

**GREAT
LAKES
THEATER**

TEACHER PREPARATION GUIDE



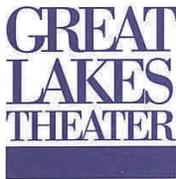
As You Like It

BY WILLIAM SHAKESPEARE

DIRECTED BY EDWARD MORGAN

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February 2014

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Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production of William Shakespeare's *As You Like It*, which will be performed in the beautiful Hanna Theatre at PlayhouseSquare from April 4 through April 19, 2014.

Comic twists and turns abound in the fertile Forest of Arden, where a disguised Rosalind seeks refuge after being wrongfully banished by her uncle. Her unfortunate exile is transformed into a charming adventure when she encounters some of Shakespeare's most beloved characters — colorful fools, witty rustics, and the handsome, lovesick Orlando. A clandestine, gender-bending courtship ensues, changing the lost into unexpected lovers, in this timeless and transcendent romantic comedy.

This guide is designed – through its essays, discussion questions and classroom activities – to give students both an introduction to, and a point of entry for, a personal exploration of *As You Like It*. We offer special thanks to Madelon Horvath for her outstanding contributions to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

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A NOTE TO STUDENTS: WHAT TO EXPECT AT THE THEATER



You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, pagers, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered

the theatre. Even the glow from a silent cell phone (used for text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as a camera and editor, choosing his or her personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there are design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

GLT: OUR HISTORY, OUR FUTURE



Tom Hanks and fellow company member Bert Goldstein.



The beautifully renovated Hanna Theatre

Since 1962, Great Lakes Theater (GLT) has brought the world's greatest plays to life for all of Cleveland. In 1961, the Lakewood Board of Education president persuaded a Shakespeare troupe, led by Arthur Lithgow, to make Lakewood Civic Auditorium its home. The theater that opened its doors on July 11, 1962 as Great Lakes Shakespeare presented six Shakespeare plays in rotating repertory. In exchange for free rent, the company provided student matinee productions. The repertory was expanded in 1965 to include non-Shakespearean classics as a result of an exchange of productions with Princeton's McCarter Theater. The Company outgrew its original home at Lakewood Civic Auditorium and, in 1982, made the move to the Ohio Theatre in PlayhouseSquare, launching the revitalization of downtown Cleveland's Theatre District.

In 2001 the Company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a highly successful regional theater. GLT recommitted itself to its founding core values: Shakespeare, rotating repertory and an acting company of the highest caliber. During Fee's tenure, the company has been recognized for its artistic excellence, winning the *Northern Ohio Live Magazine Award* for excellence in Theater in 2005 after three years of being a finalist, as well as *The Free Times Reader's Choice Award* for Best Performing Arts Group in 2006, and for eliminating the inherited accumulated net deficit of over one million dollars.

The Company has also been a revolutionary producing model unlike any other in America to create cost efficiency and enhance our artistic product. We now exchange our repertory productions with Idaho Shakespeare Festival (ISF) in Boise, Idaho and Lake Tahoe Shakespeare Festival (LTSF) in Nevada. This deep collaboration between independent producing organizations is a first in American theater. With this visionary model now fully in place, GLT, ISF, and LTSF are able to deepen the artistic quality of the work on our stages, share our production costs, maximize our resources, and provide nearly year-round employment to our resident company of artists.

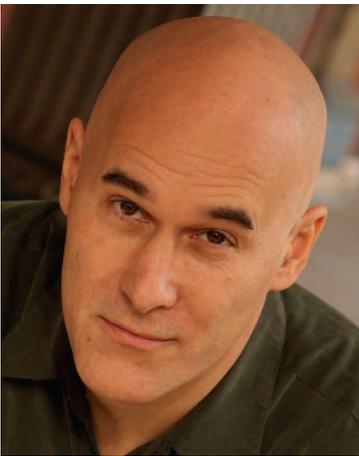
Now, GLT has entered into a new phase, making the historic Hanna Theatre in PlayhouseSquare the home of the Company. The renovation of the Hanna Theatre, as well as the creation of GLT's first endowment fund, is part of our Re-Imagine A Classic Campaign to ensure GLT's future. Our new home in the Hanna features a hydraulically operated thrust stage, a first for this region, and innovative and intimate seating where no seat is farther than eleven rows from the stage. We believe that this extraordinary theater experience will revolutionize the way Northern Ohio experiences classic theater.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. With a plucky history of bucking economic trends to strive for and nurture the highest artistic quality, it remains a distinctive and significant cultural resource in an extraordinary American city.

