Carolina Center for the Study of the Middle East and Muslim Civilizations

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Unit: Humanizing the 'Other' in Shakespeare's Plays: *The Tragedy of Othello: The Moor of Venice*
(Addressing the Rhetoric of Islamophobia by Examining Multicultural Intersections in William Shakespeare's Plays in AP English)

Overview
After an initial overview and quick read of *Othello* for plot and character familiarity, students will explore selected passages and related texts more deeply (vertically) to define the concept of "other" during Elizabethan times and connect to contemporary, modern examples of "other-ing." Using the horizontal and vertical framework, students will identify and explore, in discussions and writing, the effects of bias as conveyed through language and binary opposition to illustrate problematic attitudes of Islamophobia, recognizing that these attitudes perpetuate stereotype and limit tolerance, leading to the "Danger of the Single Story" as Nigerian author Chimamanda Ngozi Adichie eloquently illustrates in her TED talk. Students will complete an extension project where they illustrate that an individual regardless of religion or culture is more than a "label"---s/he is in fact an "ocean of a stream of stories" (Salmon Rushdie's novel *Haroun and the Sea of Stories*).

Special Note: Specific lesson plans focusing on *Othello* and an enrichment project are included here; other plans focusing on the other half of the unit, *Merchant of Venice* and exploring themes of anti-Semitism will be available from Valerie A. Person (vperson@currituck.k12.nc.us).

Grade
AP Literature and Composition - Honors English IV

Subject
English Language Arts

Essential Standards
- CCSS.ELA-LITERACY.RL.11-12.1 - Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- CCSS.ELA-LITERACY.RL.11-12.2 - Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- CCSS.ELA-LITERACY.RL.11-12.3 - Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- CCSS.ELA-LITERACY.RL.11-12.4 - Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- CCSS.ELA-LITERACY.RL.11-12.5 - Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- CCSS.ELA-LITERACY.RL.11-12.6 - Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- CCSS.ELA-LITERACY.RL.11-12.7 - Analyze multiple interpretations of a story, drama, or poem (e.g., recorded

or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

- CCSS.ELA-LITERACY.RL.11-12.9 - Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
- CCSS.ELA-LITERACY.L.11-12.3 - Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- CCSS.ELA-LITERACY.L.11-12.5 - Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- CCSS.ELA-LITERACY.SL.11-12.1 - Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- CCSS.ELA-LITERACY.SL.11-12.3 - Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
- CCSS.ELA-LITERACY.W.11-12.1 - Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Essential Questions
- What is meant by "other-ing?"
- Who is the 'other' in Elizabethan England?
- What was the nature of the city-state Venice in terms of economy, culture and world views?
- What distinguishes *Othello* as the 'other' in Shakespeare's play *Othello*?
- Who are modern-day global Othellos? Iagos?
- What implicit bias might I have that will make me aware of influences on my perceptions and decision-making?
- What can we learn from tracking the meter of language in dialogue as characters progress through the story?
- What binary opposites or tensions can be found in *Othello* and how/what meaning do these binaries develop and convey?
- What impact does viewing Othello the Moor through the lens of Islam have on MOOAW (meaning on overall work- a term used in AP Literature and Composition: how does the concept or technique or issue develop meaning on the literary work as a whole and help develop/convey theme)?
- In our reading of *Othello*, how can we relate it to present-day Islamophobia? What impact does that have on me today in the 21st century?

Materials and Resources
- Teacher access to computer with projection capabilities and speakers
- Student access to computers (ideally, a 1:1 environment) and internet
- Shaun Tan's *The Arrival* https://vimeo.com/74292820
- Horizontal and Vertical Movement of Text graphic organizer (attached)
- 60 Minutes excerpt "Baby Lab" https://www.youtube.com/watch?v=aIc-4h9RIvY
- Harvard University Implicit Bias Project on religion https://implicit.harvard.edu/implicit/takeatest.html
- Things Unspoken lyrics (attached) and YouTube video: https://www.youtube.com/watch?v=eXma2RtUsDc
- Jigsaw readings for students
    o Shakespeare and Islam https://blog.oup.com/2015/12/shakespeare-and-islam/
    o Why Is Othello Black? http://www.slate.com/articles/arts/theater/2015/11/why_is_othello_black_understanding_why_shakespeare_made_his_hero_a_moor.html

- How Did Venice Contribute to the Italian Renaissance?
  http://schools.cbe.ab.ca/b690/Curriculum/socialstudies/ourworldview-8/ss_ourwvs8/Attachments/a_student_text/SS8SB037.pdf
● Dr. Sophie Bostock talk on "Abd el-Ouahed ben Messaoud" https://vimeo.com/132634008
● Painting of Othello and Desdemona - Irish artist Daniel Maclise, 1859
  https://areomagazine.files.wordpress.com/2016/12/screen-shot-2016-12-16-at-6-32-24-am.png?w=1120
● Primary Source Document: Queen Elizabeth I of England (1533–1603), "Licensing Caspar van Senden to Deport Negroes" [draft] (1601) (attached)
● PBS *Shakespeare Uncovered, Othello* episode: http://www.pbs.org/wnet/shakespeare-uncovered/uncategorized/othello-david-harewood-full-episode/
● Index cards for GIST statements
● Free digital copy of Shakespeare's *Othello* http://www.folgerdigitaltexts.org/html/Oth.html
● Syntax and Meter in Shakespeare's works (attached)
● Lines from *Othello,* examples of meter shifts in Othello's words (attached)
● Characters from *Othello* graphic organizer (attached)
● Chart size graph paper
● Painter's Tape
● Literary Analysis Rubric

