the English language. Shakespeare is read by nearly every American student and is perhaps best known for Romeo and Juliet, MacBeth, Hamlet, and A Midsummer Night’s Dream.

Some Words to Know...

bard
scene
monologue
plot
set
obstacle
conflict
protagonist
antagonist
Cheyenne Casebeier as Desdemona and Virginia Burke as Emilia.
Photo courtesy of Guthrie Theater.
About the Guthrie Theater

The Guthrie Theater opened on May 7, 1963 with a production of *Hamlet* directed by Sir Tyrone Guthrie, the theater’s founder. The idea of the theater began in 1959 during a series of conversations among Guthrie and two colleagues, Oliver Rea and Peter Zeisler, who were disenchanted with Broadway. They wanted to create a theater with a resident acting company that would perform the classics in rotating repertory with the highest professional standards.

The Guthrie became a prototype for an important new kind of theater in contrast to the commercial environment of Broadway. There, the high costs associated with mounting a production increasingly mandated that shows must be immediately successful at high ticket prices. It was felt the Broadway atmosphere was conducive neither to producing the great works of literature, nor to cultivating the artists’ talents, nor to nourishing the audience.

The idea of a major resident theater was introduced to the American public in a small paragraph on the drama page of *The New York Times* on September 30, 1959, which invited cities to indicate interest in Tyrone Guthrie’s idea. Seven cities responded: Waltham, MA, Cleveland, Chicago, Detroit, Milwaukee, San Francisco and Minneapolis/St. Paul (which was not only interested but eager). Guthrie, Rea and Zeisler visited the seven cities, but were drawn to Minneapolis/St. Paul because of its location in the heartland of America, the vitality of the cultural community, the presence of a large state university and many small colleges, and the enthusiasm shown by the Upper Midwest for the new theater project.

With support from the McKnight Foundation, the Guthrie and the University of Minnesota undertook a model program for engaging graduate students in the theater arts as interns in acting, directing, design, playwriting and management. Following the ten years of McKnight Foundation funding, the Bush Foundation took over for an additional five years.

In 1968, the Guthrie became the first resident theater to undertake a national tour, taking *The House of Atreus* and *The Resistible Rise of Arturo Ui* to theaters in New York and Los Angeles.

In 1982, The Guthrie Theater received a Tony Award ® for its outstanding contribution to the American theater. During Ciulei’s years, continuous favorable national and international attention was focused on the theater. Audiences saw *Peer Gynt*, *The Marriage of Figaro*, *A Midsummer Night’s Dream*, *Candide*, *The Seagull*, and *Tartuffe*, to name only a few of the most nationally acclaimed productions.

In February of 1992, the Guthrie had successfully completed its five-year “Campaign for Artistic Excellence,” receiving $26,114,345 in pledges, a record for any American theater at that time. The extraordinary feat was accomplished through the unprecedented participation of an astonishing 4,519 individual contributors. For the first time in any Guthrie campaign, more dollars were pledged by individuals than any corporation.
The following February the Guthrie received a long-awaited facelift, which took four months to complete. The renovation was a $3.5 million project, made possible through generous gifts to the Guthrie Theater’s “Campaign for Artistic Excellence.” Modifications included better acoustics, new wheelchair accessible seating with accommodations for 15 wheelchairs, improved shielding of theater lighting, flexibility for “flying” props, general refurbishing and the re-upholstery of the seats. Within the theater there are now 1,298 seats surrounding the stage in a 180-degree arc. In order to maintain the intimacy between the actor and audience, which Guthrie believed important, no seat is more than 15 rows or 52 feet away from the stage.

Today, under Joe Dowling’s artistic leadership, the Guthrie Theater has enjoyed unprecedented growth. Subscription are at an all-time high of more than 32,000, up more than 50% from the beginning of Dowling’s tenure. Dowling’s time at the Guthrie Theater has been marked by a return to regional touring, co-productions by visiting international theater companies, collaborations with local theater companies, and his own dynamic productions of the classics. His production of Shakespeare’s *A Midsummer Night’s Dream* is the Guthrie’s most attended play ever. In addition to plays presented on the Guthrie’s mainstage, the theater provides an additional season of new works by contemporary playwrights such as Arthur Miller, Edward Albee and Warren Leight at the Guthrie Lab.

While the Guthrie Theater’s mission and artistic excellence have remained constant, much has changed over the past four decades. What began as a summer season of four productions supported by a minimal staff is now a complex organization employing more than 900 people per year. As the Guthrie enters the millennium, plans are underway to build a new multistage theater center on the banks of the Mississippi River. The complex will include three stages—a classic thrust stage for the grand-scale classics of the centuries, a proscenium stage for the more intimate classics of this century, and a studio theater for developing the classics of tomorrow. The new theater will allow the Guthrie to retain its pre-eminence among theaters both nationally and internationally.

Forever growing and changing as the community that founded it changes, the Guthrie Theater is a living organization reflecting the culture and human spirit of its audiences today.
Elizabethan Theatre

The 1596 drawing of the Swan Theatre by Johannes DeWitt. This is the oldest remaining depiction of the interior of an Elizabethan theatre and is believed to be very similar to the Globe Theatre in which Shakespeare worked.
Lester Purry as Othello and Cheyenne Casebeier as Desdemona. Photo courtesy of Guthrie Theaer.
Cast of Characters

The Characters
The characters in Othello are richly portrayed. Please read the following descriptions to understand each character more thoroughly.

Othello, played by Lester Purry
A Moor, and an officer in the Venetian military. He falls in love with, and marries, the delicate Desdemona, though he is middle-aged, and she is still young. Othello is bold, a good warrior, and a decent person overall; however, he is undone by jealousy and pride, his two main failings. Although Othello is very eloquent, he believes his manners and words are both rough.

Desdemona, played by Cheyenne Casebier:
Othello’s wife, a young Venetian woman of high birth and good breeding. Desdemona is almost overly virtuous, which causes her to feel that she must defend Cassio, and speak in a public sphere when necessary. She is stronger than Othello believes her to be, and is not the private, withdrawn, meek woman he would ideally like her to be.

Cassio, played by Robert O. Berdahl
Othello’s lieutenant, though he has little field experience. Cassio is a smooth-talking, very courteous Venetian courtier, the opposite of Othello in many respects, which is why Othello admires him, oddly enough. Othello is led to believe that Cassio has had an affair with Desdemona, though Cassio has only honorable intentions toward Desdemona.

Iago, played by Bill McCallum
Othello’s ensign, and passed over for the lieutenant position in favor of Cassio. Iago is young and treacherous; he is a villain from the start, and though he cites his hurt pride over the lost promotion and Othello’s alleged infidelity with Iago’s wife Emilia as being reasons for his actions, he is without reasons. He is immoral, but very perceptive, keen, and able to manipulate people into falling for the traps he sets without them being aware.

Emilia, played by Virginia S. Burke
Iago’s wife, and Desdemona’s handmaiden. She is entrusted with bringing people into Desdemona’s presence, staying with her at all times, etc. Emilia has no idea what her husband Iago is up to, nor of his darker qualities. She remains loyal to Desdemona above all others, although she unwittingly plays a key part in Iago’s treachery.

Brabantio, played by Nathaniel Fuller
Desdemona’s father, a senator and renowned citizen of Venice. He is not at all pleased by Desdemona’s union, and warns Othello that as Desdemona betrayed her father, she may betray her husband too. after Othello dies, and Iago is proven unfit.

Roderigo, played by Kris L. Nelson
Lusts after Desdemona, of which Iago is keenly aware. Iago uses him in some of his underhanded schemes. Iago promises Roderigo that he shall have Desdemona’s love in return for his help; Roderigo actually receives nothing but a disgraced death.

“We cannot all be masters, nor all masters
Cannot be truly follow’d.”

-Othello,
Act I, Scene I
Duke of Venice, played by Peter Moore
Ruler of the city, and Othello’s superior. He allows Othello and Desdemona to stay together despite her father’s protests, and also sends Othello off to Cyprus to battle the Moors.

Senators, played by Sean Michael Dooley and Brian A. Grandison
Other authority figures of Venice, and men of reason and order; they also support Othello and Desdemona’s union, and Othello answers to them and the Duke in matters of war.

Bianca, played by Ann Kim
A courtesan who Cassio visits frequently; Cassio asks her to make a copy of Desdemona’s handkerchief, and the fact that the handkerchief is found in her place further incriminates Cassio. She is the only female in the play whom Cassio shows less than full respect to, probably because she is a prostitute.

Montano, Governor of Cyprus, played by Shawn Hamilton
Pronounces judgment on Iago at the end of the play, comments on the situation, and helps to wrap the play up. He is the main law and order figure of Cyprus, and serves as damage control.

Lodovico and Gratiano, played by Brian Goranson and James Cada
Two Venetian nobles, both of some relation to Desdemona; both play their biggest part after Desdemona has died, and must take the news of the tragedy back to Venice as officials of that city.