DIRECTOR'S NOTE

“ (*As You Like It*) celebrates the threshold of a new era of individuality. With themes so strikingly modern, it's astonishing to remember that this play premiered 415 years ago.

”



Edward Morgan

On the surface, this play is a lyrical tale of exile and romance. The plot is simple: a young gentleman and two young noblewomen are driven from their homes. They flee into the forest where the rightful Duke and his followers have already been exiled. But instead of an empty wilderness, they encounter silly shepherds, wandering nobles, philosophers, hermits, deer, lions and snakes – a population Shakespeare borrows from the tales of Robin Hood, English pastorals, Italian romances and Greek poetry. This is the fabled Forest of Arden.

Orlando, Rosalind and Celia arrive in Arden and their dangers dissipate as if the forest itself has cast a benevolent spell around them. The wood becomes a haven and a playground wherein they take on new identities in life and love. Meanwhile, the exiled Duke and his followers explore and contemplate the natural state of man, and local shepherds mingle comically with their high-born visitors. All of these threads are interwoven through language as elegant as any Shakespeare ever wrote, flowing scene to scene like a sunlit brook through dappled glades.

Yet beneath its sparkling surface, *As You Like It* is not merely froth. It juxtaposes civilized corruption with the life-giving force of the natural world. It gazes on mortality and the virtue of redemption. It mocks how urban and rural people view each other. It does gymnastics with gender roles and sashays with sexual ambivalence. And finally, it celebrates the threshold of a new era of individuality. With themes so strikingly modern, it's astonishing to remember that this play premiered 415 years ago.

So what have we done with our production?

We've set it in New England in the midst of the second Industrial Revolution, not long after the start of the 20th century. We've placed the Forest of Arden in the foothills of the Adirondack Mountains. The villains are greedy, thriving Industrialists. The exiled Duke is a follower of Emerson, a would-be Thoreau. Rosalind and Orlando are the new Americans.



Ralph Waldo Emerson in 1859

Fiercely democratic, they succeed by merit - not privilege - as they forge a new world-view and sense of equality. Indeed, in this context, the delightful, ever-resourceful Rosalind becomes a kind of metaphor for American womanhood, advancing from 19th century servitude through Gibson Girl glamor to the courageous insistence of the Suffragette, and beyond. And finally, since the true pulse of an era resounds in its music, we've replaced the Elizabethan songs with tunes that echo these themes through Yankee sentiment and syncopation.

It's been fun transplanting this brilliant play to American soil. It's given the text new resonance for us. We hope it does the same for you, and that our version is *as you like it*.

Edward Morgan



Henry David Thoreau, circa 1850



Gibson Girl "pin-ups" at the beach



Women at the H.J. Heinz Co. plant make the tin cans that were filled with baked beans, creamed soup and spaghetti. 1908.



Suffragettes

SUMMARY OF THE PLAY

Duke Senior has been forced into exile from the court by his brother, the usurping Duke Frederick. He takes refuge in the Forest of Arden with a band of faithful lords. Rosalind, his daughter, is kept uneasily at court as a companion to her cousin Celia, Frederick's daughter. Meanwhile, Orlando, the youngest son of the late Sir Rowland de Boys, has been kept in poverty by his brother Oliver since their father's death. Orlando decides to wrestle for his fortune at Frederick's court, where he meets Rosalind and they fall in love. The Duke banishes Rosalind, fearing that she is a threat to his rule. Celia, refusing to be parted from her cousin, goes with Rosalind to seek Duke Senior in the Forest. For safety, they disguise themselves — Rosalind as a boy named Ganymede and Celia as his sister Aliena — and they persuade the fool Touchstone to accompany them. Orlando returns from the court and learns of a plot by his brother to kill him. He flees with a loyal servant to the Forest and takes refuge with the exiled Duke. Still thinking on Rosalind, he begins posting love lyrics through the forest. Before long, he encounters her, but she is disguised as Ganymede. She proceeds to coach Orlando on how to woo his Rosalind, often playing the part of Rosalind herself.

