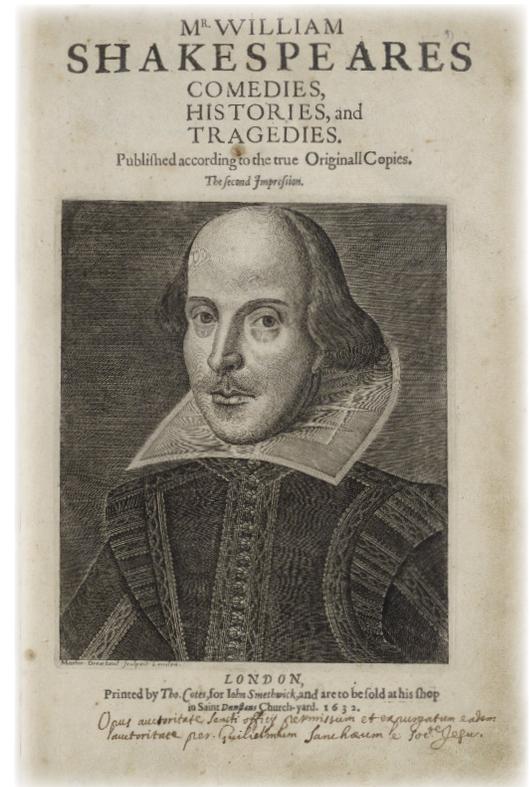


Why All Our Students Should Study Shakespeare

Six things no one ever told you about our greatest writer

ROY SPEED

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Part 2: His contributions to our language

- addiction
- advertising
- amazement
- arouse
- assassination
- bandit
- bedroom
- besmirch
- birthplace
- bloodstained
- barefaced
- blushing
- bump
- buzzer
- caked
- cater
- champion
- circumstantial
- cold-blooded
- compromise
- courtship
- countless
- critic
- dawn
- deafening
- discontent
- dishearten
- drugged
- dwindle
- epileptic
- equivocal
- excitement
- exposure
- eyeball
- fashionable
- fixture
- flawed
- frugal
- generous
- gloomy
- gossip
- gust
- hint
- hobnob
- hurried
- impede
- impartial
- invulnerable
- jaded
- label
- lackluster
- laughable
- lonely
- luggage
- lustrous
- madcap
- majestic

Part 2: His contributions to our language (*cont.*)

- | | |
|-----------------------------------|----------------------------------|
| ■ bated breath | ■ without rhyme or reason |
| ■ dead as a doornail | ■ the primrose path |
| ■ eating me out of house and home | ■ as luck would have it |
| ■ good riddance | ■ for goodness sake |
| ■ strange bedfellows | ■ as white as driven snow |
| ■ budge an inch | ■ green-eyed monster |
| ■ sleep not one wink | ■ hold a candle to |
| ■ wear my heart on my sleeve | ■ one fell swoop |
| ■ what's done is done | ■ stand on ceremony |
| ■ the naked truth | ■ elbow room |
| ■ foul play | ■ too much of a good thing |
| ■ vanish into thin air | ■ give the devil his due |
| ■ your own flesh and blood | ■ it smells to heaven |
| ■ household words | ■ not a mouse stirring |
| ■ seen better days | ■ it's Greek to me |
| ■ in a pickle | ■ sharper than a serpent's tooth |

Part 3: His characters

- Examples:** Romeo, King Lear
- Counter-example:** Scrooge in Dickens's *A Christmas Carol*

Part 4: His insight

Example 1: Mercutio, the "Queen Mab" speech in *Romeo & Juliet*

Example 2: Salarino in *The Merchant of Venice*:

My wind, cooling my broth,
 Would blow me to an ague when I thought
 What harm a wind too great at sea might do.
 I should not see the sandy hour-glass run,
 But I should think of shallows and of flats,
 And see my wealthy *Andrew* dock'd in sand.

... Should I go to church

And see the holy edifice of stone,
 And not bethink me straight of dangerous rocks,
 Which touching but my gentle vessel's side
 Would scatter all her spices on the stream ...

The Merchant of Venice, 1.1.23-34

Part 5: His imagery

Example 1: In *Romeo & Juliet* (1594-95), in the balcony scene, Juliet mistrusts their love at first sight and says to Romeo —

I have no joy of this contract tonight,
It is too rash, too unadvis'd, too sudden,
Too like the lightning, which doth cease to be
Ere one can say "It lightens."

Example 2: In *The Merchant of Venice*, a character named Bassanio describes at length how deceptive men can be and how misleading their outward appearances. — At one point he refers to men...

... whose hearts are all as false
As stairs of sand...

Part 6: His verse (poetry)

Example 1—Young Shakespeare

Speech by Oberon, king of the fairies, in *A Midsummer Night's Dream* (1594-95)—

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine:
There sleeps Titania sometime of the night,
Lull'd in these flowers with dances and delight;
And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in:
And with the juice of this I'll streak her eyes,
And make her full of hateful fantasies.

