



The **Sutton** Academy

Knowledge Rich Curriculum Plan

Year 9 Othello Study

Summer Term 2



Lesson/Learning Sequence	Intended Knowledge: <i>Students will know that...</i>	Tiered Vocabulary	Prior Knowledge: <i>In order to know this students, need to already know that...</i>	Written link the wider curriculum	Assessment
<p>1. The Context</p>	<p>Students will know the key context for Othello. Students will know that Jacobean is the Latin for James and is the era in which James I was on the throne of England. Students will know that women were subordinate to men (definition on booklet) and it was a patriarchal society in the 17th century. Students will know that Othello is an unconventional Shakespearean tragic hero as he is a Moor. Students will know that the story was inspired by Cinthio, an Italian story. Students will know that interracial marriage would be frowned upon in the 17th century.</p>	<p>All vocabulary is intended for use in student writing.</p> <p>Conventional – typical, standard, common Unconventional – unusual, uncommon, unorthodox Convention- custom, trait</p>	<p>Students will recall any information about Shakespeare and tragedy from the study of Romeo and Juliet in Year 8.</p> <p>Students may remember: Fatal Flaw- Romeo’s is his passion and impulsiveness Violence, death of characters, bad timing- message not being received by Romeo</p> <p><i>Exposition: A Shakespearean tragedy is a type of play written by William Shakespeare that tells the story of a noble hero who has a serious flaw or makes a grave mistake. This flaw or mistake leads to the hero's downfall and often results in death or great suffering, not just for the hero but also for others around them. These plays usually explore themes like fate, ambition, love, and jealousy, showing how human weaknesses and bad decisions can have disastrous consequences</i></p>	<p>Romeo and Juliet scheme in Year 8.</p> <p>Preparation for Macbeth in Year 10. Key themes, ideas and vocabulary. -Tragedy -Tragic Hero -Gender -Machiavellian -Duplicity -Diabolical -Social Order -Hierarchy -Treachery -Pathetic Fallacy- storms represent chaos -Symbolism -WHAT, HOW, WHY -Analysing the text -Move from extract to whole</p>	<p>A03 Context needed for successful responses to Shakespearean texts at KS4.</p>
<p>2. Characters and Plot</p>	<p>Students will understand the plot of Othello. A Moorish general who marries Desdemona, his ensign Iago, a jealous man convinces him that his lieutenant Cassio is having an affair with his wife.</p> <p>NOTE: Error on page 6 Act 1 Summary – remove the second ‘reveals’ before Brabantio.</p> <p>Students will plot the key points of Othello on Freytag’s narrative pyramid structure.</p>		<p>Students will recall how Othello and Desdemona’s marriage is unconventional because her father does not give permission for their marriage and their marriage is interracial.</p> <p><i>Exposition: Conventional – typical, standard, common</i></p>	<p>Freytag’s pyramid in Year 8 The Hunger Games scheme</p>	

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			<p>Students need to know Freytag's pyramid – <i>Exposition Freytag's Pyramid is a way to describe the structure of a story. It breaks down a story into five main parts, like a pyramid with a peak in the middle</i></p> <p>Exposition: Introduction Rising Action: Building tension Climax: Peak of the story Falling Action: After the climax Resolution: Conclusion</p>		
<p>3. Shakespearean Tragedy</p>	<p>Students will know Othello is a tragedy that follows the eponymous (the character the play is named after) character's fall from grace. It is also a love tragedy as Othello's marriage to Desdemona breaks down. The interracial marriage is part of Othello's own decline as Iago uses his marriage to a noble Venetian lady against him.</p> <p>Shakespeare uses the conventional Ancient Greek elements of a tragedy in this play. It is a typical story of a striking and successful hero whose own misjudgements and flaws lead to widespread suffering and death of those around him.</p>	<p>Hierarchy – a system in which members of an organisation or society are ranked according to status or authority.</p>	<p>Students will need to know what appositives are in order to apply them to the characters of the plot.</p> <p>-Desdemona, Iago, Roderigo and Brabantio</p> <p><i>Exposition:</i> <i>An appositive is a word or phrase that gives more information about a noun next to it. It explains or identifies that noun in a different way. You can think of it as a mini definition right in the middle of a sentence</i></p> <p><i>Students will need to know that Blood Brothers is a tragedy because the characters die at the end.</i></p>	<p>Blood Brothers- appositives.</p> <p>Tragedy in Romeo and Juliet and Blood Brothers.</p>	