Elsewhere in the Forest, Touchstone pursues Audrey, a goat-herd, and the shepherd Silvius dotes on his neighbor Phoebe, who has fallen for Ganymede (Rosalind in disguise). Meanwhile, Oliver has been sent to hunt down his brother and arrives in the Forest, where Orlando saves his life from a lion. Oliver repents his past abuse of Orlando and promptly falls in love with Aliena (Celia in disguise).

As Ganymede, Rosalind promises to satisfy Orlando's longing and to resolve all of the love plots in one flourish. She does so, forsaking her disguise, reuniting with her father and joining at last with young Orlando. Then news arrives that Duke Frederick has had a conversion and renounced the Dukedom, so the exiles can return to civilization and their former lives. Only the melancholy Jaques will stay behind in the Forest.

— Royal Shakespeare Company (edited/updated by Edward Morgan)

Dramatis Personae

In order of appearance

The Prologue

Jaques, *a melancholy gentleman*

The Town

Orlando, *a young gentleman*

Adam, *a family servant*

Oliver, *brother to Orlando*

Denise, *his cook*

Charles, *a wrestler*

The Court

Celia, *daughter to Duke Frederick*

Rosalind, *daughter to the banished Duke*

Touchstone, *the Court Fool*

Le Beau, *a courtier*

Duke Frederick

Officers

The Exiles

Duke Senior, *brother to Duke Frederick*

Amiens, *a Lord*

Lords

Inhabitants of The Forest

Corin, *an old shepherd*

Silvius, *a young shepherd*

Audrey, *a young goat-herd*

Sir Oliver Martext, *a local vicar*

Phebe, *a shepherdess*

William, *a woodcutter*

Also:

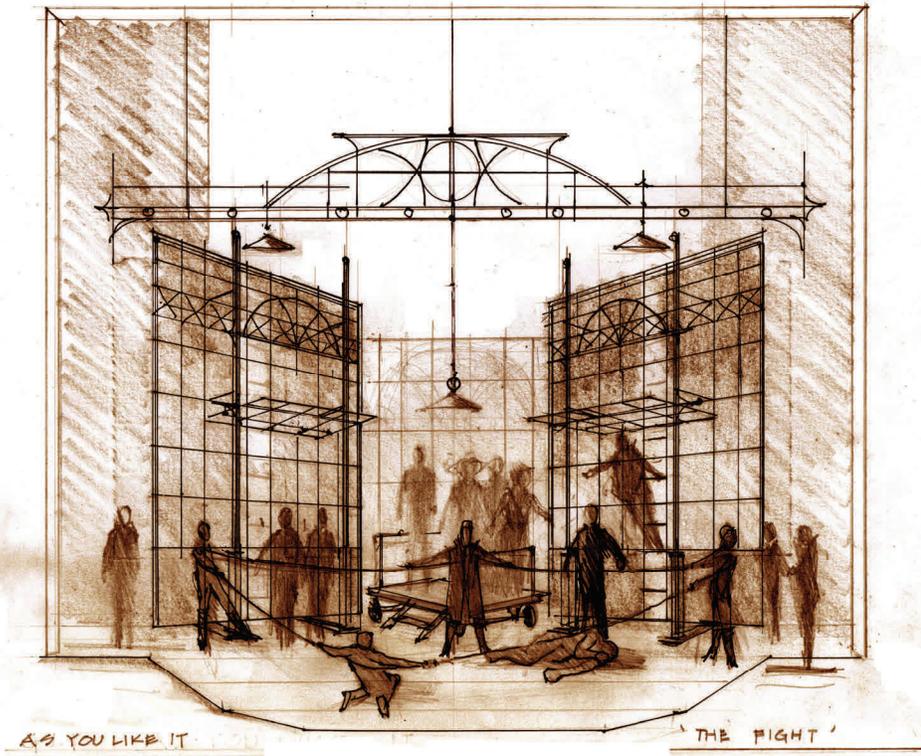
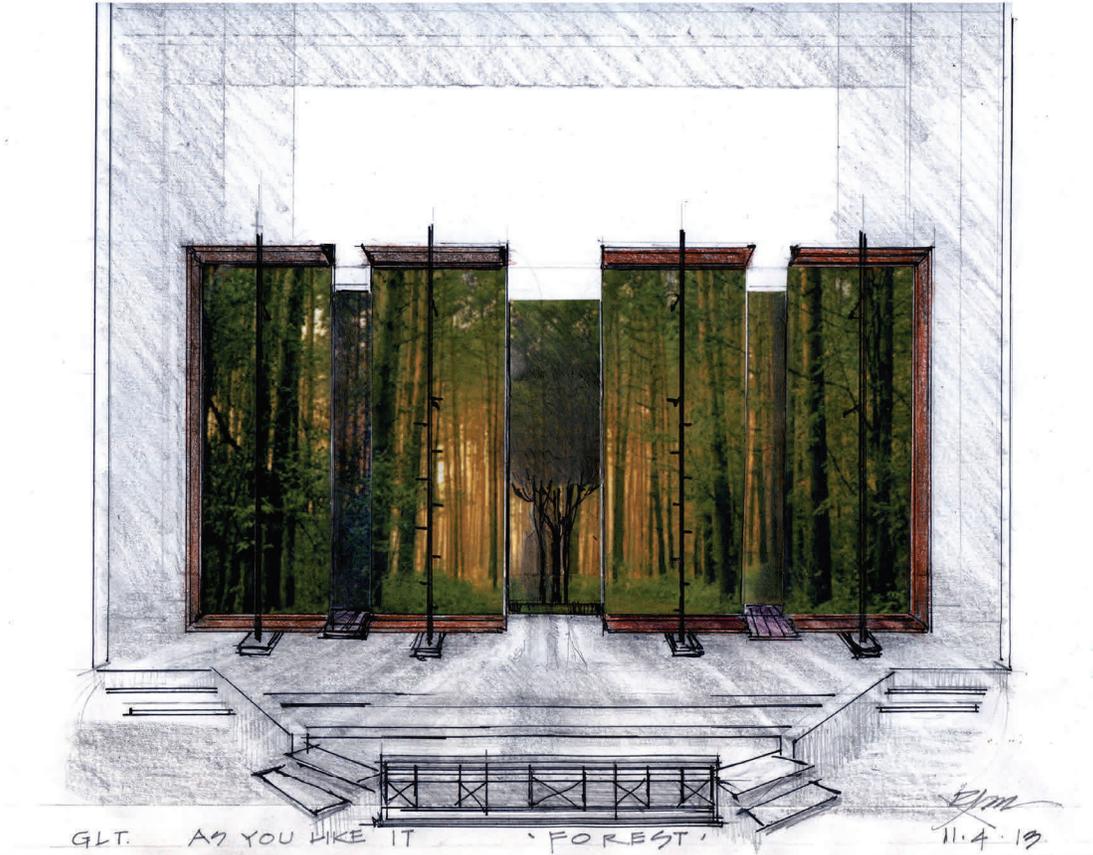
Workers, Officers, Lords, Singers

The Scene

New England, not long after the start of the 20th century

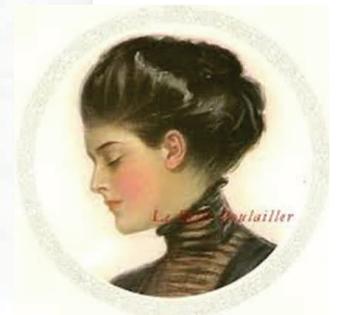
PRELIMINARY SCENIC DESIGN

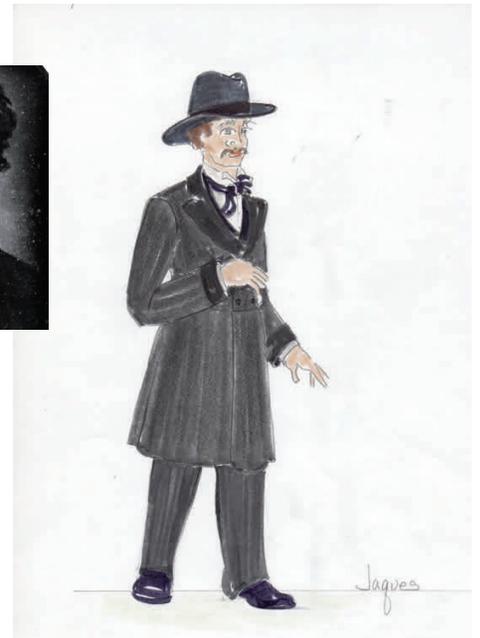
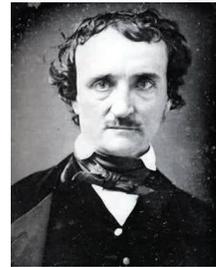
BY RUSSELL METHENY