Materials for Extension Project
● YouTube video "A Land Called Paradise" https://www.youtube.com/watch?v=sbcmPe0z3Sc
● Chimamanda Ngozi Adichie's "Danger of a Single Story" TED Talk:
  https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story
● Small white boards and dry-erase markers (10" by 12" would work well)

Duration
16 class periods for the first half of unit focusing on *Othello* and Islam; extension project will be an additional 1-3 days.

Student Preparation
In terms of student anticipatory knowledge for this unit, students need some basic background in Islam, Judaism and Christianity. Refresh students with the basics of those religions that they learned in world history; see Teacher Preparation for resource suggestions.

Teacher Preparation
The teacher should consider reading the following articles to refresh concepts that will be discussed throughout the unit:
● Basic Refresher on Islam - read p. 29-38: http://www.metmuseum.org/learn/educators/curriculum-resources/~/media/Files/Learn/For%20Educators/Publications%20for%20Educators/Islamic%20Teacher%20Resource/Unit1.pdf
● Laila Lalami's *The Moor's Account* (novel) and this review article:
  https://www.theguardian.com/books/2015/aug/20/the-moors-account-laila-lalami-review
● BBC article, "Othello Asks: Can a Muslim be an American?" http://www.bbc.com/news/magazine-35758155
● Excellent website by AP teacher on the elements of poetry that include rhythm and meter:
  https://mseffie.com/AP/Poetry.pdf

Procedure
Day 1: What is "other-ing?"
1. Begin class with giving students a prompt to respond to in their daybook: What is meant by the term "other" as in "other-ing?" Give students about 3 to 5 minutes to write. Have students pair/share their

responses.

2. Then, remind students (or introduce them) to the horizontal and vertical framework used to closely read text (visual as well as print): it is helpful to think of horizontal and vertical movement in texts as a way of close reading and getting to meaning. Tell students that Horizontal Movement includes: plot/action, intentional choices the author makes, the surface observations a reader makes; includes the who, what, where, when; the OBVIOUS stuff. Tell students that Vertical Movement includes: possible meanings, use of literary elements, questions raised, the depth of things; includes the how and why, the SO WHAT? element; a writer uses the horizontal movements to help provide clues about the vertical movement.

3. Give students the Horizontal and Vertical Movement of Text graphic organizer (attached) to fill out and have them use it as they view the video animated edition of Shaun Tan's *The Arrival* https://vimeo.com/74292820. Recommend that they try and note the minute and seconds at specific points so that it will help facilitate the discussion more easily.

4. Once they watch and have time to fill out the graphic organizer, focus the class discussion on how the concept of "other-ing" is illustrated in *The Arrival.* This should be a rich and extensive discussion of about 30 minutes. Keep the video pulled up so that you can quickly go to scenes to illustrate the points being made. Questions should include:
   • What details (horizontal) do you notice that can lead to inferences people have about "others?"
   • Who are the "others" in this story?
   • Where are they headed? Why?
   • How would you characterize their reception? Why?

5. Quick Exit (or formative ticket): Ask students to write on a sticky note to explain in a full paragraph what "other-ing" is and its impact on perpetrator, victim and bystanders.

Day 2: Exploring Implicit Bias

6. As a transition to the next activity, ask students: "does every individual have bias?" Define bias and discuss the concept briefly.

7. Play the 60 Minute special "The Baby Lab" on YouTube (Yale University's Baby Lab) for students: https://www.youtube.com/watch?v=aIc-4h9RIvY (13:35 minutes).

8. Next, make sure that each student has access to a computer or laptop. Have each student take the Harvard University Implicit Bias Project on religion: https://implicit.harvard.edu/implicit/takeatest.html. Students need a quiet, uninterrupted place with no distractions to take the implicit bias test.

9. Once they finish, students may share their results with the class. Do not force anyone to share. The teacher may wish to share their results to inspire others to share. Read more about the science behind the test (available on the website at https://implicit.harvard.edu/implicit/iatdetails.html), and discuss concerns/questions students may have. Emphasize that "bias" is not automatically synonymous with discrimination and prejudice.

10. As an exit ticket, have students write down and turn in a response to the following question: What possible benefit(s) can come from knowing if we have an implicit bias toward a group?