DID YOU KNOW?
The phrase “wear your heart on your sleeve” comes from Othello? It does! See if you can locate this popular phrase in Act I, Scene I.
Scene Synopsis

ACT ONE

Act I, Scene I
Othello begins in the city of Venice, at night; Roderigo is having a discussion with Iago, who is bitter at being passed up as Othello’s lieutenant. Though Iago had greater practice in battle and in military matters, Cassio, a man of strategy but of little experience, was named lieutenant by Othello. Iago says that he only serves Othello to further himself, and makes shows of his allegiance only for his own gain; he is playing false, and admits that his nature is not at all what it seems. Iago is aware that the daughter of Brabantio, a Venetian nobleman of some stature, has run off with Othello, the black warrior of the Moors. Desdemona is Brabantio’s daughter, and Brabantio, and many others, know nothing of this coupling; Iago decides to enlist Roderigo, who lusts after Desdemona, and awaken Brabantio with screams that his daughter is gone.

At first, Brabantio dismisses these cries in the dark; but when he realizes his daughter is not there, he gives the news some credence. Roderigo is the one speaking most to Brabantio, but Iago is there too, hidden, yelling unsavory things about Othello and his intentions toward Desdemona. Brabantio panics, and calls for people to try and find his daughter; Iago leaves, not wanting anyone to find out that he betrayed his own leader, and Brabantio begins to search for his daughter.

Act I, Scene II
Iago has now joined Othello, and has told Othello about Roderigo’s betrayal of the news of his marriage to Brabantio’s daughter. He tells Othello that Brabantio is upset, and will probably try to tear Desdemona from him. Cassio comes at last, as do Roderigo and Brabantio; Iago threatens Roderigo with violence, again making a false show of his loyalty to Othello. Brabantio is very angry, swearing that Othello must have bewitched his daughter, and that the state will not decide for him in this case. Othello says that the Duke must hear him, and decide in his favor, or else all is far from right in Venice.

Act I, Scene III
Military conflict is challenging the Venetian stronghold of Cyprus; there are reports that Turkish ships are heading toward the island, which means some defense will be necessary. Brabantio and Othello enter the assembled Venetian leaders, who are discussing this military matter, and Brabantio announces his grievance against Othello for marrying his daughter. Othello addresses the company, admitting that he did marry Desdemona, but wooed her with stories, and did her no wrongs. Desdemona comes to speak, and she confirms Othello’s words; Brabantio’s grievance is denied, and Desdemona will indeed stay with Othello. However, Othello is called away to Cyprus, to help with the conflict there; he begs that Desdemona be able to go with him, since they have been married for so little time. Othello and Desdemona win their appeal, and Desdemona is to stay with Iago, until she can come to Cyprus and meet Othello there. Roderigo is upset that Desdemona and Othello’s union was allowed to stand, since he lusts after Desdemona. But Iago assures him that the match will not last long, and at any time, Desdemona could come rushing to him. Iago wants to break up the couple, using Roderigo as his pawn, out of malice and his wicked ability to do so.
ACT TWO

Act II, Scene I
A terrible storm has struck Cyprus, just as the Turks were about to approach. This might mean that the Turkish attack will not happen; but it also bodes badly for Othello’s ship. A messenger enters, and confirms that the Turkish fleet was broken apart by the storm, and that Cassio has arrived, though Othello is still at sea. They spot a ship coming forth; but Iago, Desdemona, and Emilia are on it, not Othello. Cassio greets them all, especially praising Desdemona; somehow, Iago and Desdemona enter into an argument about what women are, and Iago shows how little praise he believes women deserve. Othello arrives at last, and is very glad to see his wife arrived, much earlier than expected; he and Desdemona make public signs of their love, and then depart. Iago speaks to Roderigo, convincing him that Desdemona will stray from Othello, as she has already done with Cassio. He convinces Roderigo to attack Cassio that night, as he plans to visit mischief on both Othello and Cassio.

Act II, Scene II
Othello’s herald enters, to proclaim that the Turks are not going to attack, all should be joyful, and Othello is celebrating the happiness of his recent marriage.

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

Cassio laments that he has lost his reputation, which is very dear to him. Iago tries to convince him that a reputation means little; and, if he talks to Desdemona, maybe he can get her to vouch for him with Othello. This will help Iago get the impression across that Desdemona and Cassio are together, which will make Othello very angry if it works. Iago then gives a soliloquy about knowing that Desdemona will speak for Cassio, and that he will be able to turn that against them both.

“For I am nothing, if not critical”
-Othello, Act II, Scene I
Scene Synopsis continued...

ACT THREE

Act III, Scene I
The third act begins with a little bit of comic relief; a clown is mincing words with a few musicians, then has a little wordplay with Cassio, who bids the clown to go and see if Desdemona will speak with him. Iago enters, and Cassio tells him that he means to speak to Desdemona, so that she may clear things up with Othello. Emilia comes out, and bids Cassio to come in and speak with Desdemona about his tarnished reputation.

Act III, Scene II
Othello gives Iago some letters that need to be delivered back to Venice, which Iago is in turn supposed to give to a ship's pilot who is sailing back to Venice.

Act III, Scene III
Desdemona decides that she wants to advocate for Cassio. She tells Emilia so, and that she believes Cassio is a good person, and has been wronged in this case; she pledges to do everything she can to persuade her husband to take Cassio back. Cassio speaks with her briefly, but leaves just as Othello enters because he does not wish for a confrontation. Iago seizes on this opportunity to play on Othello's insecurities, and make Cassio's exit seem guilty and incriminating. Othello then speaks to Desdemona, and Desdemona expresses her concern for Cassio; she is persistent in his suit, which Othello is not too pleased about. Othello says he will humor her, and the subject is dropped for a while.

Iago then plays on Othello's insecurities about Desdemona, and gets Othello to believe, through insinuation, that there is something going on between Desdemona and Cassio. Othello seizes on this, and then Iago works at building up his suspicions. Soon, Othello begins to doubt his wife, as Iago lets his insinuations gain the force of an accusation against her. Othello begins to voice his insecurities when it comes to Desdemona, and himself as well. Desdemona enters, and they have a brief conversation; Othello admits that he is troubled, though he will not state the cause.

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

Desdemona asks the clown where Cassio is; the clown goes off to fetch him. Desdemona is looking everywhere for the handkerchief, very sorry to have lost it; she knows that her losing it will upset Othello greatly, although she claims he is not so jealous that he will think ill of the loss. Othello enters, and asks for Desdemona's handkerchief; she admits that she does not have it, and then Othello tells her of its significance and alleged magical powers. Desdemona does not like Othello's tone; he seems obsessed with this object, and Desdemona is so frightened by him that she wishes she had nothing to do with it. She interrupts Othello's inquiry by bringing up Cassio's attempt to get back into Othello's favor; Othello becomes angry, and storms out. Desdemona and Emilia both note that Othello is much changed; he is unkind and seems jealous, and they are suspicious of the change in him.

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

“Take note, take note, O world,
To be direct and honest is not safe…”

—Othello
Act III, Scene III
Scene Synopsis continued...

**ACT FOUR**

**Act IV, Scene I**

Othello is trying, even after swearing that Desdemona was unfaithful, not to condemn her too harshly. He is talking with Iago about the handkerchief still, and its significance in being found; but, soon, Iago whips Othello into an even greater fury through mere insinuation, and Othello takes the bait. Othello falls into a trance of rage, and Iago decides to hammer home his false ideas about his wife. Iago calls Cassio in, while Othello hides; Iago speaks to Cassio about Bianca, but Othello, in his disturbed state, believes that Cassio is talking of Desdemona, which is the last "proof" he needs before declaring his wife guilty. Bianca comes in, and gives the handkerchief back to Cassio, since she swears she will have nothing to do with it. Othello is incensed by Cassio, still believing that he was speaking of Desdemona, rather than Bianca. Now, Othello is resolved to kill Desdemona himself, and charges Iago with murdering Cassio. Ludovico, a noble Venetian whom Desdemona knows, has recently landed; Desdemona and Othello welcome him there. But, when Desdemona mentions Cassio, Othello becomes very angry and slaps her in front of everyone; she rushes off, very upset. Ludovico especially is shocked at this change in Othello, and has no idea how such a noble man could act so cruelly.

**Act IV, Scene II**

Othello questions Emilia about Desdemona’s guilt, or the chance she has had an affair with Cassio. Emilia admits to having seen nothing, though Othello does not believe her. Emilia swears that she has seen and heard all that has gone on between Cassio and Desdemona, and that Desdemona is pure and true. Othello believes that Emilia is in on all this, too; he accuses Desdemona, and her insistence that she is innocent only infuriates him further. Othello leaves, and Desdemona and Emilia try to figure out what has happened to Othello, and what they can do; Desdemona feels especially helpless, and Emilia is very angry. Emilia thinks that someone has manipulated Othello into accusing Desdemona, and has poisoned his mind; however, Iago is there to dispel this opinion, so that Emilia does not inquire further into her theory. Upon leaving the women, Iago comes across Roderigo; he is not pleased with how Iago has handled things, and knows that although Iago is promising him Desdemona’s favor, he has done nothing to indicate that he has worked to achieve this. Iago quiets him by making him believe that if he kills Cassio, then he will win Desdemona; Roderigo decides to go along with it, but Iago is coming dangerously close to being revealed.