PRELIMINARY COSTUME DESIGN & RESEARCH

BY KIM SORENSON







LADY SHAKESPEARE’S LIFE LESSONS

““

Long before Einstein’s theory of relativity taught us that Time is relative and the only constant is the speed of light; Shakespeare knew that. He would have said that the only constant is the speed of love in the comedies or death in the tragedies.

””

By Lady Shakespeare



Lady Shakespeare, also known as Betsy Shevey, has been Great Lakes Theater’s professional development keynote speaker and featured educational scholar for over ten years.

Shakespeare: The Man for All Seasons, By Prof. Betsy Shevey

“There is a time for everything, and a season for every activity under the heavens, a time to be born and a time to die, a time to plant and a time to uproot, a time to kill and a time to heal, a time to tear down and a time to build, a time to weep and a time to laugh, a time to mourn and a time to dance, a time to scatter stones and a time to gather them, a time to embrace and a time to refrain from embracing, a time to search and a time to give up, a time to keep and a time to throw away, a time to tear and a time to mend, a time to be silent and a time to speak, a time to love and a time to hate, a time for war and a time for peace. Eccl. 3:1-8

There may be no writer in history who understood this profound wisdom from Ecclesiastes better than William Shakespeare. If only many of us could live our lives following this passage from the Bible, how much simpler and more beautiful and fulfilling our lives would be. But what Shakespeare also understood perhaps better than any other writer that a human was as much a part of the animals as the angels:

“What a piece of work is man, how noble in reason, how infinite in faculties, in form and moving how express and admirable, in action how like an angel, in apprehension how like a god: the beauty of the world, the paragon of animals—and yet to me, what is this quintessence of dust?” Hamlet II,ii

Shakespeare saw the whole picture. As godlike as humans are in our beauty, our joy, our tragedy and our gifts; our mortality eventually makes us nothing more than a quintessence of dust. The agent of this life truth in all of Shakespeare’s plays, both tragedies and comedies is Time. Heroes and villains, maids and mothers, soldiers, lovers, poets, priests and kings all have one thing in common. Time eventually treats us all the same way. What is especially creative about Shakespeare’s apprehension of this eternal truth as expressed so wonderfully in Ecclesiastes is how he bends and molds the concept of Time itself as if he were a Time Lord from



Karen Gillan as Amy Pond and Matt Smith as the 11th Doctor on the BBC television series *Dr. Who*.



Jodi Dominick as Olivia and Sara M. Bruner as Viola in Great Lakes Theater's production of *Twelfth Night*. Photography by Roger Mastroianni.



Lynn Allison as Titania in Great Lakes Theater's production of *A Midsummer Night's Dream*. Photography by Roger Mastroianni.

Doctor Who or a time traveler from any of the thousands of science fiction books that have been written about the magic of passing from hour to hour and era to era as if walking through glass or a liquid mirror.

The magic of the way in which Shakespeare bends and molds Time is in the duality with which he treats it. On one hand, Shakespeare respects the power of the all-encompassing embrace of Time on a cosmic level and on the other he strategizes mortality by concretizing and specifying each and every objective correlative of every lived moment in the real. The macrocosm; the larger picture of the forms of the universe are precisely reflected in the microcosm; the subtle details of man in his daily physical life on earth. Nowhere is this seem more clearly than in Shakespeare's use of the seasons in his three great comedies, *A Midsummer's Night's Dream*, *As You Like It* and *Twelfth Night*. *A Midsummer's Night's Dream* takes place on the longest day of the year, from June 20-June 25. Because it is the longest day of the year, it is the day in which the light lasts the longest and the earth is closest to the sun. In early times, as Shakespeare would have known from his knowledge of the famous Druid monument Stonehenge in Wiltshire, pilgrims would sail down the Avon to experience the healing power of the arrangement of Celtic stones on Midsummer Night's Eve, the night of the summer solstice. This healing light was said to cure all ailments, the most common of course being those that threatened longevity and those that compromised fertility.