Example 2 —Manly Shakespeare: Speech in *Henry V*—it's dawn, just before the great Battle of Agincourt. The young king of England speaks to his soldiers:

O, do not wish one more!
Rather proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,
Let him depart; his passport shall be made
And crowns for convoy put into his purse:
We would not die in that man's company
That fears his fellowship to die with us.
This day is called the feast of Crispian:
He that outlives this day, and comes safe home,

Will stand a tip-toe when the day is named,
And rouse him at the name of Crispian.
He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbours,
And say 'To-morrow is Saint Crispian.'
Then will he strip his sleeve and show his scars
And say 'These wounds I had on Crispin's day.'
Old men forget: yet all shall be forgot
But he'll remember with advantages
What feats he did that day: then shall our names,
Familiar in his mouth as household words—
Harry the king, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester—
Be in their flowing cups freshly remember'd.
This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remember'd;
We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition:
And gentlemen in England now a-bed
Shall think themselves accursed they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.

NEXT SESSION: FALL 2019 — September 4 – November 13, 2019, on Wednesdays, 11:30 AM – 1:00 PM

SHAKESPEARE'S *Romeo & Juliet*

These online sessions provide an in-depth study of *Romeo & Juliet* as well as the historical, cultural, and literary background needed to bring the play to life. Students emerge with a clear sense of Shakespeare *as a writer* — his tastes, his interests, his concerns, and the abilities that distinguish him from other writers. What's more, they are able to read Shakespeare's works on their own and understand what they're reading. — Among the topics covered:

- Elizabethan vocabulary
- Classical allusions
- Shakespeare's meter/blank verse
- the sonnet form
- competing views of love
- the Petrarchan tradition of unrequited love
- Shakespeare's principal source for the play
- Shakespeare's use of imagery



Ten online sessions of 90 minutes. **FEE:** \$245. — For more information, go to: <http://hscollegebound.com/Romeo-and-Juliet.htm>

NEXT SESSION: WINTER 2019-20 — November 27, 2019 – February 19, 2020, on Wednesdays, 11:30 AM – 1:00 PM



SHAKESPEARE'S *Hamlet*

For students, *Hamlet* can seem daunting — it's Shakespeare's longest play, with dark themes, complex ideas, and difficult verse. This series solves a mystery at the heart of the play, unveiling historical information that unlocks the play's secrets — the story, the characters, Hamlet's actions all suddenly make perfect sense. This course has a twofold purpose—it is both:

- **A course in close reading of Shakespeare.** Students go deeper with the skills key to close reading (e.g., annotating a text) and the historical and literary background needed to decipher Shakespeare.
- **A course about one of Shakespeare's greatest plays.** Students study the themes and characters in *Hamlet* and the intricacies of its plot. They consider the problems deriving from the multiple texts of the play, the difficulties with dating its composition, and the curious links between this play and Shakespeare's personal life.

Ten online sessions of 90 minutes. **PREREQUISITE:** Previous Shakespeare studies (our own series on *Romeo & Juliet* is suitable preparation). **FEE:** \$289. — For more information, go to: <http://hscollegebound.com/Hamlet.htm>

NEXT SESSION: SPRING 2020 — March 13 – April 24, 2020, on Wednesdays, 11:30 AM – 1:00 PM

SHAKESPEARE'S *Macbeth*

This series comprises seven sessions on Shakespeare's shortest tragedy. *Macbeth* shows what happens when a man with a conscience commits murder. It is an astute portrait of psychological unraveling, and students in this course will study in great detail not just the characters' psychology, but the play's remarkable imagery and verse.

This course opens up Shakespeare's intricate language and reveals its spare beauty, and by the end of the series, students will be able to read Shakespeare's more difficult plays on their own. The whole experience is designed to bolster their confidence with a wide range of difficult texts.

Six online sessions of 90 minutes. **PREREQUISITE:** Previous Shakespeare studies (our own *Romeo & Juliet* is suitable preparation). **FEE:** \$195. — For more information, go to: <http://hscollegebound.com/Macbeth.htm>



ABOUT THE INSTRUCTOR

Roy Speed is a professional educator in the business world and a homeschooling dad, with a B.A. in English from Northwestern and a passion for history and for Shakespeare. In the business world, he's a writing consultant: he creates writing training and eLearning programs—one of his writing programs has been translated into seventeen languages and has become required training for more than a quarter-million employees around the world. He is also a sometime lecturer on business writing topics at the University of Pennsylvania's Wharton School. In the homeschooling world, Roy has taught writing, literature, and history to students of all ages. He is also the author of the recently published *Writer's Guide to Grammar*.