**Act IV, Scene III**

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

**“O thou weed, Who art so lovely fair and smell’st so sweet, That the sense aches at thee, would thou hadst ne’er been born.”**

—Othello

**Act IV, Scene II**
ACT FIVE

Act V, Scene I

Iago has Roderigo poised and ready to pounce on Cassio, and kill him; if either of them is killed, it is to Iago’s benefit, although he would like to have both of them disposed of, so that his devices might not be discovered. Roderigo and Cassio fight, and both are injured; Othello hears the scuffle, is pleased, and then leaves to finish off Desdemona. Iago enters, pretending that he knows nothing of the scuffle; Gratiano and Ludovico also stumble upon the scene, having no idea what has happened. Roderigo is still alive, so Iago feigns a quarrel, and finishes him off. Bianca comes by, and sees Cassio wounded; Iago makes some remark to implicate her; Cassio is carried away, and Roderigo is already dead. Emilia also comes in, and pins more blame on Bianca; she has done nothing, but Iago has some quick work to do if he is to exonerate himself in this mess.

Act V, Scene II

Othello enters Desdemona’s room while she is asleep; and though she is beautiful, and appears innocent, he still is determined to kill her. He justifies this with images, metaphors, and ideas of her rebirth after death, and though his rage is softened, he is still much mistaken about her. Desdemona awakens, and he tells her to repent of any sins before she dies; she believes there is nothing she can do to stop him from killing her, and continues to assert her innocence. Othello tells her that he found her handkerchief with Cassio, though Desdemona insists it must not be true; she pleads with Othello not to kill her right then, but he begins to smother her. Emilia knocks, curious about what is going on; Othello lets her in, but tries to conceal Desdemona, who he thinks is already dead. Emilia brings the news of Roderigo’s death, and Cassio’s wounding.

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

“It makes us or it mars us.”

—Othello, Act V, Scene I
Major Themes in the Play

Frequently drama teachers will explain to their students that the essence of drama is conflict. In Shakespeare’s Othello, conflict on the social and political levels are an essential part of the story. Yet within the relationship of Othello and Desdemona, one that should be conflict-free, we find the most important and the deepest rifts.

There are a number of similar and identifiable themes throughout Othello that are worthy of discussions in the classroom:

**Appearance vs. Reality**
Especially relevant to the issue of Iago’s character; for although he is called “honest” by almost everyone in the play, he is treacherous, deceitful, and manipulative. Also applies to Desdemona, as Othello believes that she is deceitful and impure, although she is really blameless and innocent.

**Race**
Race is an extremely important theme; it has a great amount of influence on how people regard Othello for those who prejudice against Black people merely on looks never like Othello, like Iago. Race also determines how Othello perceives himself as a rough outsider, though he is nothing of the sort. Othello’s race sets him apart, and makes him very self-conscious; it makes him work hard and look carefully after his reputation, so he is regarded as equal to the White people that surround him.

**Pride**
Especially important with regards to Othello; Othello is defensively proud of himself and his achievements, and especially proud of the honorable appearance he presents. The allegations of Desdemona’s affair hurt his pride even more than they inflame his vanity and jealousy; he wants to appear powerful, accomplished, and moral at every possible instance, and when this is almost denied to him, his wounded pride becomes especially powerful.

**Magic**
Usually has something to do with Othello’s heritage. Othello is charged with using magic to woo Desdemona, merely because he is Black, and therefore, “pagan.” Yet, Othello does have real magic, in the words he uses and the stories he tells. Magic also reappears when Desdemona’s handkerchief cannot be found; Othello has too much trust in the symbolism and charm of the handkerchief, which is why the object is so significant to him.

**Order vs. Chaos**
As Othello begins to abandon reason and language, chaos takes over. His world begins to be ruled by chaotic emotions and very shady allegations, with order pushed to one side. This chaos rushes him into tragedy, and once Othello has sunk into it, he is unable to stop his fate from taking him over.

**Self-knowledge**
Othello’s lack of self-knowledge makes him easy prey for Iago. Once Iago inflames Othello’s jealousy and gets the darker aspects of Othello’s nature into action, there is nothing Othello can do to stop it, since he cannot even admit that he has these darker traits.
Honesty
Although the word “honest” is usually used in an ironic way throughout the text, most characters in the play go through a crisis of learning who and who not to trust. Most of them, unfortunately, trust in Iago’s honesty; this leads to the downfall of many characters, as this trust in Iago’s “honesty” became a crucial contributor to their undoing.

Misrepresentation
This also allows Iago to gain trust and manipulate other people; misrepresentation means that Iago is able to appear to be “honest,” in order to deceive and misdirect people. Othello also misrepresents himself, as being simple and plain-spoken; this is not for deceptive effect, but also is used to present an image of himself which is not exactly the truth.

Good vs. Evil
Though there is much gray area between these two, Iago’s battle against Othello and Cassio certainly counts as an embodiment of this theme. Iago and his evil battle to corrupt and turn the flawed natures of other characters, and he does succeed to some extent. By the end of the play, neither has won, as Desdemona and Emilia are both dead, and Iago revealed and punished.

The Moral Geography of Othello
The concept of geography plays a major role in Shakespeare’s Othello, as it does in many of his plays. Caught between the two markedly different locales of Venice and Cyprus, the events of the script give proof to the old adage that “people change places, and places change people.” Such characters as Othello, Desdemona, and Iago are forever transformed by their journey through these disparate worlds, just as these dramatic places are permanently altered by the characters’ presence.

One of these locations, Venice, was the crown jewel of sixteenth-century Italy. A major Mediterranean seaport and center of commerce, it was also home to the incredible richness of literature, painting, architecture, music, and all the other art forms that flourished during the Italian Renaissance. At the same time, it symbolized the depths of political intrigue, decadence, and moral depravity that were unfortunately typical of Italy during the same time period. Characterized, on one hand, by Baldassare Castiglione’s The Courtier (1528), a testament to the importance of civilized, courtly demeanor, it also produced Niccolo Machiavelli’s The Prince (1514), a cynical, pragmatic, amoral treatise on the uses and abuses of political power. Polluted by prostitution and other social ills, Venice was an over-civilized, licentious, ingrown society that carried with it the potential for its own destruction.

The other, Cyprus, a fortified outpost on the edge of Christian territory, is a very different world than Venice. Infinitely more barbarous, it is a bastion of male power where Desdemona, alone and isolated from her Venetian support system, is vulnerable to the machinations of a highly skilled manipulator like Iago. This is a savage, warlike milieu in which such admirable military virtues as quick decision-making and an inflated sense of honor work strongly against Othello and his bride. Ironically, Cyprus was also revered as the birthplace of Venus Aphrodite, the goddess of love, who was reputedly born in ocean foam and washed ashore near Nicosia. Inspired by this amorous deity, Cyprus provides the perfect location for Iago to convince Othello of his wife’s infidelity.
Because of this geographical dichotomy between Venice and Cyprus, Othello and Desdemona move from an urbane, civilized, and somewhat depraved Italian city-state to a barren military encampment whose claustrophobic confines intensify Iago’s unrelenting psychological assault. Also conspiring against the lovers is Othello’s naivete concerning the subtle charms of Venetian ladies. Like the city itself, Desdemona carries with her the seeds of her own demise. Transplanted into the new terrain of Cyprus, her innocent sophistication confirms her as a “cunning whore of Venice” (4.2.87). In the same fashion, after the Turkish fleet is destroyed by storm, Othello becomes that perfect oxymoron, a “soldier of love,” whose warlike nature is dangerously out of place on an island devoted to Venus.

The physical geography of Othello is underscored by a deeper, more symbolic moral geography in which the characters Iago and Desdemona fight over the soul of the hero. Torn between these two extremes—the evil of Iago and the goodness of Desdemona—Othello undergoes a “psychomachia” or “soul struggle,” during which his mind slowly degenerates into murderous passion. As Bernard Spivack argues in Shakespeare and the Allegory of Evil, Iago descends from the medieval vice character, whose role in such well-known morality plays as Mankind and The Castle of Perseverance was to beguile the hero into acts of depravity that would eventually endanger his immortal soul. In these early plays, as in Othello itself, evil starts with a tiny seedling of doubt or jealousy, then proliferates into a forest of trees until the moral landscape of the play is choked with sin.