So we see that Shakespeare's first time-bending experiment is the one of the summer solstice called *A Midsummer's Night's Dream*. Here he uses the festive qualities of Time to celebrate the living, the possibilities of healing and the blessings of fertility and the survival of the human race through love and marriage. This is the first bookend of *As You Like It*. We may call it the summer bookend. Like *As You Like It*, *A Midsummer's Night's Dream* takes place in a magic forest. But what is even more important is that it takes place in a magic forest during the summer solstice somewhere between Stratford and Stonehenge along the Avon where all healing is possible and fertility is guaranteed. Time is on our side.

The winter bookend to *As You Like It* is the play *Twelfth Night*. *Twelfth Night* takes place on January 6 and is the last night of the Winter Solstice and also the Epiphany, which Shakespeare in his Latin and Greek studies at Stratford Grammar School most certainly learned. January 6, Twelfth Night or Epiphany is a holiday which marks the end of the winter solstice and the shortest days of the year. It is also Three Kings Day, the day in which the son of God as Baby Jesus is presented to the earthly world symbolically represented by the Three Kings who have traveled from far following the Star of Bethlehem. In many cultures, the voyage of the kings involves an immersion in water. We still see this in our own day in age where the men and women of the community submerge themselves in the sea on January 6. It is fitting therefore that Viola emerges from the sea in *Twelfth Night* to an enchanted island called Illyria. It makes sense that Olivia has been in protracted

mourning for her brother for three months, for that is the fullness of the winter solstice in some cultures. It is also fitting that *Twelfth Night* is full of reversals: high for low, low for high, boy for girl, brother for sister, servant for lover and lover for servant. The festive holiday of Twelfth Night in England was always celebrated with these reversals because of the divine paradox of the Son of God being born of the Son of Man.

Remember, Shakespeare was forbidden from talking about any religious ideas directly. He does not do so in any of his plays unless it is for a specific political idea. This is because religion was political in Elizabethan England. Within the space of a few years the people had gone from being devout Catholics under Henry VIII and Catherine of Aragon to Protestants when Henry married Anne Boleyn back to Catholics when Henry's daughter, Mary, became Queen and back to Protestants when her sister, Elizabeth I, came to the throne. There were still many threats from the Catholics to take back the monarchy and punish all the Protestants, so all writers had to be particularly careful in their mention of any religion. Nobody did this with more imagination in play after play than Shakespeare.

So if Shakespeare couldn't refer to Epiphany in his *Twelfth Night* as the motivating factor for the miracles of love, marriage and fertility that ensued on the enchanted isle of Illyria, what could he use? You got it: Time.

*My master loves her dearly;
And I poor monster, fond as much on him
And she mistaken seems to dote on me.
What will become of this? As I am man,
My state is desperate for my master's love.
As I am woman, now alas the day,
What thriftless sighs shall poor Olivia breathe?
O Time thou must untangle this not I;
It is too hard a knot for me to untie.
Twelfth Night II,iii*

Which brings us to *As You Like It*. By speaking of the magic forest of the summer solstice which bookends the play on one end and the enchanted isle of the winter solstice which bookends the play on the other, and the bending and shaping of Time as the operational mechanic in both, I think we've already solved most of the problems of *As You Like It*, or at least what some critics call its problems.

The Seven Ages of Man speech for example, which many critics have seen as out of context in *As You Like It*, is clearly Shakespeare's ode to Time, his dramatic machinery in all his plays, only more obviously so in *As You Like It*:

*All the world's a stage
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,*

*Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.*

II, vii

As You Like It takes place in both solstices. On one hand, we hear that it is winter time.