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4. The Social Order	Students will know that Elizabethans believed in The Great Chain of being- a system that placed God and the King at the top of the social order. Students will know that in Shakespearean tragedies the natural order is disrupted which leads to a disastrous turn of events.		Students will need to know that Hamartia is a fatal flaw, a Tragic Hero is a character that experiences a downfall, Peripeteia is a reversal of fortune, anagnorisis is a moment of realisation and catharsis is the moment of release and relief.		
5. Conflict and Act 1 Scene 1	Students will know that in the streets of Venice, Iago tells Roderigo of his hatred for Othello, who has given Cassio the lieutenantcy that Iago wanted, making him a mere ensign. At Iago's suggestion, he and Roderigo, a former suitor to Desdemona, awake Desdemona's father to tell him that Desdemona has eloped with Othello. This news enrages Brabantio, Desdemona's father, who organises an armed band to search out Othello for justice.	Theme- an idea, subject or issue that is present in the text	Students will need to know that an appositive is used to add more information. They need to know that Othello is known as The Moor, is a military leader, it is a play written by William Shakespeare in the 17 th century. <i>Exposition: An appositive is a word or phrase that gives more information about a noun next to it. It explains or identifies that noun in a different way. You can think of it as a mini definition right in the middle of a sentence</i>	Appositives- Blood Brothers, previous grammar focus,	
6. Establishing conflict	Students will know the different forms of conflict that are established in Act 1 Scene 1. These include: Iago and Roderigo's hatred of Othello, Iago's desire for chaos and Desdemona and Othello's elopement. N.B Student will write out ONE point using the criteria of an appositive, and the WHAT, HOW, WHY structure	Establishes – initiates, creates	Students will need to know that Mrs. Johnson is manipulated by Mrs. Lyons by the use of her superstitious beliefs to trick her. Iago and Roderigo manipulate Brabantio by using sexual imagery and reminding him of his social status, Adjectives- students will need to know that these are used for detail and flair in writing.	Blood Brothers, tragedy and manipulation. WHAT, HOW WHY, Poetry unit, Blood Brother- analytical writing	

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			<p><i>Exposition: An adjective is a word that describes a noun. It gives more information about what the noun is like. For example, in "red apple," "red" is an adjective that tells us the colour of the apple. Adjectives can describe things like colour, size, shape, and how something feels or behaves.</i></p> <p>Students need to know the WHAT, HOW, WHY structure</p> <p><i>Exposition: WHAT – What idea is the writing presenting? HOW- How are they doing it? WHY- Why are they presenting this idea in this way</i></p>		
7. Act 1 Scene 3 Meeting Othello	<p><i>Students will know that in Act 1 Scene 2: Iago warns Othello about Brabantio's anger, but Othello is confident in his own strength and in his love for Desdemona. Cassio arrives with orders for Othello: Othello is to meet with the Duke and senators of Venice about a Turkish invasion of the Venetian colony of Cyprus. Brabantio and his armed band come to seize Othello, who persuades Brabantio to accompany him to the Duke, where Othello has been summoned and where Brabantio can present his case against Othello for his "theft" of Desdemona. They will know that in Act 1 Scene 3: The Duke and the senators discuss the movements of the Turkish fleet and conclude that its target is, indeed, Cyprus. When Brabantio and Othello arrive, the Duke insists on evidence to support the old man's charge that Othello has bewitched Desdemona. At Othello's suggestion, the Duke sends for Desdemona. Othello describes his courtship of Desdemona, who, when she enters, tells her father and the senators that she has married Othello because she loves him. She supports Othello before the senate. The Duke orders Othello immediately to Cyprus and grants Desdemona her wish to join him there. Othello gives Iago the duty of conveying Desdemona to Cyprus. Alone with Iago, Roderigo, now in despair of winning Desdemona's love, threatens suicide, but Iago persuades him instead to sell his lands for cash and to pursue Desdemona to Cyprus. Iago begins to plot how he may use Othello's marriage to get back at Othello and to get Cassio's place as lieutenant.</i></p>	<p><i>Epithet -tag, name, description</i></p> <p><i>Epithetical- derogatory, unfavourable</i></p> <p><i>Valiant- brave, bold</i></p> <p><i>Eloquent -articulate, speaks well and fluently</i></p>	<p>Students need to know that Brabantio is angry that his daughter has married Othello in secret as it shows a lack of respect for him and for the social order in society. Additionally, Othello is black and reduces Desdemona's social standing.</p> <p>Students will need to know how to add an adjective for development.</p>		

