Othello (2.1.165-312) Name: _____

1. In lines 165-176, who is Iago watching? What are the people in lines 165-176 doing?

2. Why are these actions of interest to Iago?

3. To whom is Iago speaking?

4. According to lines 191-196, what emotions do Othello and Desdemona currently feel?

5. What does Iago mean when he says "O, you are well tuned now!/But I'll set down the pegs that make this music" in lines 197-198?

6. Why is the war over?

7. In lines 215-217, Iago tells Roderigo that Desdemona is in love with whom?

8. In line 225, to whom does the word *devil* refer?

9. In lines 225-228, what four things does Iago say Othello lacks?

10. In line 254, Iago points out that Cassio was fawning over Desdemona. In line 256, how does Roderigo defend Cassio's behavior?

11. Consider the two characters, Roderigo and Iago, who both observe the same interactions between Cassio and Desdemona but see two different things. Does social class of the observer affect what they see? How?

12. In lines 265-270, what does Iago tell Roderigo to do? What argument does he use to convince Roderigo to do this?

13. In line 289, what kind of person does Iago say Othello is?

14. In 290-291, what does Iago admit about Othello?

15. In lines 295-299, what reason does Iago give for his own attraction to Desdemona?

16. If Iago can't get even with Othello in the manner he wants, what is his second-choice method?

17. Who does it sound like Iago is describing in lines 301-302?

18. In line 307, what suspicion does Iago share?

19. What does this say about Iago?

20. Explain Iago's twisted statement in lines 308-309.

Bonus: Think about Iago's character, his actions, what he suspects of Othello's actions, and what he suspects of Cassio's actions (with Desdemona as well as another). Is there a message here about the assumptions that people make about others? On what do they base their assumptions of other people's characters and motivations?

Shakespeare, William. *The Tragedy of Othello, the Moor of Venice*. Ed. Alvin Kernan. Second Revised ed. New York: Signet Classics, 1998. Print.