“Here feel we not the penalty of Adam; the season’s difference; as the icy fang and churlish chiding of the winter’s wind, which when it bites and blows upon my body, even till I shrink with cold, I smile and say: ‘This is no flattery; these are counselors who feelingly persuade me what I am.’ II,i

On the other hand, the lovers are running through the forest pinning notes on trees, hiding behind logs, switching identities and dancing as if it were a spring day. What are we to make of this paradox? Because the play lives in between the winter solstice and the summer solstice it is also springtime as a Page #2 sings:

*With a hey, and a ho, and a hey-nonny-no,
These pretty country folks would lie
In springtime, the only pretty ring time,
When birds do sing, Hey ding a ding, ding.
Sweet lovers love the spring.
This carol they began that hour,
With a hey, and a ho, and a hey hey-nonny-no,
How that a life was but a flower
In springtime, the only pretty ring time,
When birds do sing, Hey ding a ding, ding.
Sweet lovers love the spring.
And therefore take the present time,
With a hey, and a ho, and a hey hey-nonny-no,
For love is crownèd with the prime
In springtime, the only pretty ring time,
When birds do sing, Hey ding a ding, ding.
Sweet lovers love the spring.*

V, iii

So here is a paradox indeed. Have six months passed since we first met Orlando and Rosalind? There is no indication of this. In fact it is obvious that their daily lessons in the forest have a clear timetable and schedule over several days. But maybe this is the clue. Our old friend Time appears again along with Shakespeare’s

ability to bend him to his uses. Rosalind who is disguised as Ganymede playing Rosalind is upset when Orlando, her lover is late. So she disguises herself for a fourth time.

“I will speak to him as a saucy lackey. I pray you what is’t a clock? You should ask me what time of day. There’s no clock in the forest. Then there’s no true lover in the forest, else sighing every moment and groaning every hour would detect the lazy foot of Time as well as a clock. . . Time travels in diverse paces with diverse persons. I’ll tell you who Time ambles with, who Time trots with, who Time trots with, who Time gallops with, and who he stands still with.” III, ii

Long before Einstein’s theory of relativity taught us that Time is relative and the only constant is the speed of light; Shakespeare knew that. He would have said that the only constant is the speed of love in the comedies or death in the tragedies. Once we understand that *As You Like It* has been constructed as a shifting ground between Shakespeare’s mystical usages of the summer solstice in *A Midsummer Night’s Dream* and the winter solstice in *Twelfth Night*, then the mysteries of the play become clear. Orlando’s not recognizing Rosalind even though she dresses as herself when she plays Ganymede/Rosalind, the winter and spring interchangeability of the weather, the existence of the gang of courtly outlaws living off the land like farmers, the instant falling in love of Celia with an equally instantly reformed Oliver, and finally, the deus ex machine, the arrival of the god of marriage, Hymen, at the end of the play.

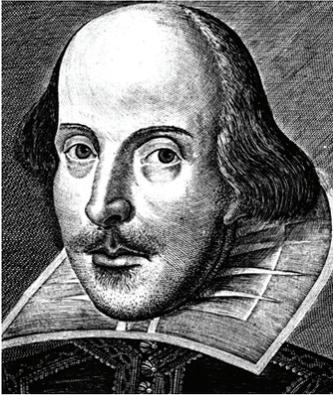
“Peace ho! I bar confusion: Tis I must make conclusion of these strange events. Here’s eight must take hands to join in Hymen’s bands, if truth holds true contents.” V, iv

It is very unusual indeed for Shakespeare to introduce a god into a play as he does with Hymen at the end of *As You Like It*. And yet we see that it makes sense. This is not a summer or a winter solstice. It is not the shortest or the longest night of the year. There is no summer Stonehenge healing ritual or Winter Epiphany of the Son of God and Man in *As You Like It* although Rosalind claims that “an old religious uncle” taught her to speak of love and in the epilogue, as the actor, she “conjures” the audience to like her and the play.

Shakespeare has to make his own magic here and the magic he makes is with Time. *As You Like It* has both the healing energy of *Twelfth Night* in the disguise of Hymen, the god of marriage; AND the disguise of the Son of God and Man in the four dimensions of Rosalind’s disguise as Ganymede, the god of love of man for boy in the figure of a girl, playing a girl, played by a boy actor who reminds the audience of his gender by unmasking himself in the Epilogue, again a first for Shakespeare. For in the final analysis, who is really the God of Time, but the playwright who can bring us out of the present and into the past or out of the past and into the present with a stroke of his pen? Who can make the hours of the day or evening fly by with wit and wisdom or crawl along with boredom and dread? At the end of the day, Shakespeare is the Time Lord, the man for all seasons.