The physical and moral geography of Othello is supported by a vast number of important themes and images that help bring currency and realism to the play’s symbolic landscape. Chief among these are the relatively small cast of characters, the compressed storyline, the lack of a sub-plot, and the vivid contemporary setting: The Turks attacked Cyprus in 1570, approximately thirty-three years before Shakespeare’s play was written and first produced. An additional topical influence was the fact that the newly crowned King James I of England was fascinated with Turkish history, while his wife, Queen Anne, once asked Ben Jonson to write a play about Moors (The Masque of Blackness) in which she played a role in “dusky” makeup.

Enlivened by such other significant topics as contemporary racism, the uses of verbal and psychological poison, the changing roles of women, the lust for revenge, images of foreignness, the tempest on sea and in Othello’s mind, the isolation of an island universe, the reversion to brutish behavior, and the ironic importance of the handkerchief, Shakespeare’s play takes us on a geographic and psychological journey into the wilderness of the human heart. If we truly give ourselves over to the mystical experience of theatre, we can become one with Othello—navigating through the landscape of the play, alternately seduced by good and evil—and thereby change the world we live in as it inexorably changes us.

From Michael Flachmann, published in Insights 2002
Shakespeare
William Shakespeare, Playwright

For all his fame and celebration, William Shakespeare remains a mysterious figure with regards to personal history. There are just two primary sources for information on the Bard: his works, and various legal and church documents that have survived from Elizabethan times.

William Shakespeare was born in Stratford-upon-Avon, allegedly on April 23, 1564. Young William was born to John Shakespeare, a glover and leather merchant, and Mary Arden, an heiress. William was the third of eight children-three of whom died in childhood. John Shakespeare had a remarkable run of success as a merchant, and later as an alderman and high bailiff of Stratford. His fortunes declined, however, in the 1570s.

There is great conjecture about Shakespeare’s childhood years, especially regarding his education. It is surmised by scholars that Shakespeare attended the free grammar school in Stratford, which at the time had an outstanding reputation. While there are no records extant to prove this claim, Shakespeare’s knowledge of Latin and Classical Greek would tend to support this theory. John Shakespeare, as a Stratford official, would have been granted a waiver of tuition for his son. Certainly the literary quality of Shakespeare’s works suggest a solid education. William Shakespeare never proceeded to university.

William Shakespeare wed Anne Hathaway on November 28, 1582. William was 18 at the time, and Anne was 26. Their first daughter, Susanna, was born on May 26, 1583. The couple later had twins, Hamnet and Judith, born February 2, 1585. Hamnet died in childhood at the age of 11, on August 11, 1596.

It is estimated that Shakespeare arrived in London around 1588 and began to establish himself as an actor and playwright. Shakespeare must have shown considerable promise, because by 1594, he was not only acting and writing for the Lord Chamberlain’s Men (called the King’s Men after the ascension of James I in 1603), but was a managing partner in the operation as well. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain’s Men became a favorite London troupe, patronized by royalty and made popular by the theatre-going public. When the plague forced theatre closings in the mid-1590s, Shakespeare and his company made plans for opening the Globe Theatre in the Bankside district.

His company was the most successful in London in his day. He had plays published and sold in octavo editions, or “penny-copies” to the more literate of his audiences. It is noted that never before had a playwright enjoyed sufficient acclaim to see his works published and sold as popular literature in the midst of his career. While Shakespeare could not be accounted wealthy, by London standards, his success allowed him to retire in comfort to Stratford in 1611.

William Shakespeare allegedly died on his birthday, April 23, 1616. This is probably more of a romantic myth than reality, but Shakespeare was interred at Holy Trinity in Stratford on April 25. In 1623, two working companions of Shakespeare from the Lord Chamberlain’s Men, John Heminges and Henry Condell, printed the First Folio edition of the Collected Works, of which half the plays contained therein were previously unpublished. The First Folio also contained Shakespeare’s sonnets.

William Shakespeare’s legacy is a body of work that will never again be equaled in Western civilization. His words have endured for 400 years, and still reach across the centuries as powerfully as ever.
“...an upstart crow, beautified with our feathers, that with his Tiger’s heart wrapped in a player’s hide, supposes he is as well able to bombast out a blank verse as the best of you: and being an absolute Johannes fac totum, is in his own conceit the only Shake-scene in a country.”

Robert Greene, a London playwright and critic, in 1592

This baptismal record from 1564 lists “Guglielmus filius Johannes Shakespeare,” Latin for “William, Son of Shakespeare.” This register is now in the possession of The Shakespeare Birthplace Trust, Stratford-Upon-Avon, England.
Students attending a UMS Youth Performance.
Lesson Plan Overview

Introduction
The following lessons and activities offer suggestions intended to be used in preparation for the Youth Performance. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. The lesson plans are meant as aids or guideline. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students, and your intended learner outcomes.

Learner Outcomes
The lesson plans that follow are based upon the following observable outcomes:

• Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.

• Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.

• Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.
Meeting Michigan Standards

Arts Education
Standard 1: Performing All students will apply skills and knowledge to perform in the arts.
Standard 2: Creating All students will apply skills and knowledge to create in the arts.
Standard 3: Analyzing in Context All students will analyze, describe, and evaluate works of art.
Standard 4: Arts in Context All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.
Standard 5: Connecting to other Arts, other Disciplines, and Life All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

English Language Arts
Standard 3: Meaning and Communication All students will focus on meaning and communication as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.
Standard 5: Literature All students will read and analyze a wide variety of classic and contemporary literature and other texts to seek information, ideas, enjoyment, and understanding of their individuality, our common heritage and common humanity, and the rich diversity of our society.
Standard 6: Voice All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written, and visual texts that enlighten and engage an audience.
Standard 7: Skills and Processes All students will demonstrate, analyze, and reflect upon the skills and processes used to communicate through listening, speaking, viewing, reading, and writing.
Standard 12: Critical Standards All students will develop and apply personal, shared, and academic criteria for the enjoyment, appreciation, and evaluation of their own and others’ oral, written, and visual texts.

Social Studies
Standard I-2: Comprehending the Past All students will understand narratives about major eras of American and world history by identifying the people involved, describing the setting, and sequencing the events.
Standard I-3: Analyzing and Interpreting the Past All students will reconstruct the past by comparing interpretations written by others form a variety of perspectives and creating narratives from evidence.
Standard II-1: People, Places, and Cultures All students will describe, compare, and explain the locations and characteristics of places, cultures, and settlements.
Standard III-3: Democracy in Action All students will describe the political and legal processes created to make decisions, seek consensus, and resolve conflicts in a free society.
Standard VII-1: Responsible Personal Conduct All students will consider the effects of an individual’s actions on other people, how one acts in accordance with the rule of law, and how one acts in a virtuous and ethically responsible way as a member of society.

Math
Standard I-1: Patterns Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships, and construct representations of mathematical relationships.
Standard I-2: Variability and Change Students describe the relationships among variables, predict what will happen to one variable as another variable is changed, analyze natural variation and sources of variability, and compare patterns of change analytic and descriptive tool, identify characteristics and define shapes, identify properties, and describe relationships among shapes.
Science
Standard I-1: Constructing New Scientific Knowledge All students will ask questions that help them learn about the world; design and conduct investigations using appropriate methodology and technology; learn from books and other sources of information; communicate their findings using appropriate technology; and reconstruct previously learned knowledge.

Standard IV-1: Matter and Energy All students will measure and describe the things around us; explain what the world around us is made of; identify and describe forms of energy; and explain how electricity and magnetism interact with matter.

Standard IV-3: Motion of Objects All students will describe how things around us move and explain why things move as they do; demonstrate and explain how we control the motions of objects; and relate motion to energy and energy conversions.

Standard IV-4: Waves and Vibrations All students will describe sounds and sound waves; explain shadows, color, and other light phenomena; measure and describe vibrations and waves; and explain how waves and vibrations transfer energy.

Career and Employability
Standard 1: Applied Academic Skills All students will apply basic communication skills, apply scientific and social studies concepts, perform mathematical processes, and apply technology in work-related situations.

Standard 2: Career Planning All students will acquire, organize, interpret, and evaluate information from career awareness and exploration activities, career assessment, and work-based experiences to identify and to pursue their career goals.

Standard 3: Developing and Presenting Information All students will demonstrate the ability to combine ideas or information in new ways, make connections between seemingly unrelated ideas, and organize and present information in formats such as symbols, pictures, schematics, charts, and graphs.

Standard 5: Personal Management All students will display personal qualities such as responsibility, self-management, self-confidence, ethical behavior, and respect for self and others.

Standard 7: Teamwork All students will work cooperatively with people of diverse backgrounds and abilities, identify with the group’s goals and values, learn to exercise leadership, teach others new skills, serve clients or customers and contribute to a group process with ideas, suggestions, and efforts.

Technology
Standard 2: Using Information Technologies All students will use technologies to input, retrieve, organize, manipulate, evaluate, and communicate information.