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8. Act 1 Scene 3 Iago	<p>Students will know that Machiavellian is being immoral and duplicitous, resorting to treachery, anipulating others and operating in secrecy.</p> <p>Students will know that The Duke orders Othello immediately to Cyprus and grants Desdemona her wish to join him there. Othello gives Iago the duty of conveying Desdemona to Cyprus. Alone with Iago, Roderigo, now in despair of winning Desdemona's love, threatens suicide, but Iago persuades him instead to sell his lands for ready cash and to pursue Desdemona to Cyprus. Iago begins to plot to himself how he may use Othello's marriage to get back at Othello and to get Cassio's position as lieutenant</p> <p>Students will know that Iago is diabolical, manipulative and machiavellian.</p>	<p>Diabolical -Devilish, demonic, fiendish</p> <p>Manipulative- scheming, calculating, crafty</p> <p>Machiavellian- merciless, cruel</p>	<p>Students will need to know how to write an adjective and will need to know that valiant (means brave) hamartia (fatal flaw) and eloquent (speaks successfully)</p>	<p>Blood brothers- manipulative,</p>	<p><i>Model:</i> <i>Shakespeare presents Iago, Othello's ensign, as diabolical when he plots against his fellow naïve characters. This is demonstrated when he says. 'hell and night must bring this monstrous birth to the world's light.'</i> Maybe Shakespeare is suggesting that Iago is diabolical with the use of immoral images, its as if Iago is a corrupt omnipotent force that births chaos and conflict in the story. Additionally, he calls out to 'night', a time associated with darkness and evil, it further reinforces a sense of devilish nature in regards to his deeds.</p> <p>-Check for appositives -Adding adjectives -WHAT HOW WHY</p>
9. Act 2 Scene 1	<p>Students will know The play has now moved to war-torn Cyprus, where Othello and his army are aiming to defeat the Turkish army. Montano is the governor of Cyprus.</p> <p>The backdrop of possible war in Cyprus intensifies tension in the story. Students will know that The storm could symbolise chaos, confusion, separation and turbulence.</p> <p>The fact it has occurred in Cyprus adds another layer of tension to this part of the play. There is a chaotic event in a new location which may unnerve characters.</p> <p>Students will know that Shakespeare creates an impending sense of disorder and chaos in Act 2 Scene 1 by Storm symbolises chaos, separation, turbulence; puts characters on edge.</p> <p>Change in location to Cyprus creates a sense of separation from tradition and customs of Venice. This is a remote place where the rules change.</p> <p>Iago's soliloquy reveals he is closer to creating huge confusion and disorder through Machiavellian schemes.</p>	<p>Paradox- contradiction, inconsistent</p>	<p>Students will need to know that in Iago's soliloquy we learn he is going to manipulate Othello and Roderigo for revenge.</p> <p>Students will need to know what Pathetic Fallacy is.</p> <p><i>Exposition:</i> <i>Pathetic fallacy is when we describe nature or objects as having human emotions. It's like when we say the weather is sad because it's raining or that the sun is happy because it's shining. It's a way of making the world around us reflect how people feel.</i></p>		<p><i>Model:</i> <i>Shakespeare creates an impending sense of disorder and chaos in Act 2 when he describes the storm hitting Cyprus. Shakespeare uses pathetic fallacy, the mention of terrible winds and rain at sea, to symbolise the chaos and turbulence the characters are about to face with each other, Shakespeare does this to build great tension in the narrative and to prepare the uneasy audience for the conflict that is about to follow.</i></p> <p><i>Check for appositives</i> <i>-Adding adjectives</i> <i>-WHAT HOW WHY</i></p>

