



THE UK'S THEATRE FOR YOUNG AUDIENCES



OTHELLO

TEACHER RESOURCE PACK

FOR TEACHERS WORKING WITH PUPILS IN YEARS 4 – 8



OTHELLO

By Ignace Cornelissen

Directed by Ian Nicholson

FROM 6 FEB – 2 MAR 2018
FOR PUPILS IN SCHOOL YEARS 4 – 8

IS BEING YOURSELF ENOUGH?

Othello, the bold, brash, confident soldier, and Desdemona, the Doge's daughter, are truly in love – but not everyone is happy about it. And that is where the problem begins and tolerance ends.

Inspired by William Shakespeare's great tragedy, this is a modern, playful and inspired play by Belgian playwright Ignace Cornelissen (*Henry the Fifth, The Hunting Lodge*) that brings the story of Othello to life for younger audiences and reflects on the nature of relationships, friendships and how our flaws and feelings can blind us to the truth.

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A drama sequence centred on the Doge's palace in Venice on the eve of a party Brabantio has organised to celebrate his daughter Desdemona's birthday. The children will explore the relationship between father and daughter from the perspective of servants in the palace and will consider the restrictions and expectations placed upon Desdemona by her father and by society.

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This sequence explores what happens when Othello and Desdemona meet for the first time and Othello tells stories about his past exploits and adventures. It will look at the way in which we adopt 'roles' at times and can 'perform' to others when trying to create a particular impression.

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Activities explore the relationship between the illusion of theatre and acting, and the themes of trickery and manipulation that run through the play. Iago is a master of lying and twisting the truth, and he does so with tragic results for all characters within the play.

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INTRODUCTION

This pack is for teachers bringing pupils to see *Othello* in spring 2018.

The Unicorn production of *Othello*, by Ignace Cornelisson, focuses on the young lovers, Othello and Desdemona, and explores what happens when emotions run out of control. Othello has never been in love before; he doesn't understand or have the words to express this new emotion that he's experiencing. There are those who wish to exploit Othello's emotional naivety and soon he is engulfed in other powerful feelings: distrust, jealousy, confusion and anger, all which blind him to the truth and lead him to destroy the person he loves most.

The drama activities are designed to support and extend pupils' visit to the theatre and offer teachers ways to pick up on and explore the themes in the play, before and after a visit. They will use drama and storytelling as ways of exploring ideas that are relevant to the play and to support National Curriculum requirements:

'All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.' National Curriculum

The resources also provide National Curriculum links at Key Stages Two and Three: to English through the development of spoken word and writing tasks, and to SMCS aspects of learning.

ABOUT THE PLAY

Othello, inspired by the play by William Shakespeare, is about falling in love for the first time.

Othello: I feel strange

Cassio: Butterflies?

Othello: No, it's more like a kind of ventilator or fan or something.

Othello is a great Venetian General. On the battle field he knows exactly what to do and say; he is powerful, respected and admired. But when it comes to love, he doesn't know where to begin. After meeting Desdemona, the Doge's daughter, he finds himself completely out of his depth as new feelings surge through his body, feelings which he doesn't understand and finds difficult to describe.

Othello: I can't do this. I'm scared. I don't know where to start. I can attack a city, I can invade a country, that's all fine, but Desdemona – I just don't have the weapons.

Othello has just appointed his second in command, Cassio, over the older and more experienced Iago. They are both with him when he first meets Desdemona and, as old friends, they advise him on what to say and do in order to win her heart. Outwardly, Iago supports Othello, but inside he is nursing feelings of rejection and envy which will grow as the story progresses.

When Othello realises he is in love, he asks Desdemona to marry him - immediately and secretly. He knows that her father, Brabantio, wouldn't approve of the match. Brabantio may need and respect Othello as his great General, but off the battlefield he considers him rough and unsophisticated, an outsider, even a barbarian. Desdemona also knows that her father would never agree to the match, but he also taught her to trust her feelings, and she knows her feelings of love are real, so she agrees to marry Othello.

As soon as they are married, Othello is called to a military emergency in Cyprus: the Turkish Navy is on its way to invade the island, a crucial Venetian strategic territory. When Brabantio arrives in Cyprus to check in with his General, he discovers the marriage and the way in which Othello and Desdemona have betrayed him.

Brabantio is furious and dismisses Othello. He tries to appoint Cassio, second in command to Othello, as head of the operation, but Cassio admits he does not have the experience and refuses the post. Brabantio turns to Iago, who agrees, but then shows himself to be inept; he hasn't the strategic knowledge or leadership skills necessary. Eventually Brabantio concedes that only Othello has the skills, knowledge and temperament to lead the operation.

Immediately Othello moves into action, revealing his cool, calm thinking in the highly stressful environment of war. The battle is won quickly, as the Turkish Navy are outwitted and run aground. Victorious Othello should be able to return to his new wife and use the victory to appeal to Brabantio. But Iago has not forgotten how he was overlooked by Othello and his feelings of jealousy and humiliation have grown. He has other plans, which involve Othello's downfall.

Off the battlefield and back in the world of love and relationships, we see Othello being manipulated by Iago. Iago suggests that Desdemona is in love with Cassio, planting seeds of doubt, which grow within Othello. Othello makes a series of catastrophic mistakes, mistakes based not on what is

true, but on a sense of what he believes to be true, warped by his own insecurities and clouded by emotions he does not understand and cannot control. Othello's emotional inarticulacy leads to tragic outcomes; when consumed with powerful feelings, he kills the person he loves most in the world. In Cornelissen's version it is not clear whether the death of Desdemona was a terrible accident or something Othello intended to do, but there is no doubt about the terrible consequences of his actions.

This highly theatrical, funny and deeply moving play contrasts tales of heroic acts on the battlefield with first love, friendship and the betrayal of friendship. It is a play which explores what happens when someone doesn't fit in, when they feel like an outsider, and demonstrates what happens when powerful feelings obscure the truth and cloud judgement.

MAKING THE PLAY

INTERVIEW WITH DIRECTOR IAN NICHOLSON

WHAT IS THE PLAY ABOUT?

The play is a free adaptation of Shakespeare's Othello by Ignace Cornelisson. With all his plays, Cornelisson gets to the heart of those well-known stories and gives them a fresh perspective.

This version is a love story. It's about what it feels like to fall in love for the first time and how mad that makes you feel.