Day 3: The "Other" in Shakespeare

11. To begin class, have students journal their reactions to Youssou N'Dour's song "Things Unspoken" as an anticipatory activity to looking at *Othello* through a different lens. Hand out copies of the attached lyrics,

and consider playing the song for students as they write: https://www.youtube.com/watch?v=eXma2RtUsDc.

12. Give students brief background information on Youssou N'Dour, a Senegalese Sufi musician and singer. Youssou is extremely popular with audiences both in Senegal and around the world. His pop music combines modern and spiritual Sufi messages. Through his music, Youssou works to bring better understanding of Islam as a peaceful religion. More information about N'Dour can be found here: http://www.npr.org/2010/12/27/132365509/youssou-ndour-the-voice-of-senegal.

13. Have students write individually to the following journal prompt: What does Youssou N'Dour mean by the line, "Don't mindlessly follow every movement/ Every leap and bound in that story in front of you"? How can you "engage yourself with the material" in an objective way?

14. Have students complete a jigsaw to gain background Information about the "other" in Shakespeare. Divide class into three small groups, and assign one of the three articles for each group to read. Have groups annotate their article in Diigo, and then prepare an outline of the article to share with the rest of the class for a class discussion.
    - Shakespeare and Islam https://blog.oup.com/2015/12/shakespeare-and-islam/
    - Why Is Othello Black? http://www.slate.com/articles/arts/theater/2015/11/why_is_othello_black_understanding_why_shakespeare_made_his_hero_a_moor.html
    - How Did Venice Contribute to the Italian Renaissance? http://schools.cbe.ab.ca/b690/Curriculum/socialstudies/ourworldview-8/ss_ourwvs8/Attachments/a_student_text/SS8SB037.pdf
    - ➔ **Teacher Note:** Diigo is a free app (www.diigo.com) where teachers can put in an online text, and have students read it and annotate with color and commentary. Here is a blog entry with directions on how to use Diigo to annotate effectively: https://blog.diigo.com/2014/09/03/annotating-pdf-docs-with-diigo-a-tutorial/. Modification: For those who do not have access to the technology, you can print hard copies of the articles, and have students annotate using strategies you've taught them.

15. Ask students to consider this question as they read, annotate and discuss: What impact does Islam have on Shakespeare and his works? Come back together as a class and discuss the three articles.

16. As homework, assign students to watch this 37-minute video, a talk by Dr. Sophie Bostock on Abd el-Ouahed ben Messaoud. Students should be prepared to share the highlights in class the next day: https://vimeo.com/132634008. Students can start at 2:20 into the video (skipping introductions) and stop at 30:55.

Day 4: Moors in Shakespeare's *Othello*

17. To begin the class, have students pair/share their takeaways from the video they watched last night for homework. Discuss as a whole class.

18. Using VTS (Visual Thinking Skills), have students do a close reading of this interpretative painting of Shakespeare's *Othello*: https://areomagazine.files.wordpress.com/2016/12/screen-shot-2016-12-16-at-6-32-24-am.png?w=1120. Guide students to consider the following details in the painting BEFORE you give them information such as the title and artist and any contextual information:
    - Notice the position of the two figures in the painting.
    - What binary opposites do you notice?
    - What details about how they are dressed?
    - Body language details?

- What question would you like to ask of one of the people in this painting?
- What would you title this painting? Why?
➔ **Teacher Note:** If you need additional information about Visual Thinking Strategies, visit: https://artmuseumteaching.com/2014/04/29/openthink-visual-thinking-strategies-vts-museums/.

19. Pass out copies of the attached primary source document from Queen Elizabeth's time. Have students read the document and mark any language that indicates attitudes toward "negroes and blackamoors." Ask students:
- What can we deduce from this language?
- How were "negroes and blackamoors" regarded?

20. Once students have discussed the primary source document, have them read the definition of "Moor" at the following website to reinforce what they've discovered about Elizabethan attitudes. Examine definitions of "Moor" during Shakespeare's day: https://www.reference.com/art-literature/were-moors-venetians-regarded-shakespeare-s-day-124efabe31e1dddb#. Discuss: What was the nature of the city-state Venice in terms of economy, culture and world views?

21. Assign students an exit ticket to answer this question: "From the homework video and texts you read closely today in class, what inferences can you make about the "other" in Shakespeare's time?"

Day 5: PBS overview of *Othello*

22. Tell students that you will be watching an overview of Shakespeare's *Othello.* PBS offers an excellent hour-long overview; it presents the characters, conflicts, motifs and themes of the play: http://www.pbs.org/wnet/shakespeare-uncovered/uncategorized/othello-david-harewood-full-episode/. Have students watch the episode and take notes (the overview is a little less than an hour in length). Tell students that they will prepare GIST statements after watching, using their notes. Discuss the film a class.

23. Have students prepare individual GIST statements on index cards, synthesizing the video and the discussion. The GIST -- Generating Interactions between Schemata and Text -- strategy helps students get to the main idea quickly and efficiently. Student should use the 5 Ws and 1 H (who, what, where, when, why and how) to create a single-sentence summary that is 20 words or fewer. Collect and formatively assess the GIST statements.

