

Directions: This part consists of selections from *Othello* and questions on their content, form, and style. After reading each passage, choose the best answer to each question.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Passage 1. Questions 1-8. Read the following passage from Act I, scene ii of *Othello* carefully before you choose your answers.

Enter Othello, Iago, Attendants with torches.

Iago. Though in the trade of war I have slain men,

5 Yet do I hold it very stuff o' th' conscience
To do no contriv'd murder. I lack iniquity
Sometime to do me service. Nine or ten times
I had thought t' have yerk'd him here under the
ribs.

10 *Othello.* 'Tis better as it is.

Iago. Nay, but he prated,
And spoke such scurvy and provoking terms
Against your honor,
That with the little godliness I have

15 I did full hard forbear him. But I pray you, sir,
Are you fast married? Be assur'd of this,
That the magnifico is much belov'd,
And hath in his effect a voice potential
As double as the Duke's. He will divorce you,
20 Or put upon you what restraint or grievance
The law (with all his might to enforce it on)
Will give him cable.

Oth. Let him do his spite;
My services which I have done the signiory
25 Shall out-tongue his complaints. 'Tis yet to
know—

Which, when I know that boasting is an honor,
I shall publicize—I fetch my life and being
From men of royal siege, and my demerits
30 May speak, unbonneted, to as proud a fortune
As this that I have reach'd; for know, Iago,
But that I love the gentle Desdemona,
I would not my unhoused free condition
Put into circumscription and confine

35 For the sea's worth. But look, what lights come
yond?

Enter Cassio with Officers and torches.

40 *Iago.* Those are the raised father and his
friends.

You were best go in.

Oth. Not I; I must be found.

My parts, my title, and my perfect soul

45 Shall manifest me rightly. Is it they?

Iago. By Janus, I think no.

Oth. The servants of the Duke? and my
lieutenant?

The goodness of the night upon you, friends!

50 What is the news?

Cassio. The Duke does greet you, general,
And he requires your haste-post-haste
appearance,

Even on the instant.

55 *Oth.* What is the matter, think you?

Cas. Something from Cyprus, as I may
divine;

It is a business of some heat. The galleys
Have sent a dozen sequent messengers

60 This very night at one another's heels;
And many of the consuls, rais'd and met,
Are at the Duke's already. You have been hotly
call'd for;

When, being not at your lodging to be found,

65 The Senate hath sent about three several quests
To search you out.

Oth. 'Tis well I am found by you.
I will but spend a word here in the house,
And go with you. [Exit.]

70 *Cas.* Ancient, what makes he here?

Iago. Faith, he tonight hath boarded a land
carrack.

If it prove lawful prize, he's made for ever.

Cas. I do not understand.

75 *Iago.* He's married.

Cas. To who?

Enter Othello.

80 *Iago.* Marry, to—Come, captain, will you
go?

Oth. Have with you.

Cas. Here comes another troop to seek for
you.

85

Enter Brabantio, Roderigo, with Officers with torches and weapons.

90 *Iago.* It is Brabantio. General, be advis'd,
He comes to bad intent.

Oth. Holla, stand there!

Roderigo. Signior, it is the Moor.

Brabantio. Down with him, thief!

95 *[They draw on both sides]*

Iago. You, Roderigo! come, sir, I am for
you.

Oth. Keep up your bright swords, for the
dew will rust them.

100 Good signior, you shall more command with
years

Than with your weapons.

Brab. O thou foul thief, where hast thou
stow'd my daughter?

105 Damn'd as thou art, thou hast enchanted her,
For I'll refer me to all things of sense,

If she in chains of magic were not bound,
Whether a maid so tender, fair, and happy,
So opposite to marriage that she shunn'd

110 The wealthy curled darlings of our nation,
Would ever have, t' incur a general mock,
Run from her guardage to the sooty bosom
Of such a thing as thou—to fear, not to delight!
Judge me the world, if 'tis not gross in sense,

115 That thou hast practic'd on her with foul
charms,

Abus'd her delicate youth with drugs or minerals
That weaken motion. I'll have't disputed on,
'Tis probable, and palpable to thinking.

120 I therefore apprehend and do attach thee
For an abuser of the world, a practicer
Of arts inhibited and out of warrant.
Lay hold upon him, if he do resist
Subdue him at his peril.

125 *Oth.* Hold your hands,
both you of my inclining, and the rest.
Were it my cue to fight, I should have known it
Without a prompter. Whither will you that I go
To answer this your charge?

130 *Brab.* To prison, till fit time
Of law and course of direct season
Call thee to answer.

Oth. What if I do obey?

How may the Duke be therewith satisfied,
135 Whose messengers are here about my side,
Upon some present business of the state,
To bring me to him?

Off. 'Tis true, most worthy signior;
The Duke's in council, and your noble self

140 I am sure is sent for.

Brab. How? the Duke in council?