The play examines the things going on outside of the character's lives which affect their love; Desdemona's relationship with her father and Othello's relationship with Iago and Cassio and how they come into conflict when these two come together.

Othello is surrounded by men all the time, that is the world he knows. He doesn't understand the female world at all; he doesn't understand women. He is very good at being masculine, strong and confident, but when he's asked to be vulnerable he doesn't know how to do it, he thinks he's being laughed at and gets really uncomfortable about it.

There is this idea that men have to be a particular thing. How can they be sensitive? How can they get out of that box of being a man without losing face? How do they express their emotions if it is for the first time? He is a general and a soldier and he's very good at that, but when it comes to being himself he falls apart.

WHY DO YOU THINK DESDEMONA FALLS FOR HIM WHEN HE TELLS THE STORY OF SAVING A BABY IN THE MIDDLE OF A WAR ZONE?

There is something in that story which chimes with her and her experience of losing her mother when she was a child. It is something he's aware of in himself and she sees that in him.

When they are together, Othello feels he can express who he is; he can try out this completely new side of him that he hides away from everyone, including himself. At the end of his story about the baby he brushes it off and says it's sentimental stuff, but obviously when he's recalling that moment it really touches him. It does affect him, but he's had to keep this strong face on all the time, he thinks you should never lose face. She sees how vulnerable that makes him.

The moment they begin to share stuff they complete each other. She feels bolstered when she's with him and he feels nurtured when he's with her and that's a really great sharing of emotion.

IS IT A PLAY ABOUT RACISM? WHY IS IT THAT THEIR LOVE GETS DESTROYED?

Although Othello is usually thought about as a play about race, this version is mostly about love and

jealousy and friendship.

Brabantio thinks that Othello isn't good enough for his daughter, he is convinced that Othello has drugged her and taken her away, that she wouldn't choose Othello if he hadn't persuaded her somehow, because that is not the girl he raised her to be. Brabantio suggests that Othello is a barbarian, that he doesn't know how to use a knife and fork properly, that Desdemona would never go for someone like him.

A lot of that is bound up in Brabantio's idea of himself and what he thinks his daughter should be aiming for. It is bound up in what he wants rather than what Desdemona wants; it is not to do with how happy she is.

At the beginning Brabantio is hosting a party for her and is inviting all the right kind of men. He is already planning who he thinks she should be with and Othello, for various reasons, isn't suitable in his mind as he is coarse and not refined.

Then there's Iago's jealousy and the bitterness bitterness he feels when he doesn't get what he thinks he deserves. In his mind, he is the one who fought alongside Othello and went through the Academy at the same time as him, he obviously thinks it is his time to be promoted and then he doesn't get it. He begins to exact all his jealousy on Othello; on his relationship and status.

Othello and Desdemona are besieged from both sides; it's about what Iago and Brabantio want, neither is thinking about what those two want at any point. And they are both outsiders. Othello is outside of the world of polite conversation; how to serve drinks properly, how you should talk nicely to other people and what the polite things to say are. Desdemona is outside of the world of influence, power and opinion because she's a woman. From the beginning, Brabantio says 'you don't need to be here, why are you here?' He is saying this is a world in which her opinion doesn't matter so there's no need for her to be there. Brabantio organises everything for her, because in his mind, of course she couldn't have an opinion on who she should be falling in love with, because she's a woman; that is not for her to do.

It is all about how we view each other and our own expectations of what we want, the expectations that friends and family put on us rather than necessarily what we want for ourselves.

THESE ARE BIG THEMES, HOW WILL IT SPEAK TO ITS YOUNG AUDIENCE?

It is a really lively, playful script. The fact that there are really big issues is part of the fun of it. We all know what it feels like to feel left out from an early age, we know what it's like to feel jealous of somebody else, and we know what it feels like to be jealous of friends. We know what it feels like if you get picked last. Or if you get picked first because you're the biggest and the strongest but then you don't get to hang out with everyone else at the end because you're different. What it feels like to be an outsider, to be on the outside looking in rather than being on the inside. Knowing you'd like to take part in that but are not sure that you'll be accepted for some reason. And we understand the idea that perhaps we have to pretend that we are something that we're not, that we would like to be a bit more this or a bit more that, but other people might see it differently and that's a bit dangerous. What if they think this of me? We know what it's like to want to do something because we feel passionately about it, but then friends and family say 'no this is how it's done, this is how the world works'.

For a moment Othello and Desdemona go 'we don't care what other people think, we are going to do

this, it feels right’.

The play itself is light and it’s playful and it’s quick – it has people falling in love straight away and making decisions on the spot and that is part of the fun of it.

DOES OTHELLO HAVE A TRAGIC FLAW IN THIS VERSION?

He’s naïve and that naïveté becomes dishonesty about his feelings. He keeps everything to himself; he keeps everything bottled up and rather than sharing how he feels he pretends that everything is fine and then suspicion gets the better of him.

It’s a lack of awareness about his own feelings; everything gets contained inside him and churned inside him. That’s how all these terrible things happen, because his feelings never have an outlet; they get more and more pressured and then they come out in a burst rather than them being something he can talk about. It is a weakness, this love for Desdemona which should be a wonderful thing, because he doesn’t know how to express it.

He chooses not to be clear about the way he feels and that leads to his downfall. If he could just say ‘this is how I feel...’ then someone might have been able to say ‘it’s okay to feel like that and we can talk about it...’. But he doesn’t. He’s afraid that if he says how he feels he’ll be laughed at, or that he’ll lose status in some way.

Othello got where he is as a General by being strong and clear and confident and bold and that’s also his weakness. That is how he is seen by everyone and that is now what he has to be all the time.

WHY DID YOU WANT TO DIRECT THE PLAY?

One thing I like about this play is it asks questions and doesn’t necessarily answer them.

What’s interesting about the writing is the ambiguity. Just because it’s a play for young people doesn’t mean that Cornелиsson has to say ‘and this is the right answer’. He shows that these things happen, and these characters might feel like this and then leaves that in the air for the audience to experience. I think that’s the most important thing, because it lets the audience in. It makes it about the audience and their lives and experiences and their own conclusions about how that might make them feel. Rather than us telling the audience how you should feel about love, or about jealousy, it’s much more interesting and rich. It opens up a debate in which you can talk about all these things rather than saying ‘this is the answer to that question’.

DRAMA ACTIVITIES

These activities are designed to capture children's imaginations and increase motivation to learn. They offer a range of possible ways to link with your classroom priorities.