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10. Act 2 Scene 3	<p>N.B Error in Do Now Task- remove the 'in'</p> <p>Students will know Participle phrases allow us to convey information more efficiently by combining descriptive details into a single phrase. This can help maintain clarity and prevent sentence clutter, which is particularly important in academic writing where precision is valued. It also makes analysis sound much more sophisticated.</p> <p><u>For example:</u> "Angrily shouting, Othello confronts Desdemona" <i>It consists of the present participle "shouting" and its modifier "Angrily." This phrase acts as an adjective modifying the subject "Othello," describing how he confronts Desdemona.</i></p> <p>Students will know that Iago is a duplicitous cold villain as he plans to lie to Othello about Desdemona having an affair with Cassio. He recognises that his actions are evil and strives to corrupt goodness.</p>	Duplicitous – deceitful, two-faced	Students will need to know that Iago, Othello's ensign, speaks paradoxically because he is a Machiavellian character that cannot be trusted.		<p><i>Model:</i></p> <p><i>Shakespeare presents Iago as a duplicitous cold villain when he describes how he will manipulate Othello, his commander, into believing virtuous Desdemona is having an affair. Shakespeare conveys this through Iago's speech when he says, 'I'll pour this pestilence into his ear'. Shakespeare does this to highlight the character's Machiavellian tendencies, he recognises that his actions are diabolical as he describes his words as 'pestilence' which implies they are like an indestructible plague; causing pain and chaos.</i></p> <p><i>Check for appositives</i> -Adding adjectives -WHAT HOW WHY</p>
11. Act 3 Scene 3	<p>Students will know Act 3 Scene 3 could be seen to mirror the biblical 'Garden of Eden' scene from Genesis. Othello represents innocent 'Adam' and Iago represents the evil serpent.</p> <p>In the original story, the serpent entices Adam/Eve to eat the apple. In Act 3, Scene 3, Iago entices Othello to take his bait and seek more knowledge about Desdemona's supposed infidelity. The setting of Act 3, Scene 3 is a symbolic setting because it represents being lured into temptation.</p> <p>Desdemona pleads to Othello on Cassio's behalf. When she exits, Iago says that Cassio's avoidance of Othello is suspicious and that Cassio may not be honourable, all the while insinuating that he, Iago, knows more than he is willing to say. He warns Othello against becoming jealous of Desdemona.</p> <p>When Desdemona enters and Othello complains of an aching head, Desdemona offers to bind his head with her handkerchief. As they exit, the handkerchief drops unnoticed by either of them. Emilia picks it up and gives it to Iago, who has often asked for it. Othello re-enters and,</p>		<p>Students will need to know participle phrases.</p> <p><i>Exposition:</i> <i>Students will know Participle phrases allow us to convey information more efficiently by combining descriptive details into a single phrase. This can help maintain clarity and prevent sentence clutter, which is particularly important in academic writing where precision is valued. It also makes analysis sound much more sophisticated.</i></p> <p><u>For example:</u> "Angrily shouting, Othello confronts Desdemona" <i>It consists of the present participle "shouting" and its</i></p>		<p><i>Shakespeare presents the conventional tragic convention of peripeteia in Act 3 Scene 3 when Othello believes Iago's lies about virtuous Desdemona and Cassio are having an affair. Shakespeare conveys this when Othello, the Moor, states, 'I am bound to thee forever' and thanks Iago. This is dramatic irony as Othello's trust of Iago will be the death of him.</i></p> <p><i>Check for appositives</i> -Adding adjectives -WHAT HOW WHY</p>