Day 6-8: Read *Othello*

24. Students will do a regular reading/overview of the play (plot itself) along with annotation activities. Some reading will happen inside of class and more will happen outside of class according to the pacing needs of students. Folger's Shakespeare Library and American Shakespeare Center both have excellent resources for the play. Here is a free digital copy of the play itself: http://www.folgerdigitaltexts.org/html/Oth.html.

Teachers may use a combination of selected passages along with film clips to review and think about the play itself. Folger's Shakespeare Theater recommends this approach, freeing teachers from having to read every single line: http://www.folger.edu/sites/default/files/Folger%20Education%20Philosophy.pdf.

American Shakespeare Center in Staunton, VA also has excellent resources including stunning teacher workshops and curriculum guides for both *Othello* and *Merchant of Venice*: http://americanshakespearecenter.com/.

Day 9: Syntax and Meter and its meaning in Shakespeare's plays

25. Tell students that they will be learning about syntax and meter. Tell students that Shakespeare uses language to shape meaning and reality in his works, including *Othello*. Use the Syntax and Meter in

Shakespeare's works attachment to explain syntax and meter to students.

26. Distribute lines from *Othello* (attached) to have students scan the meter and see the shift. Discuss the implications of these passages and meter.

27. For homework, assign students one of the other characters on the handout (Iago, Desdemona, Cassio, Emilia, Roderigo or Brabantio). Students should find passages throughout the play (beginning, middle, and end) to do the scansion and discover any shifts in meter.

Day 10: Examine the character of Othello

28. Review homework from the night before. Review passages that some of the students found and discuss:
    - Is the character speaking in prose or verse? Why?
    - If speaking in verse, what is the meter? Is this a shift from previous speech?
    - If so, what does the shift indicate?

29. Examine the character of Othello through Glossing: Divide class into 5 small groups (one group per act), and assign each group an act to review. Have student groups use the text to find descriptors of Othello in their assigned act. Each group should do a close reading of their act to look for textual evidence of Othello's indirect and direct characterization. Students should consider:
    - What do the other characters say TO him and ABOUT him?
    - How do they act in front of him?
    Students should use the Horizontal and Vertical Movement of Text graphic organizer (attached) to record the line(s), line numbers, and the significance or SO WHAT about that line in terms of what it tells us.

30. Have each group present findings, and as a class, compile one document to complete the characterization of Othello.

Day 11: Examine other characters in *Othello*

31. Divide students into 6 small groups. Assign each small group one of the following characters: Iago, Desdemona, Cassio, Emilia, Roderigo and Brabantio. During class, each group will do a close reading of their character, similar to the class exercise from the previous day. Each group should complete the attached Characters from *Othello* graphic organizer.

32. Each group will present their findings on the secondary character. In their presentation, students should compare Othello to the small group's character of focus. Discuss as a class.

Day 12: Binary opposites

33. Review binary opposition with students. Explain that a binary opposition is a pair of related terms or concepts that are opposite in meaning, like hot or cold, in or out. In binary opposition, two theoretical opposites are strictly defined and opposed to one another. Share that binary opposites can create boundaries between groups of people and lead to prejudice and discrimination. One group may fear or consider the opposite group a threat, referred to as the 'other'. The use of binary opposition in literature allows authors to explore differences between groups. Authors may also explore the gray area between two different groups of people.

34. As a class, brainstorm all of the binary opposites students have noticed in the play and make a list. Start with the obvious ones such as dark versus light, appearance v. reality, Islam v. Christianity, integrity v. dishonesty, logic v. madness, nobility v. commoners, mercy v. justice and so on.

35. Once students compile a list, have them get in small groups of 3 to 5 students. Each group should select

one of the binary oppositions from the list to explore. Give each group one sheet of chart-size graph paper. Students should make an x- and y-axis on the chart paper with each axis representing one of the traits of the binary opposite they selected. For example, with the binary opposites of justice and mercy, the group would make mercy the y axis and x the justice axis.

They then should choose four characters from the play and make a plot point on the graph of where that character falls in terms of mercy and justice. Students should write the character's name in alignment with the plot point on the graph. Once the characters are graphed out on the x and y axis, students should provide justification using textual evidence for each character's graph placement. Students should collect at least 2 quotes for each character and write the quotes along with page or line number.

36. Each small group will present their graph to the class. Display graphs in the classroom or hallway.

Day 13: Grid of Humanity
Teacher Preparation: Select a series of 10-12 lines from the play, taken from the students' characterization evidence from both Othello and the other characters. Choose scenarios that show character thoughts and decision-making. Set up the Grid of Humanity Activity: Putting painter's tape on the floor to make a large t, divide it into the four quadrants with each quadrant labeled as above: Humanizing/Othering along the y-axis, and Objective/Biased along the x-axis.