In this time of the night? Bring him away;
Mine's not an idle cause. The Duke himself,
Or any of my brothers of the state,
145 Cannot but feel this wrong as 'twere their own;
For if such actions may have passage free,
Bond-slaves and pagans shall our statesmen be.
[Exeunt.]

1. In lines 3-9, Iago criticizes himself for

- (A) acting against his conscience
- (B) not being loyal to Othello
- (C) being too moral for his own good
- (D) slaying men in war
- (E) missing his target in a duel

2. The phrase "circumscription and confine" in
line 34 is best understood to refer to

- (A) commitment to military service
- (B) the limits imposed by marriage
- (C) a person under house arrest
- (D) the close quarters in a naval ship
- (E) obligation for a monetary loan

3. Othello's words in lines 28-35 contradict the
sentiments expressed in

- (A) lines 65-66
- (B) lines 71-73
- (C) lines 100-102
- (D) lines 138-140
- (E) lines 146-147

4. Iago's reference to Janus in line 46 is
significant primarily because it

- (A) shows Iago's level of education
- (B) indicates Shakespeare's knowledge of
mythology
- (C) is a reference to a Roman, rather than a
Greek, deity
- (D) suggests that the events are occurring at
the beginning of the year
- (E) hints at an aspect of Iago's character

5. The words "Keep up," as they are used in line 98, could best be restated as
- (A) Put away
 - (B) Hold high
 - (C) Continue with
 - (D) Do justice to
 - (E) Maintain carefully
6. Brabantio supports his claim that Desdemona could not have willingly married Othello with all of the following ideas EXCEPT that
- (A) Othello is in command of supernatural powers
 - (B) Desdemona had shown that she was averse to marrying
 - (C) Brabantio has seen a recent change in Desdemona's happy nature
 - (D) Othello is a repulsive, frightening man
 - (E) Desdemona would not open herself to such great public shame
7. From Othello's words in lines 125-128, the reader can infer that
- (A) Brabantio's men are willing to fight on Othello's behalf
 - (B) Othello's attendants have prepared to resist Brabantio's soldiers
 - (C) Othello is unwilling to consider the opinions of others in military matters
 - (D) Othello realizes he will eventually have to fight Brabantio's men
 - (E) Othello is striving to bring about a truce between his men and Brabantio's men
8. Brabantio objects to Othello as a husband for his daughter because he views Othello as
- I. lower in social status
 - II. of an inferior race
 - III. not a Christian
- (A) I only
 - (B) II only
 - (C) I and II only
 - (D) II and III only
 - (E) I, II, and III

Passage 2. Questions 9-15. Read the following passage from Act I, scene iii of *Othello* carefully before you choose your answers.

Duke. At nine i' th' morning here we'll
meet again.

Othello, leave some officer behind,
And he shall our commission bring to you;
5 And such things else of quality and respect
As doth import you.

Othello. So please your Grace, my ancient;
A man he is of honesty and trust,
To his conveyance I assign my wife,
10 With what else needful your good Grace shall
think
To be sent after me.

Duke. Let it be so.

Good night to every one. [To Brabantio.] And,
15 noble signior,
If virtue no delighted beauty lack,
Your son-in-law is far more fair than black.

I. Senator. Adieu, brave Moor, use
Desdemona well.

20 Brabantio. Look to her, Moor, if thou hast
eyes to see;
She has deceiv'd her father, and may thee.

[Exeunt Duke, Brabantio, Senators]

Oth. My life upon her faith! Honest Iago,
25 My Desdemona must I leave to thee.
I prithee let thy wife attend on her,
And bring them after in the best advantage.
Come, Desdemona, I have but an hour
Of love, of worldly matter and direction,
30 To spend with thee. We must obey the time.

[Exit, with Desdemona]

Roderigo. Iago—

Iago. What say'st thou, noble heart?

Rod. What will I do, think'st thou?

35 Iago. Why, go to bed and sleep.

Rod. I will incontinently drown myself.

Iago. If thou dost, I shall never love thee
after.

Why, thou silly gentleman?

40 Rod. It is silliness to live, when to live is
torment; and then have we a prescription to die,
when death is our physician.

Iago. O villainous! I have look'd upon the
world for four times seven years, and since I
45 could distinguish betwixt a benefit and an injury,
I never found man that knew how to love
himself. Ere I would say I would drown myself
for the love of a guinea hen, I would change my
humanity with a baboon.

50 Rod. What should I do? I confess it is my
shame to be so fond, but it is not in my virtue to
amend it.

Iago. Virtue? a fig! 'tis in ourselves that
we are thus or thus. Our bodies are our gardens,
55 to the which our wills are gardeners; so that if we
will plant nettles or sow lettuce, set hyssop and
weed up tyme, supply it with one gender of herbs
or distract it with many, either to have it sterile
with idleness or manur'd with industry—why,
60 the power and corrigible authority of this lies in
our wills. If the beam of our lives had not one
scale of reason to poise another of sensuality, the
blood and baseness of our natures would conduct
us to the most prepost'rous conclusions. But we
65 have reason to cool our raging motions, our
carnal stings, our unbitted lusts; whereof I take
this that you call love to be a sect or scion.