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	<p>now tormented by jealousy, threatens Iago with death unless he provides proof of Desdemona's infidelity.</p> <p>Iago alleges that Cassio one night talked in his sleep about making love to Desdemona and that Cassio once wiped his beard with the lost handkerchief. Othello is convinced by this "proof" and vows to kill Desdemona; Iago agrees to kill Cassio. Othello then appoints Iago to Cassio's position.</p> <p>N.B. Long scene- may need two lessons.</p>		<p><i>modifier "Angrily." This phrase acts as an adjective modifying the subject "Othello," describing how he confronts Desdemona.</i></p> <p>Students need to know what peripeteia is. <i>Exposition:</i> <i>Peripeteia is a reversal of fortune. Othello believes Iago and sees the handkerchief which cements his fate.</i></p>		
<p>12. Act 4 Scene 1</p>	<p>Students will know Iago continues to torment Othello with vivid descriptions of Desdemona's alleged sexual activity. Othello falls into an epileptic seizure. Iago next places Othello where he can see (but not hear) a conversation between Cassio and Iago about Bianca, telling Othello that their bawdy talk is about Cassio and Desdemona. Othello's fury grows.</p> <p>Lodovico arrives from Venice with orders from the duke that Othello return to Venice and that Cassio be appointed in his place. Othello strikes Desdemona in Lodovico's presence, then rudely dismisses her, leaving in a jealous rage. Lodovico expresses his astonishment at the change in Othello.</p> <p>N.B. Page 75 - STAGE DIRECTIONS MISSING AFTER Enter Cassio.</p> <p>He helps Othello who leaves then Iago calls him 'lieutenant'</p> <p>Page 76- Othello is watching from the side</p> <p>In Act 4, Scene 1, Othello lurks on the periphery (the edge) of the scene, as Cassio and Iago talk. Shakespeare uses symbolic positioning here. Othello's physical positioning (lurking on the periphery) in this scene, could symbolise his status as an outsider. He has now become the outsider that Iago and Brabantio perceived him as in Act 1. Othello reveals himself as eloquent, valiant and honourable. Othello is held in high esteem by the Duke, Cassio, Montano and Desdemona.</p>		<p>N.B. Do Now not complete on annotation.</p> <p><i>Students will need to know that Desdemona, Othello's wife, carelessly dropping the handkerchief is important because it creates an opportunity for Iago to manipulate Othello further and is a catalyst for the peripeteia in the play. Students will need to know participle phrases.</i> <i>Exposition:</i> <i>Students will know Participle phrases allow us to convey information more efficiently by combining descriptive details into a single phrase. This can help maintain clarity and prevent sentence clutter, which is particularly important in academic writing where precision is valued. It also makes analysis sound much more sophisticated.</i> <i>For example:</i> "Angrily shouting, Othello confronts Desdemona"</p>		<p><i>Shakespeare presents Othello's change in the play when he appears to be a jealous and increasingly aggressive in Act 4 Scene 1 compared to his former valiant self in Act 1. Shakespeare conveys this by using symbolic positioning as lurking on the periphery of the scene, the suspicious Othello watches Cassio and Iago intently. Shakespeare does this to highlight the psychological deterioration of the character and to cement that he has become the outsider that the other characters perceive him to be.</i></p> <p><i>Check for appositives</i> <i>-Adding adjectives</i> <i>-WHAT HOW WHY</i> -Participle phrase</p>