37. Read each of the 10-12 lines/passages that you have selected, and have students decide how they would characterize that character's thought, decision or action. Students should move to the quadrant that represents their interpretation of that line.

For example, in the line, ". . . beast with two backs," students would move up or down along the y axis (vertical) as to whether they think the line humanizes or others the character of Othello. Then, they move along the x axis (horizontal) to indicate whether they believe the line is objective or biased. Once students move, they then discuss their reasons in the group of students in same quadrant before each group then shares out. Examples include:
- *"I am one, sir, that comes to tell you your daughter and the Moor are now making the beast with two backs." - by Iago in Act I, sc i*
- *"Look to her, Moor, if thou hast eyes to see. She has deceived her father, and may thee." --by Brabantio in Act I, sc iii.*

Day 14: Socratic Seminar
38. Hold a Paideia Seminar with the questions below. Emphasize that students need to use textual evidence to back up their contributions to the seminar. Consider using these rules for your seminar: https://www.paideia.org/socratic-seminar-rules/.
- How does viewing the contrasts between binary opposites (Christian vs. Islam; white v. black; insider vs. outsider; manipulative vs. gullible; Venice vs. Cyprus; civilized vs. savage; reality vs. appearance) inform the meaning we make from this play?
- How does Shakespeare use meter to reveal internal characterization?

Days 15-16: Final Essay
39. Students will write an argumentative 3-4 page paper in MLA format on the following prompt: In the 21st century, what meaning do you as a reader take away from Shakespeare's *Othello* when reading it through a Muslim lens? Consider:
    o What binary opposites or tensions can be found in *Othello* and how/what meaning do these binaries develop and convey?
    o What did the language and the meter of the play reveal about characters?

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o How does *Othello* relate to present-day Islamophobia? What impact does that have on me today in the 21st century?

40. Have students map out their paper, pulling from their graphic organizers, their exit tickets, their notes from reading and discussing. Time will be given in class for students to begin drafting, but they will work on it outside of class as well.

41. Build peer review and revision strategy into Day 16. Teachers may want to utilize resources such as www.turnitin.com or SAS Writing Navigator https://www.writingnavigator.com/portal/sites/writingnav/index.html to scaffold this.

42. Use a Literary Analysis Rubric, like the one attached, to assess the essays.

Extension Project - #itooamcurrituck (or the name of your school/county) (1-3 days)

43. As an enrichment to the lessons about "other-ing," students will synthesize their understanding about breaking down stereotypes and completing a creative project. To kick off the project, show students the YouTube video "A Land Called Paradise" https://www.youtube.com/watch?v=sbcmPe0z3Sc. Ask students to identify the stereotypes that individual Muslims are challenging in this video and discuss. Define Islamophobia for students and provide various examples.

44. Next, show students the slide show from the "I, too, am Harvard" project: http://www.buzzfeed.com/alisonvingiano/21-black-harvard-students-share-their-experiences-through-a Discuss what stereotypes these students defied in this act of resistance and empowerment.

45. Then, introduce the #itooamcurrituck project. Each class/class can come up with its own hashtag. I use the name of my school. Tell students that they will participate in an awareness campaign like the "Land Called Paradise" video and the "I, too, am Harvard" project. Ask students to write quietly on the following question: what "stereotype" are you? http://www.playbuzz.com/gregs/what-is-your-high-school-stereotype. What labels have others given you at times? How do you defy that stereotype? What is the danger of people knowing just that "single story" about you?

46. After students have selected their stereotype, have them come up with one brief sentence that helps defy that stereotype. Students should write their sentence on a small white board. Alternatively, they can write it on a white sheet of paper with thick, dark marker.

47. Each student will be photographed with their sentence. Before being photographed, tell students to think about how they want the photograph to show a side of them that defies a stereotype and establishes them as a member of the school community. Tell students to consider how they want to dress, how and where they want to pose.

48. The photos will be collected and compiled into a short video that may be published on the teacher or school website. The goal of this project is to show that we are more than stereotypes and to foster school community.

Horizontal and Vertical Movement of TEXT   (Title of TEXT)

HORIZONTAL . . . Details of the Plot ● Actions ● Incidents ● Events					
VERTICAL . . . So What??					
Effects, Conclusion and/or Inference.					

Horizontal and Vertical Movement of TEXT   (Title of TEXT)

HORIZONTAL . . . Details of the Plot ● Actions ● Incidents ● Events					
VERTICAL . . . So What??					
Effects, Conclusion and/or Inference.					

Things Unspoken Lyrics

This song is by Youssou N'Dour and appears on the album *Eyes Open (1992)*.

Be alert to what you see on television and at the movies
And pay attention to what you read or hear
Don't believe everything naively
Don't take everything at face value
Don't mindlessly follow every movement
Every leap and bound in that story in front of you
Many things are left unsaid
Engage yourself with the material
Many things are left unsaid
Pay attention to what is not said
Bring out for yourself
The things that are resting there
Beneath the surface.
What you read in books
Everything that you study
Cannot convey the whole picture
Remember
Our grandfathers passed on knowledge
In ways not taken much into account anymore
Pay attention to what is not said
Thank you
I'm going to read between the lines
Find meanings where the spaces are
Don't follow every movement,
Every leap and bound.