Standard 3: Applying Appropriate Technologies All students will apply appropriate technologies to critical thinking, creative expression, and decision-making skills.

World Languages
Standard 5: Constructing Meaning All students will extract meaning and knowledge from authentic non-English language texts, media presentations, and oral communication.

Standard 6: Linking Language and Culture All students will connect to a non-English language and culture through texts, writing, discussions, and projects.

Standard 8: Global Community All students will define and characterize the global community.

Standard 9: Diversity All students will identify diverse languages and cultures throughout the world.

Health
Standard 3: Health Behaviors All students will practice health-enhancing behaviors and reduce health risks.
Glossary of Theatrical Terms

Above
Upstage or away from the audience. A performer crossing above a table keeps it between him/herself and the front of the stage.

Ad lib
To improvise lines of speech, especially in response to an emergency, such as a performer’s forgetting his or her lines.

Antagonist
The chief opponent of the protagonist in a drama. In some cases, there may be several antagonists.

Apprentice
A young performer in an Elizabethan acting company who was taught the art of acting through actual experience and who received room and board. Apprentices still work in theaters today; today they might also be called interns; current apprentices can work in all areas of the performing arts (acting, technical, administrative, and other).

Apron
The stage space in front of the curtain line or proscenium.

Aside
In a play, when a character speaks thoughts aloud without others onstage noticing.

At rise
An expression used when describing what is happening onstage at the moment the curtain first rises or the lights come up at the beginning of the play.

Backdrop
A large drapery or painted canvas that provides the rear or upstage masking of a set.

Backstage
The parts of the stage unseen by the audience; includes the wings and dressing rooms.

Basic situation
The specific problem of maladjustment from which the play arises; for example, Romeo and Juliet come from families with strong mutual rivalry and dislike.

Batten
A pipe or long pole suspended horizontally above the stage, upon which scenery, drapery or lights may be hung. Battens are not seen by the audience.
Glossary of Theatrical Terms

Below
Opposite of above; toward the front of the stage.

Blackout
To plunge the stage into total darkness by switching off the lights.

Blocking
The arrangement of the performers’ movements onstage with respect to each
other and the stage space.

Border
A strip of drapery (usually black) or painted canvas hung from a batten to mask
the area above the stage.

Box
A small, private compartment for a group of spectators built into the walls of
the traditional proscenium-arch theater. Usually, seats in a box are very
expensive. There are no boxes in the Power Center, but approximately 150
people will have onstage seating, recreating the feeling of boxes.

Business
Obvious and detailed physical movement of performers to reveal character, help
the action of the play, or establish mood (e.g., pouring a cup of coffee or open
ing a cabinet).

Catharsis
A Greek word that Aristotle used in his definition of tragedy. It refers to
vicarious cleansing of certain emotions in the members of the audience through
seeing those emotions onstage.

Center stage
A stage position in the very middle of the stage.

Complication
The introduction in a play of a new force that creates new balance of power
and makes delay in reaching the climax necessary. It is one way of creating
conflict and precipitating a crisis.

Conflict
Tension between two or more characters that leads to crisis or a climax.
All Shakespearean plays have conflict. The basic conflict is the fundamental
struggle or imbalance underlying the play as a whole. May also be a conflict of
ideas or actions.

Crew
The backstage team responsible for carrying out the technical parts of a production.
Cross
A movement by a performer across the stage in a given direction.

Cue
Any prearranged signal, such as the last words in a speech, a piece of business, or any action of lighting change that indicates to a performer or stage manager that it is time to move on to the next line or action.

Cue sheet
A list of cues for the use of the crew.

Cyclorama
A large curved drop used to mask the rear and sides of the stage, painted a neutral color or blue to represent sky or open space.

Denouement
The moment when the conflict or crisis is solved. The word is French and was used to refer to the working out of the resolution in a well-made play.

Dimmer
A device that permits lighting intensities to be changed smoothly and at varying rates.

Director
In American usage, the person who is responsible for the overall unity of the production and for coordinating the efforts of the contributing artists. The director is in charge of rehearsals and supervises the performers in the preparation of their parts. The American director is the equivalent of the British producer.

Downstage
The front of the stage, toward the audience.

Drop
A large piece of fabric, generally painted canvas, hung from a batten to the stage floor, usually to serve as the back of the scene.

Ensemble playing
Acting that stretches the total artistic unity of the performance rather than the individual performances of specific actors and actresses.

Entrance
When an actor comes onto the stage.

Epilogue
A speech addressed to the audience after the conclusion of the play and spoken by one of the performers. Shakespeare used this device in many of his plays.
Glossary of Theatrical Terms

Exit
The performer’s leaving of the stage.

Exposition
The imparting information necessary for an understanding of the story but not covered by the action onstage. Events or knowledge from the past, or occurring outside the play, which must be introduced for the audience to understand the characters or plot. Exposition is always a problem in drama because relating or conveying information is often boring. The playwright must find ways to make exposition as interesting as possible.

Flat
A single piece of scenery made of canvas stretched over a wooden frame. Flats may be attached together to create a set.

Fly loft or flies
The space above the stage where scenery may be lifted out of sight by means of ropes and pulleys when not needed.

Freeze
To remain motionless onstage.

Front of house
The portion of the theater reserved for the audience. It is often called simply “the house.”

Gel
A thin, flexible plastic-like sheet attached to lighting instruments to make colored light.

Groundlings
Audience members who stood in the yard of the Elizabethan theater, called “groundlings” because they stood on the ground. More expensive tickets for seating were available as well.

Hand props
Small props carried onstage or offstage by actors during the performance. See props.

History play
In the broadest sense, a play set in a historical period that deals with historical personages. The form originated in Shakespeare’s time, Elizabethan England, which produced more history plays than any comparable place and time. In that period, history plays were often designed to teach the audience a lesson based on a review of the past. Shakespeare was the major writer of Elizabethan history plays. His style influenced many later history plays, especially those of August Strindberg.

Hubris
An ancient Greek term usually defined as “excessive pride” and cited as a common tragic flaw.
**Line**  
A sentence or set of sentences said by an actor. When an actor forgets what to say next in a rehearsal, she may call, “Line!”

**Mask**  
A face covering to hide the face; also, to hide certain areas from the audience.

**Masking**  
Scenery or draperies used to hide or cover.

**Monologue**  
A long speech made by an actor.

**Objective**  
Russian director Stanislavski’s term for what is urgently desired or sought by a character.

**Obstacle**  
That which delays or prevents the achieving of a goal by a character. An obstacle creates complication and conflict.

**Offstage**  
The areas of the stage, usually in the wings or backstage, that are not in view of the audience.

**Onstage**  
The area of the stage which is in view of the audience.

**Pace**  
The rate at which a performance is played; also, to play a scene or an entire play in order to determine its proper speed.

**Period**  
A term describing any representation onstage of a former age, as in period costume or period play. Many directors of Shakespeare set the play in different historical periods.

**Pit**  
The floor of the house in a theater. In Elizabethan times, it was where the groundlings stood. Today, “pit” can also refer to the sunken area in front of the stage where an orchestra performs during a musical or opera.

**Platform**  
A raised surface on the stage floor serving as an elevation for parts of the stage action and allowing for a multiplicity of stage levels.

**Plot**  
The patterned arrangements of events and characters for a drama. The incidents are selected and arranged for maximum dramatic impact. In modern plays, the plot may begin long after the beginning of the story and refer to information regarding the past in flashbacks (going back in time).
Glossary of Theatrical Terms

**Producer**
The person responsible for the business side of a production, including raising the necessary money. In British usage, a producer is the equivalent of the American director.

**Prologue**
An introductory speech delivered to the audience by one of the actors or actresses before the play begins. Prologues are common in many Shakespearean plays.

**Prompt**
To furnish a performer with missed or forgotten lines or cues during a performance. Prompts are almost never used in modern dramas. Shakespearean plays were rehearsed and performed so quickly that prompters were necessary to keep the play moving.

**Prompt book**
The script of a play indicating performers’ movements, light cues, sound cues, etc. In America, this book is made by the stage manager.

**Props (Properties)**
Objects used by performers onstage or necessary to complete the set. Props can be as small as plates or as large as furniture.

**Proscenium**
The arch or frame surrounding the stage opening in many traditional spaces. Ann Arbor theaters like the Michigan Theatre and the Lydia Mendelssohn Theater are considered proscenium spaces. Power Center can adjust to be a proscenium stage or a thrust stage.

**Protagonist**
The principal character in a play; the one around whom the play focuses. The main character.

**Repertory or repertoire**
The kind of acting company which at any given time has a number of plays which it can perform alternately; also, a collection of plays.

**Reversal**
A sudden switch or reversal of circumstances or knowledge which leads to a result contrary to expectations.

**Scene**
A stage setting; or the structural units into which acts of the play are divided; or the location of a play’s action.