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	<p>Othello becomes agitated, paranoid and begins to show vulnerability and insecurity.</p> <p>Othello is consumed by jealousy, becomes increasingly aggressive and lurks on the periphery as an outsider.</p>		<p><i>It consists of the present participle "shouting" and its modifier "Angrily." This phrase acts as an adjective modifying the subject "Othello," describing how he confronts Desdemona</i></p>		
<p>13. Act 5 Scene 1</p>	<p>Students will know that Othello questions Emilia about Cassio and Desdemona's relationship, acting as if Emilia is the mistress of a brothel and Desdemona one of her prostitutes. Othello denounces Desdemona to her face as a whore. Desdemona turns to Iago, who reassures her. Roderigo, protesting to Iago that his gifts to Desdemona have won him no favour from her, threatens to ask for the return of the gifts. Iago counters this threat by telling Roderigo that Desdemona will leave for Mauritania with Othello unless Roderigo can delay them. The best way to do this, says Iago, is by killing Cassio. Othello, walking with Lodovico, orders Desdemona to go to bed and to dismiss Emilia. As Emilia helps Desdemona prepare for bed, they discuss marital infidelity, with Desdemona arguing that no woman would be unfaithful to her husband and Emilia arguing that women have the same desires as men do. Act 5, Scene 1 takes place at night in the dark streets of Cyprus, Roderigo attacks Cassio, who, uninjured, stabs Roderigo. Iago then wounds Cassio in the leg. Othello, hearing Cassio cry out, thinks that Iago has killed him, and departs to murder Desdemona. Iago then kills the wounded Roderigo. While Iago, Lodovico, and Gratiano tend to Cassio, Bianca arrives. Iago accuses her of being a whore and of engineering the plot against Cassio that led to his injury.</p>	<p>Depravity- corruption, wicked, indecent</p> <p>Treachery- disloyalty, betrayal</p>	<p>Students need to know that Othello, the eponymous tragic hero, displays great violence in Act 4 Scene 1 when he hits Desdemona.</p> <p>Students will need to know participle phrases.</p> <p><i>Exposition:</i> <i>Students will know</i> <i>Participle phrases allow us to convey information more efficiently by combining descriptive details into a single phrase. This can help maintain clarity and prevent sentence clutter, which is particularly important in academic writing where precision is valued. It also makes analysis sound much more sophisticated.</i></p> <p><i>For example:</i> "Angrily shouting, Othello confronts Desdemona" <i>It consists of the present participle "shouting" and its modifier "Angrily." This phrase acts as an adjective modifying the subject "Othello," describing how he confronts Desdemona</i></p>		

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<p>14. Desdemona</p>	<p>Students will know that Shakespeare lived and wrote in an extremely patriarchal society. Women were subservient to men. This meant that women were considered to be the property of their father until they married, when they became the property of their husbands. Women were expected to be obedient to their father and husband in all things. Marriages in the Jacobean era were normally arranged with a father having the final say on who his daughter married. The monarchy changed from the 'virginal' Elizabeth 1 to James 1- typical ideas about male power returned with a male monarch on the throne again. In Jacobean England, there was an understanding of what it meant to be a 'good' wife and mother- kind, caring, devoted and religious. In 1983, academic Suzanne W. Hull, compiled a book which gathered many of these sermons and advice manuals together. The book is called 'Chaste, Silent and Obedient'.</p>	<p>Submissive – obedient, passive</p> <p>Chaste- innocent, sinless</p> <p>Resigned- accepts, come to terms with</p>	<p>Students will need to know that Desdemona is a conventional 17th century wife because she is subservient and follows Othello's orders.</p> <p>Students will need to know that Desdemona is an unconventional 17th century daughter because she marries Othello without her father's approval.</p> <p><i>Exposition:</i> <i>Conventional – typical, standard, common</i> <i>Unconventional – unusual, uncommon, unorthodox</i></p> <p>Students will need to know participle phrases.</p> <p><i>Exposition:</i> <i>Students will know</i> <i>Participle phrases allow us to convey information more efficiently by combining descriptive details into a single phrase. This can help maintain clarity and prevent sentence clutter, which is particularly important in academic writing where precision is valued. It also makes analysis sound much more sophisticated.</i> <i>For example:</i> "Angrily shouting, Othello confronts Desdemona" <i>It consists of the present participle "shouting" and its modifier "Angrily." This phrase acts as an adjective modifying the subject</i></p>		<p>Is Desdemona a conventional Jacobean wife?</p> <p><i>Desdemona is a conventional Jacobean wife as she is submissive to Othello. Despite his physical and verbal abuse, she is loyal to him and does not want to anger him by refusing to follow his instructions.</i></p>

