***Othello* (in-class) Group Presentation 2011**

**Choose groups** of 6 people max. Larger groups get #1 and #2. Choose 1-6 =(Characters and Essay Question). Complete character analysis for your characters. See “Thinking on Paper…” (1-17) and the character section from *Lit. Analysis: Drama*. Not all questions will apply to minor characters. Use quotes to support your analysis of your character’s traits and function. Is your character a foil, a friend, a confidente? To whom? Does your create conflicts? Resolve conflicts? Overcome his/her conflicts? Does your character bring out any thematic ideas or help the reader understand the meaning of the work as a whole? Which theme seeds? Prove it.

1. **Othello**
2. **Iago**
3. **Desdemona**
4. **Cassio**
5. **Emilia & Bianca**
6. **Roderigo. Montano, Brabantio**

**Theme Seeds-includes quotes and questions from links (match your Group # with the Theme #s) How do diction, imagery, syntax, symbols, and character. reference themes?:**

1. Jealousy, Manipulation, Magic, Poison

2. Race, Hate, Pride, Prejudice

3. Gender, Men vs Women, Identity, Reputation

4. Appearance vs. Reality, Good vs. Evil, Religion

5. Sex, Marriage, Lust and Love

6. Warfare, Order vs. Chaos, Reputation, Self-esteem

**Soliloquies** (Analyze and explain each soliloquy. See attached sheet for location of each)

Group 1-Iago 1 & 2

Group 2-Iago 3 & 4

Group 3-Iago 5

Group 4- Iago 6 & 7

Group 5- Othello 1

Group 6-Othello 2

**ESSAY QUESTIONS**

Match the # of theEssay Question below with group # above (1-1, 2-2). Essay Questions must to be answered with an essay or very detailed outline. You must have a thesis, quotes, and commentary. See the chart for we’ve used all year to explain all style and literary elements and how they relate to meaning of work as whole. Text text text text text…Copies will be made for all.

**1.** Novels and plays often depict characters caught between colliding cultures -- national, regional, ethnic, religious, institutional. Such collisions can call a character's sense of identity into question. Select a novel or play in which a character responds to such a cultural collison. Then write a well-organized essay in which you describe the character's response and explain its relevance to the work as a whole.

**5.** The most important themes in literature are sometimes developed in scenes in which a death or deaths take place. Choose a novel or play and write a well-organized essay in which you show how a specific death scene helps to illuminate the meaning of the work as a whole. Avoid mere plot summary.

**6.** Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values. Select a novel or play that includes such acts of betrayal. Then, in a well-written essay, analyze the nature of the betrayal and show how it contributes to the meaning of the work as a whole.

**2.** In a novel or play, a confidant (male) or a confidante (female) is a character, often a friend or relative of the hero or heroine, whose role is to be present when the hero or heroine needs a sympathetic listener to confide in. Frequently the result is, as Henry James remarked, that the confidant or confidante can be as much "the reader's friend as the protagonist's." However, the author sometimes uses this character for other purposes as well. Choose a confidant or confidante from a novel or play of recognized literary merit and write an essay in which you discuss the various ways this character functions in the work. You may write your essay on one of the following novels or plays or on another of comparable quality. Do not write on a poem or short story.

**4.** Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed. Choose a novel or a play in which such a character plays a significant role and show how that character's alienation reveals the surrounding society's assumptions or moral values.

**3.** Choose a distinguished novel or play in which some of the most significant events are mental or psychological; for example, awakenings, discoveries, changes in consciousness. In a well-organized essay, describe how the author manages to give these internal events the sense of excitement, suspense, and climax usually associated with external action. Do not merely summarize the plot.

**SOLILOQUIES:**

In the **first soliloquy (Act I, Scene iii),** Iago reveals the secrets of his mind. He tells us the plan of how he is going to revenge upon Othello for appointing Cassio and passing him over the position of lieutenant. He tells us how he will set both Cassio and Rodrigo on Desdemona, to serve his purpose. This soliloquy further offers us an insight into Othello’s character-how honest, good, simple and unsuspecting he is and how easily he could be duped by anybody.

The **second soliloquy of Iago (Act II, Scene i),** is nothing but an elaboration of his first soliloquy, and throws some fresh light upon the inner nature of Iago. He mentions that he lusts for Desdemona and wants to get with Othello “wife for wife” because some way or the other it has got into his mind that Othello has slept with his wife Emilia.

The **third soliloquy (Act II, Scene iii)**, though short yet prepares the audience for his conspiracy against Cassio – whom he wants to disgrace and dis qualify in the eyes of Othello by making him drink and make him commit a disgraceful act, particularly when he is assigned with the job of keeping the watch over the Cyprus and also of maintaining peace and order in the city.

The **forth soliloquy of Iago (Act II, Scene iii)** offers a glimpse into the second stage of Iago’s conspiracy against Cassio and Othello. Here Iago wants Cassio to press Desdemona to plead his case before Othello which will in turn intensify Othello’s suspicion about her infidelity and will kill both Desdemona and Othello and this is what happens at the end of the play.

The **fifth soliloquy of Iago (Act III, Scene iii),** reveals how Iago is going to poison the ears of Othello against Cassio and Desdemona. This soliloquy shows Iago’s knowledge of human psychology, namely if Othello finds Desdemona’s handkerchief in Cassio’s hand, he is bound to suspect that Desdemona has some illicit relationship with Cassio and this suspicion leads to the tragedy of the play.

The **sixth soliloquy (IV.i)** is one of the shortest soliloquies of the play but it is quite significant because when Othello falls into a fainting fit due to his fits of anger, sorrow and hatred, Iago says to himself that many a foolish husbands like Othello can be easily led to suspect the infidelity of their innocent wives like Desdemona.

The **last soliloquy (V.i.)** of Iago reveals his further poisoning the mind of Othello against Cassio and Desdemona which led to Othello’s most dangerous decision-murdering both Cassio and Desdemona.

The **first soliloquy of Othello (III.iii)** on one hand reveals his blind trust and on the other hand it shows the seeds of suspicion about Desdemona’s infidelity. we find how Othello becomes conscious of his advanced years, he is tempted to believe that wives of such men cannot be faithful to their husbands.

The **second soliloquy of Othello (V.ii)** is most significant and most pathetic. Here Othello hangs between his weakness for Desdemona and suspicion and jealousy against her infidelity. This soliloquy is one of the most painful and is a psychological struggle which the human mind can never think of with the passing thought.