**Scrim**
A thin, open-weave fabric which is nearly transparent when lit from behind and opaque when lit from the front.
Script
The written or printed text, consisting of dialogue, stage directions, character descriptions, and the like, of a play or other theatrical representation. Many script versions of Shakespeare’s plays exist today.

Set
The scenery, taken as a whole, for a scene or an entire production.

Set piece
A piece of scenery.

Shareholders
In Elizabethan acting troupes, members who received part of the profits as payment. Unfortunately, this tradition has all but died out.

Sides
A script containing only the lines and cues for one performer; in Elizabethan England, this is how actors learned their parts. It is part of why it is difficult to know which version of Shakespeare is the “truest.” Today, most actors receive copies of the entire play.

Soliloquy
A speech in which a character who is alone onstage speaks inner thoughts. All soliloquies are monologues, but not all monologues are soliloquies. “To Be Or Not To Be,” from Shakespeare’s Hamlet, is probably the most famous soliloquy in theater history.

SRO
Standing room only. A notice that all seats for a performance have been sold and there is only room for attendees to stand.

Stage convention
An understanding established through custom or usage that certain devices will be accepted or assigned specific meaning or significance.

Stage door
An outside entrance to the backstage areas which is used by the performers and crew.

Stage house
The stage floor and all the space above it. You can easily identify the stage house from outside a theater because it is almost always the tallest part of the building.

Strike
To remove pieces of scenery or props from onstage or to take down the entire set after the performance.

Subtext
A term referring to the meaning and movement of the play below the surface: something that is implied and never stated.
Glossary of Theatrical Terms

Teaser
A short horizontal curtain, usually black, that hangs just below the proscenium and hides the stage battens and lights.

Technical
A term referring to functions necessary to the production of a play other than those of the cast and director, such as activities relating to lights, costume, sound and scenery.

Theme
The central thought of the play. The idea or ideas with which the play deals.

Thespian
A synonym for actor; the term is derived from Thespis, who is said to have been the first actor in the ancient Greek theater. Prior to Thespis, plays were performed only by choruses, not by solo performers.

Tragic flaw
The factor which is a character’s chief weakness and which makes him or her most vulnerable.

Trap
An opening in the stage floor, usually covered, which can be used for special effects, such as having scenery or performers rise from below, or which permits the construction of a staircase which supposedly leads to an imaginary lower floor or cellar. The Power Center is capable of having traps; the area below the traps is called the Trap Room.

Upstage
At or toward the back of the stage, away from the front edge of the stage. (See Rake.)

Wings
Left and right offstage areas; also, narrow standing pieces of scenery, or “legs,” more or less parallel to the proscenium, which form the sides of a setting.

Work lights
Lights that come up to help the crew see backstage when the curtain is down. The audience should never see the work lights!

Yard
The pit, or standing area, in the Elizabethan public theater such as Shakespeare’s Globe.

Before the game begins, fill in each box with one of the vocabulary words or phrases below. Your teacher will call out the definition for one of the words below. If you’ve got the matching word on your board, cover the space with your chip. When you’ve got a horizontal, vertical, or diagonal row of five chips, call out WORD-O!

<table>
<thead>
<tr>
<th>stage</th>
<th>subtext</th>
<th>flat</th>
<th>set</th>
<th>proscenium</th>
</tr>
</thead>
<tbody>
<tr>
<td>teaser</td>
<td>ad lib</td>
<td>gel</td>
<td>blocking</td>
<td>obstacle</td>
</tr>
<tr>
<td>script</td>
<td>drop</td>
<td>props</td>
<td>line</td>
<td>wings</td>
</tr>
<tr>
<td>trap</td>
<td>cue</td>
<td>soliloquy</td>
<td>cyclorama</td>
<td>platform</td>
</tr>
<tr>
<td>thespian</td>
<td>crew</td>
<td>monologue</td>
<td>plot</td>
<td>pit</td>
</tr>
</tbody>
</table>
Assessing Prior Knowledge

Assessing student’s prior knowledge before a performance is a great way to prepare them for what they are about to see, and offers an opportunity for discussion. Here are a few questions you might find helpful in preparing your students for *Othello*.

- What is theatre? How does it fit into our lives?

- Ask your students if they have ever attended a performance before. If they have, what? If they haven’t, what do they think it would be like to attend? If they have attended a Shakespeare performance, what, if anything, makes it different from other plays?

- Ask the students to compare the differences between going to sports events and attending the theater.

- Have your students create their own University Musical Society in which they could perform in anything they wanted. What would they be, and who would help them?

- Discuss the kinds of jobs associated with a performing arts center: costumer, dancer, director, actor, stage manager, set designer, musician, etc. If they could work in a theater, what would they do?

- What do your students know about Shakespeare already?

- Ask students if they know any famous Shakespearean quotations.

- Please refer to page 22 of this study guide to spark discussion questions regarding the themes of *Othello*.
Lesson 1: It’s Shakespeare!

Objective:
Students will explore their preconceived notions of Shakespeare before reading and viewing Richard III and again after discussing the work. By interviewing others, they will be able to measure the degree to which Shakespeare’s plays and characters have permeated contemporary life and decide for themselves if Shakespeare has a place in today’s classroom.

Materials:
Three Handouts

Procedures:

HANDOUT 1
• Explain that the class will be studying Richard III to prepare for a live performance by the Guthrie Theater. Before beginning a study unit, however, you’d like to see what they think and know about Shakespeare.

• Distribute Handout 1 among the class. Ask the students to rate each statement on a scale of 1 to 4. 1 = strongly agree  2 = agree somewhat  3 = disagree somewhat  4 = strongly disagree.

• Now ask the class to move around the room and interview two classmates, putting their answers in Columns B and C.

• When everyone’s chart has the first three columns filled in, bring the class together to discuss the results.

HANDOUT 2
• Divide the class into groups of equal size and ability. Distribute Handout 2 face down, one paper to each group.

• Explain that each group has fifteen minutes to try to answer as many questions as possible.

• On your signal, the groups should begin.

(continued on next page)
**Lesson 1: It’s Shakespeare! cont...**

- When the fifteen minutes are up, reconvene the class to discuss the answers.

  “Bubble, bubble, toil and trouble”  
  (Shakespeare, Macbeth)

  “A horse! A horse! My kingdom for a horse!”  
  (Shakespeare, Richard III)

  “Hogwash!”  
  (n/a)

  “A tisket, a tasket, a green and yellow basket”  
  (1950’s song)

  “To be or not to be”  
  (Shakespeare, Hamlet)

  “Thine eyes have seen the glory”  
  (Howe, “Battle Hymn of the Republic“)

  “To thine own self be true”  
  (Shakespeare, Hamlet)

  “Bah, humbug!”  
  (Dickens, A Christmas Carol)

  “in order to form a more perfect union”  
  (U.S. Constitution)

  “In Fair Verona, where we set our stage”  
  (Shakespeare, Romeo and Juliet)

**HANDOUT 3: CLOSURE/HOMEWORK**

- Now that students have had a chance to reflect on their experiences, distribute Handout 3 as a closure activity/homework.
What happens when you shout the word “Shakespeare” in a crowded room? Do half the occupants run for cover while the other half begin to recite?

Before reading and seeing *Othello*, take some time to measure your attitudes and those of your friends and family about Shakespeare. For your own answers, use Column A below.

Enter number 1 if you strongly agree with the statement, 2 if you agree somewhat, 3 if you disagree somewhat, and 4 if you strongly disagree. Then ask two classmates what they think and record their responses in Columns B and C. Finally, after experiencing and discussing the play, fill in Column D, noting differences between your “before” and “after” responses.

<table>
<thead>
<tr>
<th>1=strongly agree</th>
<th>2=agree somewhat</th>
<th>3=disagree somewhat</th>
<th>4=strongly disagree</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th></th>
<th>You</th>
<th>Friend 1</th>
<th>Friend 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I would not enjoy watching a Shakespearean play.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. That’s old stuff; Shakespeare has no relevance to life today.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Nobody can understand Shakespeare’s plays without notes and definitions in the margins.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Shakespeare should be required reading for high school and college students.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. People’s problems and behaviors change significantly from one century to another.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Shakespeare’s plays were meant for the upper class.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. People can’t appreciate Shakespeare because his language is so different from ours.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Many people have heard of Shakespeare, but how much do they really know about him and his plays? In your group, work together to try to answer these questions without notes.

1. Name two works by William Shakespeare.

2. Name the country where Shakespeare was born.

3. Name one genre of literature that Shakespeare wrote.

4. Circle the lines written by Shakespeare. There are 5 in all.

   "Bubble, bubble, toil and trouble"  “A horse! A horse! My kingdom for a horse!"

   “Hogwash!”  “A tisket, a tasket, a green and yellow basket”

   “To be or not to be”  “Thine eyes have seen the glory”

   “To thine own self be true”  “Bah, humbug!”