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			<i>"Othello," describing how he confronts Desdemona</i>		
15. Act 5 Scene 2	<p>N.B This lesson may need two periods</p> <p>Students will know that Desdemona is asleep in bed when Othello enters. He kisses her and wakes her and once again charges her with infidelity. Over her protests of innocence, he smothers her. When Emilia comes to tell Othello about the violence in the streets, he acknowledges the killing, telling her that Iago had informed him of Desdemona's infidelity. Emilia's cries of "Murder" bring Iago, Montano and Gratiano. Iago, under pressure, admits accusing Desdemona. When Emilia discloses the truth about the handkerchief, Othello tries, unsuccessfully, to kill Iago, and Iago kills Emilia. Othello, aware of his enormous error in regarding Desdemona as unfaithful, stabs himself, falling dead on the bed beside Emilia and Desdemona. Iago is taken away to be tortured and killed.</p>	<p>Impetuous- impulsive, rash, hasty, violent</p> <p>Incredulous- disbelieving, doubtful</p> <p>Delusion- misunderstanding, error, mistaken belief</p>	<p>Students will need to know that anagnorisis is a moment of realisation.</p> <p>Students will need to know that the handkerchief is part of the narrative's inciting incident because it drives Othello is doubting Desdemona's loyalty.</p> <p>Students will need to know participle phrases.</p>		
16. Othello as a Tragic Hero	<p>Students will know that tentative phrases are expressions used in academic writing to convey caution, uncertainty about a statement or argument. They help writers acknowledge the complexity of their topic, demonstrate critical thinking, and show respect for differing viewpoints. Using tentative language is particularly valuable in academic essays because it fosters a balanced approach, enhancing the credibility and persuasiveness of the writer's analysis.</p> <p>Tentative Phrases include: -</p> <ul style="list-style-type: none"> - Potentially - It is likely that - It is possible that - It appears that - It seems that - To some extent - It could be argued that - It is worth considering - It is uncertain whether <p>Students will know the process of approaching an analysis question using an extract with the following steps.</p> <p>1. We need to make an initial quick plan.</p>		<p>Students will need to know that Othello's hamartia is jealousy.</p> <p>He suffers excessive hubris when he takes revenge on Desdemona.</p> <p>He is stubborn when he refuses to listen to Desdemona.</p> <p>Othello discovers that Iago has lied to him.</p> <p>Students will need to know WHAT, HOW, WHY</p>		

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	<ol style="list-style-type: none"> 2. Plan a thread/direction to our essay, can we explore and critique the question fully? Where is the topic shown/not shown in the story? 3. Find evidence from the text: 2-3 points from the extract/act mentioned and 2-3 points from the rest of the text. 4. Write a clear introduction 5. Check our work and ensure we are using: <ul style="list-style-type: none"> • WHAT, HOW, WHY • Academic Language • Appositives • Adding adjectives • Participle phrases • Tentative phrases 				
<p>17. Writing an essay – using a model</p>	<p>Students will know how to use their plan to write a response to the question: Starting with the extract, to what extent do you believe Shakespeare has presented Othello as a Tragic Hero?</p>		<p>Students will need to know what a strong essay includes: A plan, WHAT, HOW WHY, appositives, adjectives, participle and tentative phrases, a conclusion</p> <p>Students will need to know tentative phrases.</p> <p><i>Exposition:</i> Tentative phrases are expressions used in academic writing to convey caution, uncertainty about a statement or argument. They help writers acknowledge the complexity of their topic, demonstrate critical thinking, and show respect for differing viewpoints. Using tentative language is particularly valuable in academic essays because it fosters a balanced approach, enhancing the credibility and</p>		

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			<p><i>persuasiveness of the writer's analysis.</i> <i>Tentative Phrases include: -</i> <i>- Potentially</i> <i>- It is likely that</i> <i>- It is possible that</i> <i>- It appears that</i> <i>- It seems that</i> <i>- To some extent</i> <i>- It could be argued that</i> <i>- It is worth considering</i> <i>- It is uncertain whether</i></p>		
18. Writing the essay	Students will write up their essay today.				
19. Feedback	<p>Students will know how to look for the following criteria in their essay:</p> <ul style="list-style-type: none"> • WHAT • HOW • WHY • Academic Language • Appositives • Added Adjectives • Participle phrases • Tentative phrases • Incredulous • Impetuous • Delusion • Valiant • Tragic Hero • Conventional • Unconventional • Peripeteia • Hamartia • Hubris • anagnorisis • Catharsis 		Students will need to know that feedback and redrafting is important for progress and improvement.		