Rod. It cannot be.

Iago. It is merely a lust of the blood and a
70 permission of the will. Come, be a man! Drown
thyself? drown cats and blind puppies! I have
profess'd me thy friend, and I confess me knit to
thy deserving with cables of perdurable
toughness. I could never better stead thee than
75 now. Put money in thy purse; follow thou the
wars; defeat thy favor with an usurp'd beard. I
say put money in thy purse. It cannot be long
that Desdemona should continue her love to the
Moor—put money in thy purse—nor he his to
80 her. It was a violent commencement in her, and
thou shalt see an answerable sequestration—put
money in thy purse. These Moors are
changeable in their wills—fill thy purse with
money. The food that to him now is as luscious
85 as locusts, shall be to him shortly as acerb as the
coloquintida. She must have change, she must;
therefore put money in thy purse. If thou wilt
needs damn thyself, do it a more delicate way
than drowning. Make all the money thou canst.
90 If sanctimony and a frail vow betwixt an erring
barbarian and a super-subtle Venetian be not too
hard for my wits and all the tribe of hell, thou
shalt enjoy her; therefore make money. A pox of
drowning thyself, it is clean out of the way.

95 Seek thou rather to be hang'd in compassing thy
joy than to be drown'd and go without her.

Rod. Wilt thou be fast to my hopes, if I
depend on the issue?

100 *Iago.* Thou art sure of me—go make money. I have told thee often, and I retell thee again and again, I hate the Moor. My cause is hearted; thine hath no less reason. Let us be conjunctive in our revenge against him. If thou canst cuckold him, thou dost thyself a pleasure,
105 me a sport. There are many events in the womb of time which will be deliver'd. Traverse, go, provide thy money. We will have more of this tomorrow. Adieu.

Rod. Where shall we meet I' the morning?

110 *Iago.* At my lodging.

Rod. I'll be with thee betimes.

Iago. Go to, farewell. Do you hear, Roderigo?

Rod. What say you?

115 *Iago.* No more of drowning, do you hear?

Rod. I am changed.

Iago. Go to, farewell. Put money enough in your purse.

Rod. I'll sell all my land. [Exit.]

120 *Iago.* Thus do I ever make my fool my purse.

For I mine own gain'd knowledge should profane

If I would time expend with such a snipe

125 But for my sport and profit. I hate the Moor, And it is thought abroad that 'twixt my sheets H'as done my office. I know not if't be true, But I, for mere suspicion in that kind, Will do as if for surety. He holds me well,

130 The better shall my purpose work on him. Cassio's a proper man. Let me see now; To get his place and to plume up my will In double knavery—How? how?—Let's see—After some time, to abuse Othello's ear

135 That he is too familiar with his wife. He hath a person and a smooth dispose To be suspected—fram'd to make women false. The Moor is of a free and open nature, That thinks men honest that but seem to be so,

140 And will as tenderly be led by th' nose as asses are.

I have't. It is engend' red. Hell and night Must bring this monstrous birth to the world's light. [Exit.]

9. The exchange in lines 13-22 ("Let it be . . . and may thee") contains of examples of all of the following EXCEPT

- (A) rhymed couplets
- (B) chiasmus
- (C) conditional clauses
- (D) ellipsis
- (E) imperatives

10. The purpose of Iago's extended gardening metaphor (lines 53-61) is to

- (A) refute Roderigo's notion of determinism
- (B) draw a comparison between Roderigo and himself
- (C) hint that Roderigo is superior to Othello
- (D) chide Roderigo for his lack of industry
- (E) imply that true virtue does not exist

11. In line 81, the words "answerable sequestration" are best interpreted to mean

- (A) justified result
- (B) responsible removal
- (C) corresponding separation
- (D) reasonable departure
- (E) understandable isolation

12. In line 124, "such a snipe" refers to

- (A) Othello
- (B) Desdemona
- (C) Iago's wife
- (D) Roderigo
- (E) Cassio

13. In this passage, irony is evident in

- I. Iago's assessment of Cassio
- II. Othello's words about and to Iago
- III. Iago's words in lines 61-66

- (A) I only
- (B) III only
- (C) I and II only
- (D) II and III only
- (E) I, II, and III

14. Iago appeals to Roderigo in all of the following ways EXCEPT
- (A) predicting a future for Roderigo with Desdemona
 - (B) tailoring his syntax to match that of Roderigo
 - (C) noting their mutual feelings of contempt for Othello
 - (D) proclaiming his loyalty to Roderigo
 - (E) expressing sympathy for Roderigo's impulse to kill himself

15. Iago's scheme could be aided most by building upon an idea expressed in
- (A) the Duke's parting words to Brabantio
 - (B) Brabantio's parting words to Othello
 - (C) Othello's words to Desdemona
 - (D) Roderigo's parting words to Iago
 - (E) Roderigo's words about drowning himself