Primary Source Document

Queen Elizabeth I of England (1533–1603)
"Licensing Caspar van Senden to Deport Negroes" [draft] (1601)

Source: Paul L. Hughes and James F. Larkin, eds., Tudor Royal Proclamations, Vol. 3 (New Haven and London: Yale University Press, 1969), 221.

In 1601 Elizabeth renewed Caspar Van Senden's 1596 license (included earlier in this volume) to remove "negroes and blackamoors" from the realm, evidencing an African presence that remained visible in London despite efforts to legislate the expulsion of blacks. In the updated license, Elizabeth expands the economic and nationalistic terms of her earlier complaint to emphasize her subjects' religious obligation to give up their African servants.

Whereas the Queen's Majesty, tending the good and welfare of her own natural subjects, greatly distressed in these hard times of dearth, is highly discontented to understand the great number of Negroes and blackamoors, which (as she is informed) are carried into this realm since the troubles between her highness and the King of Spain, who are fostered and powered here, to the great annoyance of her own liege people that which co[vet?] the relief which these people consume, as also for that the most of them are infidels having no understanding of Christ or his Gospel: hath given a special commandment that the said kind of people shall be with all speed avoided and discharged out of Her Majesty's realms; and to that end and purpose hath appointed Caspar van Senden, merchant of Lubeck, for their speedy transportation, a man that hath somewhat deserved of this realm in respect that by his own labour and charge he hath relieved and brought from Spain diverse of our English nation who otherwise would have perished there.

These shall therefore be to will and require you and every [one] of you to aid and assist the said Caspar van Senden or his assignees to taking such Negroes and blackamoors to be transported as aforesaid as he shall find within the realm of England; and if there shall be any person or persons which be possessed of any such blackamoors that refuse to deliver them in sort aforesaid, then we require you to call them before you and to advise and persuade them by all good means to satisfy her Majesty's pleasure therein; which if they shall eftsoons willfully and obstinately refuse, we pray you to certify their names to us, to the end her Majesty may take such further course therein as it shall seem best in her princely wisdom.

Syntax and Meter in Shakespeare's works

The Bard, William Shakespeare, timeless and splendiferous wordsmith, crafts his works with finesse. He uses every single tool available to him, including syntax and meter.

Syntax is essentially the order of the words or diction in a sentence. Typically, in English, our sentences follow a Subject + Verb + Direct Object order.

       S   V   DO
Example: Ron threw the ball.

Shakespeare creatively played with syntax, often inverting that order (which is why it "sounds" weird to us).

         DO   S   V
Example: The ball Ron threw.

One of the reasons Shakespeare did this was to emphasize what words or diction receive the emphasis. Another reason was to obtain metrical rhythm and rhyme. The beauty of his plays is that the lines lend themselves to multiple interpretations as to how to read/deliver the lines (where should the stress be put, for example).

Let's try this with a simple sentence:
  S V   DO
1. I ate a ham sandwich. (emphasis here is "I")

If we "Shakespearify" the syntax of that sentence, we could end up with these:

2. Ate I a ham sandwich. (emphasis here is "Ate")

3. A ham sandwich I ate. (emphasis here is "ham sandwich")

So in the three versions, something different is being placed at the beginning and emphasized. Syntax is a great tool to change the emphasis. You should pay attention to beginnings and endings of Shakespeare's lines. What he chooses to

put at the beginning and at the end are IMPORTANT and communicate main ideas often.

Let's look at an example from *Macbeth*, the floating dagger scene in the soliloquy Macbeth delivers.

```
          obj of inf  s v      infin
```
And such an instrument I was to use. - Act II, sc i, line 43

If we changed the syntax to contemporary English, it might read:

```
                DO
                 ^
S   V    Infinitive        Obj of Infin
```
I was [to use such an instrument.]

So, how does meter play into this? Let's go back to our sample sentence.
```
/
```
I ate the ham sandwich. (Read it by putting emphasis on the first word.)

Now read it again, putting the stress on the second word, then again with the third word and so on to see how it "sounds."
```
   /
```
I ate the ham sandwich.
```
      /
```
I ate the ham sandwich.
```
          /
```
I ate the ham sandwich.
```
             /
```
I ate the ham sandwich.

In nuances, the meaning changes, depending on what word is stressed. So, now, let's look at *Macbeth* again. We know that he begins speaking in iambic when we first see him in play, but as events unfold, his meter changes to trochee (depending on your interpretation).

Compare these two lines:

"Fair is foul and foul is fair;" - Act I, sc i, line 10 - spoken by the three weird sisters (this is trochaic)

"So foul and fair a day I have not seen." - Act I, sc 3, line 38 - FIRST spoken word by Macbeth in the play (this is iambic)

Trochaic and Iambic are reflections of each other (unnatural versus natural).