Our teacher resources and CPD support teachers in embedding drama in their curriculum planning. Working through drama allows children to explore things that matter to them within a fictional context, draw on their prior knowledge and apply it to new situations, develop language as they give expression to new understandings and develop emotional intelligence and critical thinking as they see things from different perspectives. It also allows the children to take responsibility, make decisions, solve problems and explore possibilities from within the drama.

CLASSROOM ACTIVITIES:

The drama activities in this pack are designed to give teachers ideas and strategies for work in the classroom through which to explore the characters, themes and setting of the play before and after your visit. You will extend the imaginative reach of the play and allow children to give shape to their own thoughts, feelings and understanding in drama form.

There are four sequences, which interrelate, but which have distinct focuses:

Sequence 1 - Emotions and behaviour: Using the opening scene of the play, this sequence introduces Othello, Iago and Cassio, and the event which leads to the tragic ending of the play. The sequence will examine where our emotions come from and how powerful emotions can overwhelm people and lead them to behave in a way that hurts themselves and others around them.

Sequence 2 - Desdemona: A drama sequence centred on the Doge's palace in Venice on the eve of a party Brabantio has organised to celebrate his daughter's birthday. He has invited eligible men to the party in order to find Desdemona a husband. The children will explore the relationship between the father and daughter from the perspective of servants in the palace preparing for the party and will consider the restrictions and expectations placed upon Desdemona by her father and by society.

Sequence 3 - The roles people play: This sequence explores what happens when Othello and Desdemona meet for the first time and Othello tells stories about his past exploits and adventures. It will look at the way in which we adopt 'roles' at times and can 'perform' to others when we are trying to create a particular impression.

Sequence 4 - Illusion and reality, trickery and manipulation: Activities explore the relationship between the illusion of theatre and acting, with the themes of trickery and manipulation that run through the play. Iago is a master of lying and at twisting the truth, and he does so with tragic results for all characters within the play.

SEQUENCE ONE

EMOTIONS AND BEHAVIOUR

Emotion (Noun)

A strong feeling deriving from one's circumstances, mood, or relationships with others.

INTRODUCTION

Using the opening scene of the play, this sequence introduces Othello, Iago and Cassio, and the event which leads to the tragic ending of the play. The sequence will examine the way in which powerful emotions can overwhelm people and lead them to behave in a way that hurts themselves and others around them.

STRATEGIES

Discussion, charades, still image, script-reading, empathy triad, scene making.

RESOURCES

Script extracts

STAGE ONE: IDENTIFYING EMOTIONS

- Explain that the play, *Othello*, the show they will be going to see, shows characters who experience a range of very strong emotions, and at times these emotions take over. The sequence will examine where our emotions come from and how they can lead people to behave in a way that hurts themselves and others around them.
- This useful article about emotional intelligence highlights the importance of recognising, expressing and articulating our emotions as a way of gaining control over powerful emotions which cloud thinking and judgement.
<https://www.theguardian.com/teacher-network/2017/nov/03/emotional-intelligence-why-it-matters-and-how-to-teach-it>
- The article also contains a link to a useful chart identifying emotions.
<http://www.adliterate.com/archives/Plutchik.emotion.theorie.POSTER.pdf>
- Begin by discussing what an emotion is: How would you define an emotion, and what different examples of emotions can you give?
- Ask children to come up with as many emotions as they can for different letters of the alphabet. You can write these up and add to the list as you develop your work around emotions. You could discuss the way in which emotions are connected; the above chart is useful for this, and you can see that the strength of the emotion leads to different definitions, for example; *surprise, astonishment and amazement*.
- Play a game of emotion charades. Give one child an emotion that you have written on a piece of paper and ask them to show it physically, just using their bodies and facial expressions. The rest of

the class have to guess what the emotion is. When you have guessed try to articulate what they did physically that helped you to guess those emotions.

- Ask the children who acted the emotion what helped them to do it; *did they remember a particular experience they have had in order to remember how it felt? Were they able to identify what the emotion felt like in their body and can they describe it?* For example: fear can give us shivers, goose-bumps, hair standing on end, make us feel sweaty, frozen with fear.
- Now ask all the children to physicalize a range of emotions, highlighting the way in which at the theatre, reading the actors physicality and facial expressions is a big part of how we experience and make sense of the play. Stand in a circle facing outwards and when you call out an emotion (fear, joy, sadness, nervousness etc) ask the children to turn into the centre embodying the emotion physically.

STAGE TWO: OTHELLO CHOOSES HIS LIEUTENANT

- Explain that you are going to explore the first scene from the play. Give the class some context; Othello is the General, the top job in the Venetian army, and he has to choose a lieutenant, his second in command. There are two candidates; Iago, who is older and a more experienced soldier, and Cassio.
- Ask for volunteers to read the scene (**resource 1**) '*Choosing the lieutenant*', include the stage directions ensuring the scene is clear to everyone. Ask the rest of the class to listen carefully to what they think is happening in the scene.
- After the reading use the following questions to help the discussion:

What makes this scene dramatic?

What happens to create dramatic tension?

Why doesn't Othello tell them who he has chosen straight away?

Does it make a difference that they are all friends and colleagues?

Why do you think the writer finishes the scene with - Iago: [muttering to himself] "I know for a fact you'd have been a really good lieutenant too."?

- Ask the actors (or choose new actors to take over) to now stand up and read and act out the scene (continue to read the stage directions to provide them with the actions).
- Ask the audience to watch the scene and think of all the emotions the different characters might be experiencing. These will change as the scene develops, and characters will move between a range of emotions.
- When the scene is completed ask the audience to identify the different emotions each character felt. Write these down on paper and place them around each character.

EMPATHY TRIAD

- Discuss what empathy is: *definition – the ability to understand and share the feelings of another.* Ask the children to go and stand behind the character they have most empathy with at the end of the scene. This doesn't mean the one they feel is necessarily right or has behaved well in the scene, but the person whose perspective they can understand in that moment.

- Ask the children why they have chosen to stand behind a particular character and what emotions they understand and have maybe shared in the past.
- Having heard a range of responses give the children the opportunity to change the person they are standing behind, asking them if they have had a shift in understanding having heard someone else's perspective.
- Acknowledge the way in which it is possible to understand multiple perspectives, but that our experience and emotions will mean we tend to empathise, or care about one character more than others. Again this can, and hopefully will, shift when we watch plays which explore complex and difficult emotions.
- Move the class into groups of three; one will be Othello, one Cassio and one Iago and ask the children to show three still images representing three moments from the scene '*Choosing the lieutenant*'.