   “in order to form a more perfect union”  “In Fair Verona, where we set our stage”

5. Choose one of the Shakespeare lines from #4. What does the line mean?

Adapted from a lesson designed by Youth Media International. Teachers are welcome to download the complete guide (http://www.r3.org/pacino/) and to distribute copies of the worksheets to their students.
Should Shakespeare Still Be in School?

Imagine you have been elected student representative to your school's curriculum committee. At a meeting, someone proposes dropping Shakespeare from the required curriculum, arguing that he is difficult to read, irrelevant to today's students, and not representative of the cultural and social population of the school. Before the committee votes, you must present your position on this issue. Use results of the surveys you have conducted to prepare a brief statement:

I feel strongly that we should/should not drop Shakespeare from the curriculum because...

[Continue your answers on an additional sheet of paper if necessary]
Lesson 2: Getting Into Character

Objective:
For students to gain a deeper understanding of Othello’s emotions and plans through a monologue.

Materials:
Handout 4 on following page
Highlighters, markers or colored pencils

Warm-up:
• Distribute Handout 4 to the class.

• Arrange the class in a circle.

• Explain to the class that this is a speech from Othello and that each student is only responsible for one word at a time. This activity is recommended by the Folger Shakespeare Library as a way for student to gain meanings faster connections with Shakespeare’s words while gaining a greater meaning.

• Here are some questions to help students get into character: These questions should be kept in mind, not only as the character is being developed but as it is being played

  1. Who am I?
  2. Where am I?
  3. What do I want?
  4. Why do I want it?
  5. What is preventing me from getting it?
  6. What am I willing to do to get what I want?
  7. Whom do I want it from?
  8. When do I need it?

Alternate Activity:
• Assign each student a number from 1-30. Divide the monologue into 30 parts, so some students may need to read more than one part.

• Ask each student to use a highlighter, marker or colored pencil to mark each of his/her lines.

• Read the speech aloud in choral style.
HANDOUT 4: A Monologue

This monologue is intended to be used with Lesson 2 of this study guide.

OTIONOLO: Her father loved me, oft invited me;
Still questioned me the story of my life
From year to year -- the battles, sieges, fortunes
That I have passed.
I ran it through, even from my boyish days
To th' very moment that he bade me tell it.
Wherein I spoke of most diastrous chances,
Of moving accidents by flood and field;
Of hairbreadth scapes i' the' imminent deadly breach;
Of being taken by the insolent foe
And sold to slavery; of my redemption thence
And portance in my travels' history;
Wherein of anters vast and deserts idle,
Rough quarries, rocks, and hills whose heads touch heaven,
It was my hint to speak -- such was the process;
And of the Cannibals that each other eat,
The Anthropophagi, and men whose heads
Do grow beneath their shoulders. This to hear
Would Desdemona seriously incline;
But still the house affairs would draw her thence;
Which ever she could with haste dispatch,
She'ld come again, and with a greedy ear
Devour up my discourse. Which I observing,
Took once a pliant hour, and found good means
To draw from her a prayer of earnest heart
That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not intentively. I did consent,
And often did beguile her of her tears
When I did speak of some distressful stroke
That my youth suffered. My story being done,
She gave me for my pains a world of sighs.
She swore, i' faith, 'twas strange, 'twas passing strange;
'Twas pitiful, 'twas wondrous pitiful.
She wished she had not heard it; yet she wished
That heaven had made her such a man. She thanked me;
And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake.
She loved me for the dangers I had passed,
And I loved her that she did pity them.
This only is the witchcraft I have used.
Here comes the lady. Let her witness it.
**Create Your Own UMS**

**Objective**
For students to learn about the workings of an arts organization, increase Internet research skills, and become familiar with a wider variety of art forms and performers.

**Standards**
Arts Education 2: Creating; 3: Analyzing in Context; 5: Connecting to Life English Language Arts 2: Meaning/Communication; 4: Language; 6: Voice Social Studies II-1: People, Places, and Cultures; V-1: Information Processing Career & Employability 1 - 4; 6 Technology 1 - 4

**Materials**
Internet Access

**Opening Discussion**
At arts organizations such as University Musical Society, a great deal of work is needed to put on a concert series. UMS has eight departments, 30 staff members, and over 10 interns working together to help concerts go as well as possible!

Each year, the organization must decide what artists it will hire, when they will perform, and in what venue. It is very important to have a variety of art forms. For example, UMS offers dance, theater, jazz, orchestral, chamber music, and soloists throughout the season. It is also important to UMS to choose performers who will appeal to people from different backgrounds. For the 2002-2003 season, several shows are centered on Brazilian culture. UMS also tries to include concerts that showcase African American heritage, Asian art forms, and other cultures. In order to meet these goals, negotiations between UMS staff and the performers’ representatives sometimes begin years in advance.

**Activity**
- After explaining briefly how an arts organization like UMS works, explain that the students will be designing a concert series of their own.

- Direct the students to UMS’s website at www.ums.org. Let them explore and read about the different performances being presented this season. What shows are most interesting to them? Is there an art form or style they particularly like?

- Keeping in mind the concerns arts administrators have when planning a season, have them select concerts they would put on their own concert series. Feel free to include performers that may not be appearing at UMS this season. Why did they select those specific artists? How are the concerts linked? Is there a theme connecting them all (cultural, same art form, good variety)? (Consider limiting five shows to start.)

- Write a memo to Ken Fischer, president of University Musical Society, Tell him what shows you think should be presented and why you selected them. Mail the memos to the Youth Education Department, and we’ll give them to Mr. Fischer ourselves!

**Discussion/Follow-up**
What did you learn from this experience? How was your list different from that of others? How did you justify your choices?
Quick and Fun Ideas to use with the Othello

1. **Working Together.** Write “Shakespeare” on the board. Divide students into groups and assign a short period of time. Each group must work together to think of as many words as possible that can be spelled with the letters in the phrase on the board.

2. **Scavenger Hunt.** After reviewing some of the Glossary of Theatrical Terms section in this guide (see pages - ), divide the students into groups. Ask each to come up with a list of at least three things their peers should watch for at the performance (examples: monologues, soliloquies, blackouts, etc.). Collect each group’s list and compile them into a single piece of paper. See how many you find at the performance!

**Pre-Performance Activities**

1. **Discussion/Writing Prompt.** There are several characteristics that define a tragic hero. Support or refute the character of Othello as a tragic hero. Be sure to identify three traits that label a hero as tragic, and discuss how you perceive Othello to fit into that molding.

2. **Discussion/Writing Prompt.** In the play, Shakespeare presents his audience with 3 different women: Bianca, Emilia, and Desdemona. Explain what Shakespeare is attempting to accomplish through these characters, and what he is saying about women?

3. **Locating a Place.** Using an online or printed map, ask students to locate Cyprus or Venice. What is the approximate distance between those locations and your hometown in miles?

**Post-Performance Activities**

1. **Discussion/Writing Prompt.** If you could change one thing about the performance, what would it be?

2. **Visualizing Favorite Moments - TV style.** Imagine that you are a television reporter who has been sent to see Othello. You can show a maximum of two minutes’ worth of the production to your television audience. What moments would you choose? Why?
3. **Newspaper Report.** Imagine that you are a newspaper reporter who has been chosen to report on the Youth Performance of *Othello*. Create a factual report of what you saw. Here are some tips to help you write an effective news story:

- Remember to answer the famous “Five W” questions: who, what, when, where, why, and how.

- Put the main ideas in the first paragraph.

4. **Essay Assignment.** Ask students to create a comparison between the *Othello* Youth Performance and another play they have seen or are familiar with:

  Compare and contrast the

  - style of language
  - characters involved
  - costumes or scenery necessary for this type of production

Be creative; please don’t limit your comparisons to those listed above. These are only meant to be examples to get you started.
Lester Purry as Othello and Cheyenne Casebeier as Desdemona.
Photo courtesy of Guthrie Theaer.
Dear Parents and Guardians,

We will be taking a field trip to see a University Musical Society (UMS) Youth Performance of Othello on _________________ from______ at the Power Center in Ann Arbor.

We will travel by ( car / school bus / private bus / walking ), leaving school at approximately ______am and returning at approximately ______pm.

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor. This performance features the Guthrie Theater performing Shakespeare's classic tragedy, Othello.

We ( need / do not need ) additional chaperones for this event. Please ( send / do not send ) lunch along with your child on this day. If your child requires medication to be taken while we are on the trip, please contact us to make arrangements.

If you would like more information about this Youth Performance, please visit the Education section of www.ums.org/education. Copies of the Othello Teacher Resource Guide are available for you to download.

Additional Comments from the Teacher:

If you have any questions, please don’t hesitate to call me at __________________________ or send email to _________________________________.

Sincerely,

______________________________

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

My child, ___________________________________, has permission to attend the UMS Youth Performance of Othello on _______________________________ at the Power Center, Ann Arbor. I understand that transportation will be by ___________________________________.