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20. Women in Othello	Students will know how to complete independent essay practice. Students will know to answer the question 'How does Shakespeare present women in the extract and in the rest of Othello?'		<p>Students will need to know tentative phrases and context about women in Othello</p> <p>It appears that women in the play Othello are the victims of male jealousy and anger.</p> <p>It seems that Iago is the most misogynistic character towards the women in the play.</p> <p>It is worth considering that Desdemona defends Othello during her death; is this because of the societal expectation of loyalty to husbands placed upon women or because she loves him so deeply?</p>		<p>Indicative content Extract:</p> <ul style="list-style-type: none"> Desdemona is physically and verbally attacked by Othello. Desdemona is called 'devil' Othello no longer sees her as divine but immoral and a source for evil. Desdemona is submissive and shows respect calling Othello 'my lord' Desdemona calls Othello 'sweet' which shows great love and admiration for him. Desdemona defends herself saying 'she does not deserve this.' Gives her character more depth, not just a vulnerable weak wife <p>Indicative content in the play:</p> <ul style="list-style-type: none"> Desdemona is young and loyal and sexual- jokes with Iago about women – she is naïve to how women are often perceived by men Desdemona is seen as property and a status symbol- her father believes her to be 'stolen' by Othello She begs for her life at the end- abused by the person she loves the most 'kill me tomorrow, let me live tonight' She is loyal till her death, stating she has killed herself. Desdemona is symbolically killed and suffocated in her marital bed- a sign that women are suffocated in a patriarchal society Emilia is killed for speaking out against men- another victim of patriarchy. Through the eyes of Iago women are corrupt and immoral Othello's view of his wife changes after she is perceived as disloyal and sexually promiscuous Women are treated hypocritically compare to men- Cassio can have a sexual appetite but women can't <p>AO3: Patriarchal society Expectations of women Does Shakespeare criticise this? Highlight sexism? Violence against women Male vulnerability and pride Shakespeare focuses on the strategies that women must encompass to survive</p>

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21. Immorality in Othello	Students will know how to complete Independent essay practice. Students will know to answer the question 'How does Shakespeare present immorality in this extract and the rest of the play?'				<p>Indicative content Extract:</p> <ul style="list-style-type: none"> • Iago as the embodiment of immorality • What makes a good man? Cassio is a proper man- comparison with Iago. • Immorality linked with evil, the turning from God to the devil • Iago's jealousy and pain drives his immorality <p>Indicative content in the play: Immorality worsens in the play Othello trusting Iago leads to his own downfall Women believed to be immoral Immorality is finally punished- Iago tortured Immorality takes many forms- physical, mental, the appearance of. Disruption of social order Prejudice breeds immorality and leaves people open to evil AO3: Shakespeare warning us against immorality and evil in society Downfall of the great Othello suggests anyone can be tempted to do evil. Immorality always faces consequences</p>
22. Violence in Othello	Students will know how to complete Independent essay practice. Students will know to answer the question 'How does Shakespeare present violence in this extract and the rest of the play?'		Students will need to know the play to answer the question independently.		<p>Indicative content Extract:</p> <ul style="list-style-type: none"> • Violence is used for immoral purposes- helps to cause the downfall of Othello and conflict in the narrative • Violence shows how Roderigo is manipulated • Violence is the cause of long-lasting damage to Cassio • Violence is used to falsely show Iago's honesty to Othello • Violence takes place at night- link to evil • Violence as a masculine demonstration of power <p>Indicative content in the play:</p> <ul style="list-style-type: none"> • Violence grows within the play

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					<ul style="list-style-type: none"> • Othello's physical violence towards Desdemona shows his descent into jealousy and destruction • Backdrop of war and violence in the play • Othello's violence only praised when used for moral purposes- fighting in the war • Women are victims of violence • Words are used violently in the play- not just physical violence • Violence used to highlight hubris of men <p>AO3: Jacobean audience used to violence- everyday part of life Men often resorted to violence/duals when in a disagreement Rules around violence- moral/immoral</p>