Image 1: Before the Othello announces who he has chosen

Image 2: The moment Othello announces his decision..

Image 3: After the announcement – the end of the scene.

- The children can choose to make their images naturalistic – how we might expect to see them in real life - or they can choose to exaggerate how the characters behave.
- See the children's work (this could be done with two or three pairs showing at a time) moving clearly from image 1, to 2, to 3. Discuss what you noticed about the dynamic between the three characters and how each of them was feeling in the scene.
- Finish by focussing on Iago at the end of the scene and discuss what strong emotions he might be feeling and what he might want to do after this has happened.
- Reintroduce the idea that feelings can be so powerful they can take over and cloud judgement. Introduce the idea of the head and the heart. Ask the class to discuss with a partner what Iago's strong emotions might make him think in that moment. Then discuss what his head, or the rational part of him, might think in that moment.
- Ask for a volunteer to represent Iago and for the rest of the class to stand on either the side of the heart, or the head, and to alternately speak the inner thoughts of Iago in that moment.

STAGE THREE: JEALOUSY

- Explain how jealousy, alongside love, is one of most important emotions explored in the play and that it leads to tragic outcomes. Read the green eyed monster quote below and explain that the quote comes from Shakespeare's play. Discuss the quote and what you think it might mean.

O, beware, my lord, of jealousy! –

It is the green-eyed monster which doth mock

The meat it feeds on; (3.3.195-197)

- In groups of four, ask the children to think of a situation where someone is jealous of someone else and 'eaten up by jealousy'.

- Ask the groups to create a short scene which shows the situation which made the person jealous. Finish the scene with a still image which, like the scene '*Choosing the Lieutenant*', shows the character consumed by their feelings.
- Now ask the groups to come up with three different options of what the character might do next. One where they are led by overwhelming feelings (the heart), one where they are led by reason (the head), and one where they are able to balance the two.
- See the group's scenes and discuss what the consequences of their jealousy could be and how else the protagonists could have behaved. *Did they have a choice how to behave? Was it possible for them to control their behaviour?*

SEQUENCE TWO

DESDEMONA

INTRODUCTION

Throughout the play, Desdemona is caught between her father, Brabantio, and her husband, Othello; the world depicted is one where men hold the power and make the decisions on behalf of women. Desdemona is told to leave, turned away or left behind by both Brabantio and Othello on a number of occasions. Only Cassio really listens to her and tries to help.

Though Desdemona tries to be true to her feelings, in the end she is the tragic victim of Iago's plan for revenge on Othello, and Othello's all-consuming jealousy. She is also a victim of a world where she is not able to decide what she wants for herself, without the agreement of her father Brabantio, or husband Othello.

This sequence examines the constraints and expectations placed on Desdemona at the beginning of the play, it explores the way in which she tries to carve out a path where she has the freedom to act for herself and make decisions based on what she wants. By exploring these activities before their visit to the play, the children will have the chance to understand a little more about Desdemona's position in a patriarchal society, and the context Shakespeare's *Othello* was written in.

STRATEGIES

Still image, Teacher and children in role, small scene-making, thought tracking, listening hand.

RESOURCES

Images of Doge's Palace in Venice, information and images for the servants' roles in the palace.

STAGE ONE: THE DOGE'S PALACE

Explain that the play is set in Venice and one of the characters, Brabantio, is The Doge of Venice. The Doge is a very important man, like a Duke or a Governor, and he is in charge of all the people in Venice and the surrounding villages and towns. The Doge lives in a palace in the centre of Venice and, like Buckingham Palace, this is a place of work as well as his home. The Doge would hold all his important meetings in the palace, would host visitors from overseas, put on lavish functions such as dinners and balls, as well as relax in private spaces alone or with his daughter Desdemona.

- Move the children into groups and ask them to look at some images of The Doge's Palace in Venice (**Resource 2**) and discuss:

What words would you use to describe the palace?

What are the different jobs that people would have in the palace?

- Ask the groups to feedback their ideas so that you can build up a picture of the different kinds of activity that would take place in the palace.
- Explain that we are going to imagine that we are the servants who work there. Put the children

into four groups: the cooks and kitchen staff; the cleaners; the laundry and dressmakers; the waiters and waitresses.

- In their groups, give them information about their jobs, and visuals that will help them to build an understanding of their role in the household (**Resource 3**). Explain that the Doge's Palace is a finely tuned machine, with each member of staff doing their job with expertise and precision.
- Teacher in role – take on the role of the head housekeeper and gather the staff in the servants meeting room. Speak to them as the members of staff. Use this brief in role meeting to build their sense of them as highly skilled professionals, and introduce the idea of the upcoming party Brabantio is holding for his daughter's 18th birthday. Something like:

“Good morning staff, we have had a busy week with the Doge of Rome's visit. You all performed exceptionally well, as I would expect, and the Doge's head of staff commented on how smoothly everything went. The meal the cooks and kitchen staff made was delicious, the palace sparkled like a jewel – good work cleaners - the linen in the bedrooms was beautifully laundered and pressed, and the Doge and his daughter's outfits were very impressive, and the table settings and the service were exemplary. Well done to all, we know that we have the finest staff in all of Italy.

As you know tomorrow is another big day. The Doge is holding a birthday party for his only daughter Desdemona. We know how much he loves and cares for her, particularly as he has had to look after her ever since her poor mother died when the child was just five. This is a big day for him; he will be inviting eligible young men from all over Italy and beyond, looking for just the right kind of man to be a husband for his daughter. So back to work everybody, we have a lot to prepare.”