Parent/Guardian Signature_________________________________________ Date_________________

Relationship to child _____________________________________________

Daytime phone number___________________________________________

Emergency contact person_________________________________________

Emergency contact phone number_________________________________
Recommended Reading/Bibliography

A delightful picture book dividing Shakespeare's life into 'acts' and 'scenes.

More academically focused look at the two tetralogies (Richard II to Henry V and Henry VI, Part I, to Richard III).


A classic book on Shakespeare's work in London.

This book is chock full of drawings for all things technical in the theatre, from stage lighting to stage screws, plugs to prosceniums.  A great reference tool for anyone who works backstage in the theatre.

OK, we hate the title, too, but this is a very easily digested introduction to Shakespeare.  If you liked the scorecard, you can find it and many more here.  Includes a plot summary of each Shakespeare play.  Introduction by Dame Judi Dench, well-known in England for her work with the RSC and best-known in the US for her role as Queen Elizabeth I in Shakespeare in Love.)

Written by RSC's former Head of Education, this is an easy-to-read summary of Shakespeare's life, work and culture.

Turns many of Shakespeare's plays into fiction format.  This work was originally published in 1807, so the language may be difficult for some.

The official state guide to subject area benchmarks and standards.
This book is geared specifically toward teaching *Romeo and Juliet*, *Macbeth*, and *A Midsummer Night’s Dream*, but the activities can be adapted easily to other plays. In addition to ideas for teaching rhyme, meter, and figurative language, there are also fun activities. We like the active learning activities in this book.


A beginning college textbook covering theatrical history, acting, and design.

You can order these books online at

www.amazon.com
Community Resources

There are many community resources, people, and organizations that can enhance your in-class activities. Listed below are a number of contacts who could be involved as you teach about theater, visual arts, and Shakespeare.

University Musical Society
Burton Memorial Tower
881 N. University
Ann Arbor, MI 48109-1011
www.ums.org
umsyouth@umich.edu

Ann Arbor Art Center
117 West Liberty
Ann Arbor, MI 48108
734-994-0067

Ann Arbor Hands-On Museum
220 E. Ann Street
Ann Arbor, MI 48104
734-995-6439
www.aahom.org

Ann Arbor School for the Performing Arts
4090 Geddes Road
Ann Arbor, MI 48103
734-995-4625
http://community.mlive.com/cc/arts

The Art Center
125 Macomb Place
Mt. Clemens, MI 48043
810-469-8666

Arts League of Michigan
1528 Woodward Avenue, Suite 600
Detroit, MI 48226
313-964-1670

Detroit Institute of the Arts
5200 Woodward
Detroit, MI 48202
313-833-7900
www.dia.org

Detroit Puppet Theater
25 East Grand River
Detroit, MI 48226-2103
313-832-8540

These groups and organizations can help you to learn more about the Shakespeare and the performing arts.
Community Resources continued...

Michigan Shakespeare Festival
PO Box 323
Jackson MI, 49204
517-788-5032
www.michshakefest.org

Michigan Theater and Dance Troupe
24333 Southfield Road
Southfield, MI 48705
248-552-5001

Mosaic Youth Theater
PO Box 09667
Detroit, MI 48209
313-554-1422
www.surf.to/mosaic

University of Michigan Museum of Art
525 South State
Ann Arbor, MI 48109
734-764-0395

University of Michigan Department of Theatre and Drama
2550 Frieze Building
Ann Arbor, MI 48109-1285
734-764-5350
www.theatre.music.umich.edu

Youtheatre
350 Madison Avenue
Detroit, MI 48224
313-963-7663
Evening Performance

Guthrie Theater
Shakespeare’s Othello
Thursday, March 4, 8 pm
Friday, March 5, 8 pm
Saturday, March 6, 2 pm & 8 pm
Sunday, March 7, 2 pm
Power Center

Powers collide in Shakespeare’s poetic tragedy, Othello. A valiant army general, Othello has proven his exceptional military abilities and is commissioned to be governor of Cyprus, but his life faces ruin as he is caught in the conniving tricks of his ensign, Iago. Through shrewd and calculated deceit, Iago weaves a web of innuendo, false accusations, and deliberate miscommunications that ultimate undermine Othello’s love for Desdemona, the daughter of a Venetian senator. Tricked into believing the lie that his wife has been unfaithful to him, Othello loses confidence in her and haunts her with his blind jealousy. “Othello, now playing at the Guthrie, is sickeningly beautiful...staged with raw intimacy by Joe Dowling, [it] is as engaging as it is troubling in its mix of scheming, jealousy, and spousal murder.” (Minneapolis Star Tribune)

Additional Options for Teens
In response to the needs of our teen audience members, the University Musical Society has implemented the Teen Rush Ticket Coupon program. The coupons may be downloaded from our website at www.ums.org/pdfs/teencoupon.pdfums.org and can be used to purchase tickets for any evening performance at half the price! See the copy of our coupon below.

UMS Tickets Online
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(734) 764-2538

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<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Time</th>
<th>Event Description</th>
<th>Venue Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>September</td>
<td>18</td>
<td>11 am</td>
<td><strong>U Theatre: The Sound of Ocean</strong> - Youth Performance, Power Center</td>
<td></td>
</tr>
<tr>
<td>October</td>
<td>11</td>
<td>8:30 am</td>
<td><strong>Celebrating St. Petersburg (Day 1)</strong> - Teacher Workshop, Int’l. Institute</td>
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<tr>
<td></td>
<td>19</td>
<td>1 pm</td>
<td><strong>Celebrating St. Petersburg (Day 2)</strong> - Teacher Workshop, Michigan League</td>
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<tr>
<td></td>
<td>27</td>
<td>4:30 pm</td>
<td><strong>Introduction to W. African Percussion</strong> - Teacher Workshop, WISD</td>
<td></td>
</tr>
<tr>
<td>November</td>
<td>8</td>
<td>10 am</td>
<td><strong>Understanding the Arab World and Arab Americans</strong> - Tchr. Wkshp, ACCESS</td>
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<tr>
<td></td>
<td>12</td>
<td>10 am/12 pm</td>
<td><strong>Doudou N’Diaye Rose and Les Rosettes</strong> - Youth Perf., Michigan Theater</td>
<td></td>
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<tr>
<td></td>
<td>17</td>
<td>4:30 pm</td>
<td><strong>Arts Advocacy: You Make the Difference</strong> - Teacher Workshop, WISD</td>
<td></td>
</tr>
<tr>
<td>December</td>
<td>9</td>
<td>4:30 pm</td>
<td><strong>Music of the Arab World: An Introduction</strong> - Teacher Workshop, WISD</td>
<td></td>
</tr>
<tr>
<td>January</td>
<td>20</td>
<td>11 am</td>
<td><strong>Regina Carter and Quartet</strong> - Youth Performance, Hill Auditorium</td>
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<tr>
<td></td>
<td>30</td>
<td>11 am</td>
<td><strong>Simon Shaheen and Qantara</strong> - Youth Performance, Michigan Theater</td>
<td></td>
</tr>
<tr>
<td>February</td>
<td>16</td>
<td>4:30 pm</td>
<td><strong>Behind the Scenes: Children of Uganda</strong> - Teacher Workshop, MI League</td>
<td></td>
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<tr>
<td></td>
<td>17</td>
<td>10 am/12 pm</td>
<td><strong>Children of Uganda</strong> - Youth Performance, Power Center</td>
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<td><strong>Children of Uganda</strong> - Youth Performance, Power Center</td>
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<td>March</td>
<td>5</td>
<td>11:30 am</td>
<td><strong>Guthrie Theater: Shakespeare’s Othello</strong> - Youth Perf., Power Center</td>
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<tr>
<td></td>
<td>22</td>
<td>4:30 pm</td>
<td><strong>Preparing for Collaboration: Theater Games that Promote Team-Building and Foster Creative and Critical Thinking</strong> - Teacher Workshop, WISD</td>
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<tr>
<td></td>
<td>25</td>
<td>4:30 pm</td>
<td><strong>Moments in Time: Bringing Timelines to Life Through Drama</strong> - Teacher Workshop, WISD</td>
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<tr>
<td>April</td>
<td>16</td>
<td>11 am</td>
<td><strong>Girls Choir of Harlem</strong> - Youth Performance, Michigan Theater</td>
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</table>

_Hill Auditorium - 888 N. University, Ann Arbor_  
_International Institute - corner of East & South University, Ann Arbor_  
_Michigan League - 911 N. University, Ann Arbor_  
_Michigan Theater - 603 E. Liberty, Ann Arbor_  
_Power Center - 121 Fletcher, Ann Arbor_  
_WISD (Washtenaw Intermediate School District) - 1819 S. Wagner, Ann Arbor_

For more information or a brochure, please call 734.615.0122 or e-mail umsyouth@umich.edu
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