Iambic is like the human heartbeat, tuh Duh, tuh Duh, tuh Duh (unstressed, stressed, unstressed, stressed, unstressed, stressed); it's "natural" or very human-like. Thus, the common meter in a lot of Shakespeare's plays is iambic pentameter (five **feet** of stressed/unstressed syllables for 10 syllables in a line) which is unrhymed=**BLANK VERSE**.

Trochaic of course is the opposite of iambic, so it's stressed, unstressed, stressed, unstressed or Tuh duh, Tuh duh. This is NOT natural or human but rather supernatural or not of this realm. For example, Shakespeare has characters such as the 3 witches in Macbeth, fairies and ghosts often speak in trochaic to indicate that it's NOT "natural" or sometimes that evil is present.

Look at this line by Macbeth:

"I have done the deed. . . . " - Act II, sc ii, line 14 (p. 25 in green book) - At this point, Macbeth has murdered Duncan. Try saying the line with a different word emphasized and explore how it changes the nuance.
/
I have done the deed.
     /
I have done the deed.
          /
I have done the deed.
              /
I have done the deed.
                    /

I have done the deed.

Just reading it out loud, though, one can see where it's not iambic but trochaic

```
/   u   /   u   /
```
I have done the deed. So, now Macbeth is speaking in trochee; WHY? What does this tell us about his mindset now that he has committed murder?

When Shakespeare changes the meter, it's purposeful and with intention. The trick is to ask ourselves as readers: What is he revealing about the character when he does this?

So for example, Othello, a noble character speaks in **iambic pentameter** in the beginning of the play, but as events unfold and he begins to struggle internally, the meter changes, revealing his inner turmoil and break from logic.

Track the meter of a character's speech to see it change.

Shakespeare also has characters that speak in prose, NOT metered verse. Often, the characters who speak in prose are commoners and lower-class characters. It's the nobility and upper class who tend to speak in verse. So, for example, it's revealing that the manipulative villain Iago from *Othello* speaks in prose, not verse. This reveals his "commonness."

Bottom Line: Shakespeare uses syntax, metered verse and prose to reveal characterization, so when a character's speech changes, it's a sure sign to the reader/audience that something is going on with that character.

To see examples and explanations of more different types of meter and feet, use this excellent resource: https://mseffie.com/AP/Poetry.pdf

For more detail, read this on Shakespeare's syntax:
http://www.bardweb.net/grammar/01syntax.html

Compare these excerpts from Othello's words in the play. Make observations of the meter and how it shifts in places.

1.3 OTHELLO

Most po | tent, grave, | and rev | erend | signiors,
My ve r |y nob | le and | approved | good masters:
That I | have ta'en | away | this old | man's daughter,
It is | most true; || true, I | have mar | ried her:
The ver | y head | and front | of my | offending
Hath this | extent, | no more. | Rude am | I in | my speech,
And lit | tle bless'd | with the | soft phrase | of peace:
For since | these arms | of mine | had seven | years' pith,
Till now | some nine | moons wast|ed, they | have used
Their dear | est ac | tion in | the tent | ed field,
And lit | tle of | this great | world can | I speak,
More than | pertains | to feats | of broil | and battle,
And there | fore lit|tle shall | I grace | my cause
In speak | ing for | myself. || Yet, by | your grac | ious patience,
I will | a round | unvarn | ish'd tale | deliver
Of my | whole course | of love; || what drugs, | what charms,
What con | jura | tion and | what might|y magic,
For such | proceed|ing I | am charged | withal,
I won | his daught | er.

4.2 Othello

OTHELLO
Heaven | truly | knows that | thou art | false as hell

DESDEMONA
To whom, | my lord?
With whom? | How am | I false?

OTHELLO
O Des | demon, | away, | away, | away

This entire first line is trochaic. What does this tell you about Othello's mental state and/or emotions at this point? Look at where he puts the stress in the last line in this section so that her name is emphasized the way that it is.