- Ask each group to create a still image and then bring to life for a count of five showing a moving sequence of them doing their job and how they perform their tasks with precision and expertise. When they have practised these ask them to add a line of dialogue for each person, discussing the job they are doing for the upcoming party.
- See all the groups' work, and as the head housekeeper, ask them simple questions about the jobs they are doing, giving the children the chance to speak in role as experts in their role. For example, you might want to question them about the quality of ingredients they are using, or the method for cleaning the chandeliers, which are of course very delicate and expensive.
- Now ask them to create a new scene from later that day that shows a problem that occurs in their preparations, and what they do to try and sort the problem out. They should start and end their scene with a clear still picture and give each character one or two (maximum) lines of dialogue. See each groups' scene.
- Evening meeting. Back in role as the head housekeeper convene a staff meeting to check in with all staff about preparations for the party tomorrow. Respond to any of the issues that have taken place in the palace throughout the day – if some of these have been resolved, or covered up without your knowledge you could ask probing questions such as: maybe you heard or saw something unusual? The in-role meeting will need to balance the fun of the things that have gone wrong (broken dishes hidden under a table, a smashed chandelier, or a burn mark in the middle of Desdemona's dress for example) with the need for the palace to run like clockwork.
- Remind them that they are the best professionals in Venice and, if there is still a problem, discuss how you can resolve them before the party. The head housekeeper is always calm in face of

problems; accidents do happen, and you can always find a solution. Finish the meeting with a reminder of how important this evening will be for Brabantio. He has looked after her for so long, it must be hard for him to see her grow up and begin to think about marrying and leaving him.

STAGE TWO: BRABANTIO AND DESDEMONA

Explain that you are now going to change the focus of the work and think a little more about Brabantio and Desdemona's relationship. Recap what you know about them; *Desdemona's mother died when she was five, since then her father has brought her up on his own (with the help of staff at the palace). They are very close and, despite being a very busy and important man, Brabantio has always made sure to make time to be with his daughter.* Have a brief discussion about the kinds of things Brabantio might do with his daughter as she grows up, that would fit with the times (1600s).

- In pairs ask them to create three still pictures of Brabantio and Desdemona over the years, showing Desdemona aged six (quite soon, but not straight after her mother's death) nine, and fourteen. Ask them to think about what father and daughter might do together and where they might be: somewhere in the palace, in the gardens, out in Venice, or in the countryside? See half of the class' images and then the other half, counting the pairs through image one, two and three.
- As a class discuss the moments that have been created and reflect on what they show us about the relationship between Brabantio and Desdemona.
- Now ask half of the class to focus on Desdemona, and the other half half on Brabantio. Still in their pairs, ask them to label themselves A or B and then to create a still picture of Desdemona or Brabantio the night before the birthday party. Ask them to decide where in the palace they are: *in their room, in the garden, looking out of a window, in the ballroom looking at everything ready for the party tomorrow.*
- Child A will take up an image of their character in this location and show what they are doing – this might be just thinking, but they can show if they are looking out of a window, or curled up in bed.
- Child B then voices the thoughts of the character, speaking out loud their hopes and dreams, or their worries or fears, about what is to come tomorrow. Ask the pairs to write the thoughts together for Child B to perform.
- Discuss the hopes and dreams of Brabantio and Desdemona for her future. *Do they share the same vision of her future? What does Brabantio hope for and why? What does Desdemona hope for and why?*

STAGE THREE: THE PARTY

- Begin with a simple game of STOP and GO. Ask the children to walk around the room when you say 'GO' and when you say 'STOP' to stop where they are. Practice this a few times to establish focus, pace, concentration and collaborative working.
- Continue the game of STOP and GO and this time ask the children to create a still image of the different people who might attend the party.

Desdemona: just before she enters the party

Brabantio: surveying the party, making sure everything is in order

A servant: serving food and drink discreetly

A suitor: eager to meet Desdemona and make a good impression

- Now ask the class to imagine that the space you are working in is the ballroom where the party is being held; agree where people will enter from, where the drinks are being served, the table with all the food, where the dancing might happen, where the musicians are and anything else you can think of.
- Move the children into groups of three and ask them to create a still image:

Two suitors trying to impress Desdemona

A suitor spilling drink down his front watched by the other two.

Brabantio 'grilling' a suitor – asking where he comes from, and what he could offer his daughter, watched on by Desdemona.

- Finally create an image and then bring to life and improvise:

Three waiters chatting about what they've seen happening and how they think the evening's going.

- Explain that Desdemona decides she wants to leave the party. She tells her father that she has a headache, but really she is planning to sneak off to the Moonshine Club instead. Also explain that earlier today she met three of her father's top soldiers: Othello the General, Cassio who had just been promoted to Lieutenant, and Iago a friend of theirs. Desdemona thought Othello told fascinating stories about his adventures as a soldier.
- Ask the children to work in threes and for one child to be Desdemona, and the other two her friends, and improvise the conversation between them (beginning the conversation and seeing where it takes them).

What might the friends say to try and persuade her to stay?

What might Desdemona say to persuade the friends to leave with her.

Do the friends decide to go with her or do they stay behind?

- Use the 'listening hand' - explain that your hand will operate like a microphone so that we can listen in to the conversations one at a time. Groups can decide whether to carry on their conversation where they left off, or go back to what they said earlier and re-run their improvisation.
- Discuss the possible reasons Desdemona might have to want to leave and the reasons her friends might think she should stay. *Who had the most persuasive arguments in the scenes you saw?*

SEQUENCE THREE

THE ROLES PEOPLE PLAY

INTRODUCTION

Playing a role is what an actor does in the theatre, but it is also something that we all do at times in life. We might play the role of a good or naughty pupil, a caring or firm parent, a policewoman, a doctor, a vicar or a lawyer, a guest at a party, a relative at a funeral, the list can go on...

For many of these roles people can have clear expectations of how they should be fulfilled. There is expected behaviour and language (what to say and what not to say), even a costume or attire.

This sequence looks at the role Othello plays, explores what happens when he and Desdemona meet for the first time and Othello tells stories about his past exploits and adventures. This meeting takes place before the birthday party which the children created in Sequence Two.

STRATEGIES

Still picture, script reading, staging script extracts, translating Shakespeare's text.

RESOURCES

Script extracts, Shakespeare's text.

STAGE ONE: A GOOD SOLDIER

- Explain to the group that we are going to explore some of the characters in *Othello*, their qualities, behaviours and the roles they play.
- Discuss what they might expect of someone who is a good soldier, a good daughter, a good friend, a good father, a good Doge. Discuss which of them might have
- Ask the class to find a space in the room and create a still image with their bodies which responds to the given character you call out. They may choose to depict the character doing something which they associate with that character or role.

A soldier

A daughter

A son

A friend

A father

A Doge (governor/major/duke)

- Invite some pupils to step out of the image and comment on what they see – what are the similarities and differences between how different children have represented each role?

- Now repeat the activity this time showing a bad soldier, a bad daughter, a bad friend etc.
- Briefly discuss the way in which we have certain expectations from people who perform particular roles in society and what those expectations might be.
- Put the class into pairs and ask them to create two images together; one of a good soldier and one of a bad soldier. Ask them to be clear what the soldier is doing in each image and what makes them 'good' or 'bad'.
- As a whole class list the kinds of things (behaviours or actions) that would make someone a good or bad soldier.

What expectations might we have of a soldier?

What kind of character traits do we think a soldier needs?

Why might these character traits or behaviours be important for someone fulfilling the role of a soldier?

Is it appropriate for a soldier to be emotional?

How might we expect soldiers to deal with difficult situations and strong emotions in their role?

- Discuss what additional character traits or behaviours that you might expect from someone above them such as a General or a Lieutenant.

STAGE TWO: OTHELLO'S STORYTELLING

- Explain that you are going to explore Othello's character in little more depth. Recap on what you already know about Othello. As General he will be respected in the army – he won't have got to that position without having been an exceptional soldier and having impressed with his leadership qualities.
- Discuss the following quotes and what Othello says about himself in the play:

"I'm not afraid of anything"

- *What impression do they think Othello is trying to convey to others? How would he like others to see him?*
- When Desdemona first sees Othello he is telling her Brabantio (her father), Iago and Cassio a number of stories about his past. As a whole class read through the script extracts of Othello telling the stories. (**Resource 4 and 5**)
- Discuss:

Why does Othello tell these stories?

What impression of himself is he trying to give others?

Has he been successful?

- Move into groups of five and give each group a copy of either Othello telling the story of *The Bengal Tiger* or *The Cannon*.

- Ask the groups to decide which point in the storytelling they are going to show, and to create an image of Othello telling his story in that moment with Desdemona, Brabantio and Iago listening. Ask the groups to think about how each of these characters react to Othello's storytelling and find a way to clearly show that physically through a) body language b) facial expressions, and c) spatial relationships (where the characters are in relation to each other),
- Bring to life their image hearing one line from Othello as he tells the story, and one movement from all those listening which shows their reactions.
- Discuss how the characters might react to Othello's stories based on their past experiences.

STAGE THREE: OTHELLO AND DESDEMONA

- Explain that there is one story Othello tells which really affects Desdemona. Either read as a whole class, or give out to groups to read (**Resource 6: Baby**) In groups ask the children to create a series of five (or three for younger children) still images based on Othello's story.
- Now choose some of the text to read alongside the images and as a group find a way to perform with some showing the action and others narrating the story alongside the action. Ask the children to think about their transitions – how to move from one image to the next.
- See all of the groups work. Then read out the lines in the play, which are Desdemona speaking to herself following the story:

"[Lost in her thoughts] What a moving story. Really affecting. (to Othello) You returned a child to its mother. That's a beautiful story. (to herself again) That's the sort of story that would make you fall in love with someone..."

- Discuss: *What was it about this story that appealed to Desdemona and caused her to respond as she did?*

STAGE FOUR: SHAKESPEARE'S OTHELLO

- Talk about the way in which the stories Othello told impressed Desdemona. In The Unicorn's version of *Othello* we are being quite playful with the stories he tells of his bravery and facing danger. In Shakespeare's play there is a more serious tone, Desdemona is impressed by the way in which Othello describes how he faces the dangers of war, and this moves her.
- Give the children the text (**Resource 7**) where Othello describes how Desdemona fell in love with him as a result of the stories he told her. Working in pairs ask them to try and put the speech into their own words, and to consider how they would translate the extract into contemporary language?
- Hear different children's versions of Othello's speech.
- Offer the children a choice of two pieces of music to underscore their piece.

SEQUENCE FOUR

ILLUSION AND REALITY, TRICKERY AND LIES

INTRODUCTION

Theatre is an illusion. It creates moments of drama that we, the audience, know are not real but choose in the moment to accept, to believe in, and in some way imagine is taking place.

In theatre, as in play, things stand in for other things; we use our imaginations and accept that a broom handle is a spear, or a cup is a golden goblet, that an actor is a King, or a monster, or a world class ballet dancer.

As we explored in the previous sequence, in real life we can also play a role. Playing a role, or showing one side of ourselves, the confident or upbeat side, is quite common. We change our behaviour to suit the context we are in, and what others expect of us within that context. But are we acting, or even lying when we do that? Actors in a play are clear that they are pretending to be someone else, in a given set of circumstances, and they are reacting to things that are happening to them. When we get involved in a play we accept that we are going to be manipulated by the actors and the staging; we go along with the illusion.

In our production of *Othello* the set design will help to suggest places: on board a ship, in a nightclub, in a military camp. Light bulbs and chandeliers will stand in for the stars, a cross will suggest we are in a church, a sheet becomes a sail.

In the play, trickery and illusion are also themes that are explored through the drama. Appearing in the form of magic tricks which the characters perform, but also through the way they trick and manipulate each other, pretending to be what they are not, some of the characters deliberately use trickery and illusion to confuse and manipulate others for selfish reasons.

STRATEGIES

Truth and lies games, marionettes, reading and interpreting scripts.

RESOURCES

Script extracts.

STAGE ONE: TELLING STORIES

The following improvisation activities are based on the themes of illusion, reality and telling stories. These activities will ask children to think on their feet and try and convince or trick each other

through persuasive story telling.

TWO TRUTHS AND A LIE

- Ask the children to think of three statements about themselves; two statements should be true, and one should be false. Encourage the children to choose a lie which would be difficult to distinguish from the truth. The aim is to make it difficult for others to guess which is true and which is false and to get your lie past your partner. For example:

My middle name is Mary (false)

I was born in Manchester (true)

I have two brothers and one sister (true)

- In pairs, ask the children to share their three statements and try to guess which of their partner's facts is the lie.
- You could also do this as a whole class; listen to one child's statements and ask the rest of the class to ask questions to try and deduce whether they're false or not. Then, ask the group to vote on which of the three statements they believe to be false.
- Ask the students how they made their choice – *What was it about the story they found hard to believe? How did the person's delivery of the statement affect how believable they were?*
- Finally ask the child to reveal which statements are true and which is the lie.
- Discussion:

How did you know when people were lying?

Can we always tell when people are fooling us?

How did we feel when we found out that we'd been deceived or tricked?

Would they feel differently if it wasn't a game and we had been tricked without our agreement?

WHOSE STORY IS IT?