5.2 Othello

Soft you; | | a word | or two | before | you go.
I have done | the state | some serv | ice, and | they know't.
No more | of that. || I pray | you, in | your letters,
When you | shall these | unluck | y deeds | relate,
Speak of | me as | I am; || nothing | exten | uate,
Nor set | down aught | in mal | ice: || then must | you speak
Of one | that loved | not wis | ely but | too well;
Of one | not eas | ily jea I |ous, but | being wrought
Perp lex'd | in the | extreme; || of one | whose hand,
Like the | base In | dian, threw | a pearl | away
Albe | it un | used to | the melt | ing mood,
Drop tears | as fast | as the | Arab | ian trees
Their med | icin | al gum. || Set you | down this;
And say | besides, | that in | Alep | po once,
Where a | malig|nant and | a turb | an'd Turk
Beat a | Venet | ian and | traduced | the state,
I took | by the throat | the cir | cumcis | ed dog,
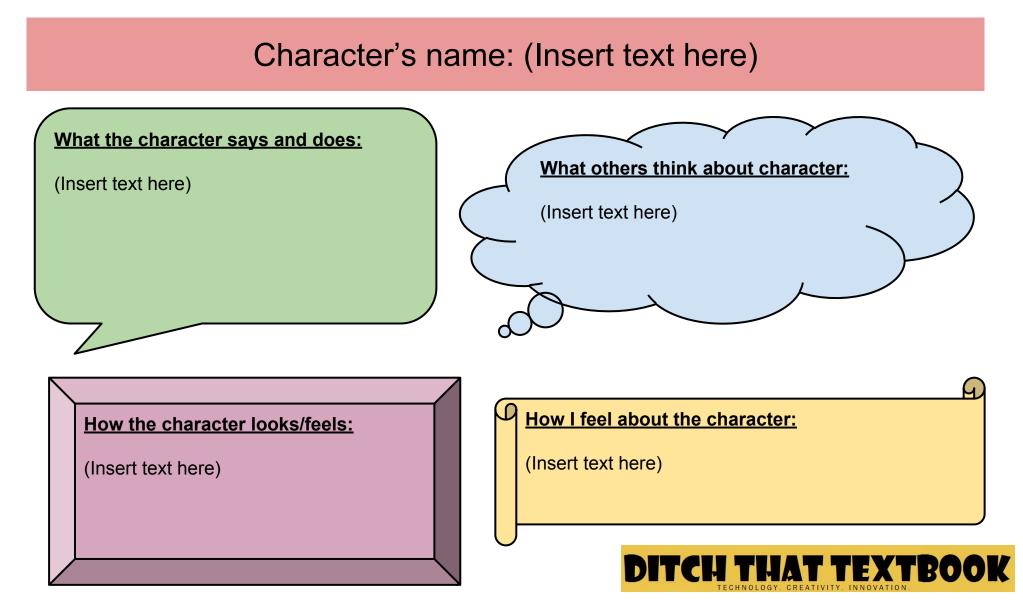And smote | him, thus.

HOMEWORK: What other shifts do you see in characters?
Choose Iago, Desdemona, Cassio, Emilia, Roderigo and Brabantio and find passages
that you analyze. Ask yourself these questions:
- Is the character speaking in prose or verse? Why?
- If speaking in verse, what is the meter? Is this a shift from previous speech?
- If so, what does the shift indicate?

(Characters from *Othello*)

As a group, look at your assigned character from Shakespeare's play *Othello*. Consider how that character is developed through external and internal characterization. Be prepared to present your take on the character to the class.

Character's name: (Insert text here)

What the character says and does:

(Insert text here)

What others think about character:

(Insert text here)

How the character looks/feels:

(Insert text here)

How I feel about the character:

(Insert text here)

AP Literature and Composition   Name: _____
Literary Analysis Rubric
Paper Topic: _____

Honor Code: I have neither given nor received unauthorized help on this assessment. I have used appropriate parenthetical documentation to give credit to the sources I have used in writing this paper and to avoid intentional or unintentional plagiarism.

                                        _____ (Signature)

	Mastery	**Proficient**	**Not Yet**
Focus	Complex thesis statement that establishes precise and strong focus and conveys depth of thinking in transactional reading; answers a fat question	Thesis statement that establishes a focus and conveys thinking; answers a question	Thesis statement missing; evidence of a topic but not focused; lots of gaps in places and thinking is incomplete at best
Support and Elaboration	Evidence is detailed and makes compelling argument; textual details included develop the thesis and are convincing, consistent and complete	Some evidence included but it's more generalized support to make an argument; textual details are sparse and are connected to thesis but not developed	Evidence is very weak or non-existent. Textual details are list-like and include no elaboration; ineffective or lack of argument
Organization	Information is organized and laid out in cohesive and effective manner. Paragraphs include topic and concluding sentences as well as transitions between ideas.	Information is loosely organized but laid out in predictable, formulaic manner. Paragraphs include some topic and concluding sentences but lacking transitions between ideas; not very cohesive	Information is random and no connection seen in the order it's laid out. Lack of effective paragraphing. No conclusion or transitions.
Style and Voice	Syntax and diction utilized establish appropriate tone and show awareness of audience and purpose.	Syntax and diction utilized establish a tone but do not convey a deep awareness of audience and purpose (beyond getting the paper done for the teacher/assignment)	Very little sentence variety; diction is very simplistic and informal; no evidence of thought given to audience or purpose
Clarity, Precision, Editing and MLA Format	Language is precise and content is clear; well-edited; credible source material with correct MLA parenthetical documentation and Works Cited page included.	Language is generalized and content is not clear; editing issues that interfere with the reading; some source material cited but incorrect MLA format and Works Cited	Language is basic but content is not clear; editing interferes or impedes the reading and understanding; no attempt to document or put in MLA format