- Put the class into groups of three or four and ask the children to tell each other true stories or experiences that happened to them. The more bizarre, the better.
- Give them some discussion points to get them started, but their stories can be about anything:

A story from a family holiday

A story about a pet

The worst day/best day ever

- Ask them to choose **one** person's story which they are **all** going to tell as if it is true about them.
- Place chairs at the front for the storytellers to sit on and ask them to each introduce the story in the same way. For example each of them would say: *This is a story about when my younger sister fell in the swimming pool fully clothed.*

- Now ask the rest of the class to ask each of the storytellers in turn for more detail about the story, for example:

Where was the swimming pool?

Who else was there?

What was the weather like?

How did it happen?

- Each person has to answer the questions and try to convince the audience that the story is about them – they will need to improvise on the spot and make up answers they don't know.
- Once again ask the audience to vote on whose story they think it is.
- Discuss the way in which it isn't always easy to distinguish the truth from a lie (such as a convincing performance). Each of the storytellers has attempted to manipulate the audience into believing them. Discuss the difference between an actor asking you to believe in their story and someone who manipulates you, lies to you, in order to get what they want.

STAGE 2) MANIPULATION AND TRICKERY

MARIONETTES

- Explain that in the play, Othello is manipulated by Iago through a series of tricks, lies and illusions. This trickery and manipulation causes Othello to distrust the woman he loves.
- Explain that students will take part in an activity where one person will be physically manipulated by the other. They should pay attention to how they feel during the activity as we will be discussing this afterwards
- Ask the students to form pairs and label themselves A & B. A's are the marionette or puppet, and B's are the puppet-master.
- A's curl into a ball on the floor and B's pull imaginary strings attached to A's body parts – moving them around the space. B's and A's now swap roles, A's are the puppet-master, B is the puppet.
- After the activity ask students to discuss how it felt to be manipulated and how it felt to manipulate others.
- Explain that in the play the characters don't realise they are being manipulated until it is too late. Ask them to watch out and see how this happens when they see the play and think about:

Why are characters in the play vulnerable to being manipulated?

What makes them gullible?

TEXT WORK

- Ask for two volunteers to read through the extract of script from text *Othello* (**Resource 8: Nightwatch**)
- Discuss what you think Iago is doing in the scene. Discuss all the different ways he tries to manipulate Cassio:

Why does he want Cassio to have a drink?

What are the different ways in which he tries to get Cassio to do what he wants?

What does he say?

What does he do?

Why does Cassio give in?

- Write all of your ideas up for the class to refer to in their short scenes.
- In twos ask the children to act out the scene showing the different ways in which Iago manipulates Cassio. For younger children you may want to cut the scene down and create a shorter version for them.
- See the short scenes and discuss how Iago gets Cassio to do what he wants and why Cassio trusts him and goes along with him. Explain that when they come to see the play they will see Iago in a number of situations where he manipulates others in order to get what he wants.

RESOURCE ONE

CHOOSING THE LIEUTENANT

OTHELLO Wait, wait, wait, wait. OK, I've made my choice. I know who my new lieutenant will be.

IAGO So are you going to tell us?

OTHELLO I've decided who will fulfil this marvellous function.

CASSIO I'd really like to know too.

OTHELLO It was a difficult choice.

CASSIO I burn with desire to know.

IAGO Oh, be quiet.

OTHELLO It was not an easy choice.

IAGO Come on!

OTHELLO As you know, there were two very strong candidates: Iago and Cassio.

CASSIO Just tell us.

OTHELLO And it's never nice to have to disappoint somebody.

IAGO Name the name.

OTHELLO But, you know, I've made a decision.

Pause.

OTHELLO Shall I tell you who it is or do you fancy getting a coffee first?

IAGO Tell us who it is.

Pause.

OTHELLO I want you to promise that the person it isn't going to get upset.

CASSIO Of course

IAGO Yes yes yes.

OTHELLO Because you're really good friends, and I want it to stay that way. Agreed?

IAGO &
CASSIO Agreed, yes, great.

OTHELLO OK, good. Now where did I put the envelope?

IAGO Oh come on, you know who it is.

OTHELLO I wrote it down.

IAGO Can't you just tell us?

CASSIO Please, Othello!

OTHELLO Where's my envelope? I wrote it down – I don't want there to be any mistake. Oh, here it is, OK, I've got it. My new lieutenant will be.... Michael Cassio. Congratulations.

CASSIO Thank you.

OTHELLO I chose the younger candidate. I hope you won't hold it against me, Iago?

Iago reluctantly shakes Cassio's hand.

IAGO I wish you all the best, lieutenant.

CASSIO Thanks Iago. I know for a fact you'd have been a really good lieutenant too.

Othello pins the insignia of Cassio's new position on his shoulder.

OTHELLO From now on, you'll wear these on your uniform...

IAGO [*muttering to himself*] "I know for a fact you'd have been a really good lieutenant too."

RESOURCE TWO

- **A floor plan which might help the children to imagine the palace:**

<https://goo.gl/2a6NLU>

- **Images of the Doge's palace both today and in the 17th Century can be found online:**

<https://goo.gl/GGpMGi>

<https://goo.gl/sSZVg4>

- **The palace has highly polished floors:**

<https://goo.gl/jYst1p>

- **This painting of a reception at the Doge's Palace gives an idea of how it would have looked at the time:**

<https://goo.gl/AeM3Jx>

RESOURCE THREE

Cooks

Jobs include:

- Cooking crabs
- Stirring polenta (a grain you pour into boiling water)
- Decorating cakes
- Washing up

Images of kitchens in the 17th century:

- <https://goo.gl/Nuc6iu>
- <https://goo.gl/zvQaD4>

A fancy cake:

- <https://goo.gl/25a8p2>

Cleaners

Jobs include:

- Polishing the floors until you can see your face in them
- Cleaning the chandeliers
- Polishing the mirrors
- Dusting
-

Images of intricate chandeliers:

- <https://goo.gl/aTs9wd>

Ornate mirrors:

- <https://goo.gl/qYjAAw>

Waiters and waitresses

Jobs include:

- Laying tables for a dinner
- Clearing tables after dinner
- Polishing glasses and cutlery
- Folding napkins into shapes
- Creating flower centre pieces

Images of Venetian glassware:

- <https://goo.gl/ho479p>

Flower displays:

- <https://goo.gl/W2FrzG>

Table settings:

- <https://goo.gl/AGxrbP>

Laundry and dressmakers

Jobs include:

- Ironing clothes and curtains - heating iron up on the stove
- Fixing curtains
- Washing and drying clothes – some very heavy, some very delicate
- Making new clothes
- Sewing lace onto a dress

Fine lace:

- <https://goo.gl/eifn5E>

A 17th century dress:

- <https://goo.gl/d6iFZa>

An iron:

- <https://goo.gl/cJJXwo>

A 17th century laundry:

- <https://goo.gl/JbnqQY>

RESOURCE FOUR

BENGAL TIGER

OTHELLO In Punjab I once fought a Bengal tiger. With my bare hands. Those claws – they’re not to be sneezed at. Nails as sharp as razors. And the jaws – immense. This tiger wanted me for its dinner. But it had incredibly bad breath. So bad I had to turn my head away. And that was my salvation. Otherwise my head would have been off. It kept attacking me, just kept coming at me. It stood on its hind legs and cuffed at me with its front paws. At one point it had me like this...

Othello uses Iago to demonstrate how the tiger had a hold of him.

OTHELLO Like this, see?

BRABANTIO So what did you do?

OTHELLO Simple.

BRABANTIO Doesn’t look simple to me.

DESDEMONA No, me neither.

BRABANTIO I wouldn’t have a clue what to do in that situation.

DESDEMONA I’d be terrified.

Othello smiles.

RESOURCE FIVE

CANNON

OTHELLO OK, so I had become lost on a huge wide plain. There was nowhere to hide, and suddenly I found myself face to face with a cannon. It was a very nervous cannon, skittish, with a big firing mouth, I'd say about 50 centimetres in diameter, and thick, glimmering iron lips. Well, I spotted it at once. I had to be very careful and use all my tactical smarts to get out of the situation. It was dangerous, I tell you. So anyway, after a bit I felt the cannon was getting ready to fire. I knew it couldn't be much longer.

An involuntary little noise from Desdemona.

OTHELLO Yes, but wait, here it comes. You know what I did? Guess. No? I pretended I was a goalkeeper. I let my knees bend a bit and lowered my centre of gravity, and then I spread my arms open like this... The cannon started shaking and Boom! – fired its cargo - a huge lead cannonball, weighed more than 133 kilo.

BRABANTIO And then?

OTHELLO I went the wrong way.

Brabantio doesn't follow but Desdemona whistles with relief.

OTHELLO And that was my salvation!

RESOURCE SIX
BABY

OTHELLO “After that I roamed for a while. I wanted to find my men, you know. After some days I reached a small hamlet, not more than ten houses. And you know, the houses all had bullet holes in them. Bomb damage, all the windows were broken. There were shards of roof tiles all over the ground. It was in total ruins. Evidently the people who lived there had fled – probably because of the cannon. And then, suddenly, I heard something. The sound of crying. I thought: it’s probably cats mating – it was May, you know, so the right time. The crying was coming from inside one of the houses, and I was very hungry and I remembered cats taste a bit like rabbit. So I went into the house, and carefully tiptoed up a rickety old staircase because I could hear the noise was coming from upstairs. When I got to the top I found myself in a small room – plaster was peeling and falling from the ceiling – and, what do I see? A tiny baby, not even a year old, lying in a little bed covered in dust. I thought: this child’s parents had to flee so fast they didn’t even have time to take their child with them. That’s war at its most terrible, you know. So I took the child, went back outside, closed the front door – and just as I was clear the house collapsed in ruins behind me. Well. What do I do, I thought. I’m a soldier, not a foster carer or a nurse. I could have taken it to an orphanage, but I couldn’t bring myself to sentence it to that. So I took the child with me and went to find its mother or father. I put it in my backpack –

Intake of breath from Desdemona.

... with its head sticking out the top, of course. And sometimes I carried it on my back, and sometimes on my front. And that’s how I travelled across the land. Up mountains, down into valleys. Left through the trees, right through the forests. And then after days and days we reached a huge refugee camp. And there, you know, I finally found its mother. And I was able to return her baby.

RESOURCE SEVEN

SHAKESPEARE'S OTHELLO

OTHELLO “My story being done,
She gave me for my pains a world of sighs.
She swore, in 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. (1.3.182-194)”

RESOURCE EIGHT

NIGHTWATCH

Cassio has been placed on guard outside Othello's tent. Othello has asked him, as his Lieutenant to make sure that the soldiers, who are celebrating their victory, do not get drunk and rowdy and disgrace the Venetian army.

Cassio stands guard.

Iago creeps up on him in the dark .

IAGO Surprise!

CASSIO What's this?

Iago takes Cassio aside and shows him a bottle and two glasses.

IAGO Shall I?

CASSIO But why?

IAGO To celebrate you becoming lieutenant. I haven't really said well done yet.

CASSIO You weren't happy about it.

IAGO No, I wasn't.

CASSIO You wanted to be lieutenant.

IAGO Yes, I did.

CASSIO You'd have been good as well.

IAGO But you know what, I'm happy for you. Congratulations my boy. You've earned it.

He embraces Cassio in a comically extreme manner, slapping him hard on the back.

CASSIO Ow, that hurts.

IAGO Sorry.

CASSIO Sorry, sorry...

IAGO Let's have a drink.

CASSIO But I'm on duty.

IAGO I bought it for you specially. As a friend. Because I like you. Because you're my friend.

CASSIO But I'm at work.

IAGO Let's not be pussies mate, one glass.

CASSIO No, I really can't.

IAGO But I'm doing this for you. Come on. We're friends, aren't we?

CASSIO Of course.

IAGO So?

CASSIO ... no, I can't.

IAGO OK, then I'll have one.

CASSIO You can drink my health.

Iago pours a full glass and drinks.

IAGO Hits the spot. Come on, have a dram.

CASSIO Iago, I'm really not going to. I'm on duty.

IAGO Just one though –

CASSIO I said no, OK.

Iago drinks again and lets Cassio know how pleasant it is.

IAGO Come on, have a drink with me. Just a taste.

CASSIO ... oh, OK. Just a taste.

Cassio has a drink. Iago pretends to hear a noise – Cassio looks up and while he's not looking, Iago refills his glass.



THE UK'S THEATRE FOR YOUNG AUDIENCES

OTHELLO

A Unicorn production

By Ignace Cornelissen

Inspired by William Shakespeare

Directed by Ian Nicholson

Resource pack written by Catherine Greenwood

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