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ABOUT WILLIAM SHAKESPEARE



William Shakespeare (1564-1616), English playwright and poet, is recognized in much of the world as the greatest of all dramatists. Shakespeare's plays communicate a profound knowledge of the wellsprings of human behavior, revealed through portrayals of a wide variety of characters. His use of poetic and dramatic means to create a unified aesthetic effect out of a multiplicity of vocal expressions and actions is recognized as a singular achievement, and his use of poetry within his plays to express the deepest levels of human motivation in individual, social, and universal situations is considered one of the greatest accomplishments in literary history.

A complete, authoritative account of Shakespeare's life is lacking, and thus much supposition surrounds relatively few facts. It is commonly accepted that he was born in 1564, and it is known that he was baptized in Stratford-upon-Avon, Warwickshire. The third of eight children, he was probably educated at the local grammar school. As the eldest son, Shakespeare ordinarily would have been apprenticed to his father's shop so that he could learn and eventually take over the business, but according to one account he was apprenticed to a butcher because of declines in his father's financial situation. According to another account, he became a schoolmaster. In 1582 Shakespeare married Anne Hathaway, the daughter of a farmer. He is supposed to have left Stratford after he was caught poaching in the deer park of Sir Thomas Lucy, a local justice of the peace. Shakespeare and Anne Hathaway had a daughter, Susanna, in 1583 and twins—Hamnet and Judith—in 1585. Hamnet did not survive childhood.

Shakespeare apparently arrived in London about 1588 and by 1592 had attained success as an actor and a playwright. Shortly thereafter he secured the patronage of Henry Wriothesley, 3rd Earl of Southampton. The publication of Shakespeare's two fashionably erotic narrative poems *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594) and of his *Sonnets* (published 1609, but circulated previously in manuscript form) established his reputation as a gifted and popular poet of the Renaissance (14th century to 17th century). The *Sonnets* describe the devotion of a character, often identified as the poet himself, to a young man whose beauty and virtue he praises and to a mysterious and faithless dark lady with whom the poet is infatuated. The ensuing triangular situation, resulting from the attraction of the poet's friend to the dark lady, is treated with passionate intensity and psychological insight. Shakespeare's modern reputation, however, is based primarily on the 38 plays that he apparently wrote, modified, or collaborated on. Although generally popular in his time, these plays were frequently little esteemed by his educated contemporaries, who considered English plays of their own day to be only vulgar entertainment.

Shakespeare's professional life in London was marked by a number of financially advantageous arrangements that permitted him to share in the profits of his acting company, the Chamberlain's Men, later called the King's Men, and its two theaters, the Globe Theatre and the Blackfriars. His plays were given special presentation at the courts of Queen Elizabeth I and King James more frequently than those of any other contemporary dramatist. It is known that he risked losing royal favor only once, in 1599, when his company performed "the play of the deposing and killing of King Richard II" at the request of a group of conspirators against Elizabeth. In the subsequent inquiry, Shakespeare's company was absolved of complicity in the conspiracy.

After about 1608, Shakespeare's dramatic production lessened and it seems that he spent more time in Stratford, where he had established his family in an imposing house called New Place and had become a leading local citizen. He died in 1616, and was buried in the Stratford church.

Until the 18th century, Shakespeare was generally thought to have been no more than a rough and untutored genius. Theories were advanced that his plays had actually been written by someone more educated, perhaps statesman and philosopher Sir Francis Bacon or the Earl of Southampton, who was Shakespeare's patron. However, he was celebrated in his own time by English writer Ben Johnson and others who saw in him a brilliance that would endure. Since the 19th century, Shakespeare's achievements have been more consistently recognized, and throughout the Western world he has come to be regarded as the greatest dramatist ever.

Shakespeare, William, Microsoft® Encarta® Online Encyclopedia 2001

Contributed By: A. Kent Hieatt, Ph.D., Professor Emeritus of English, University of Western Ontario. Author of *Chaucer, Spenser, Milton: Mythopoetic Continuities and Transformations*.

HELPFUL INFORMATION:

PRIOR TO ATTENDING THE PERFORMANCE

THE CHARACTER OF ROSALIND

Rosalind dominates *As You Like It*. So fully realized is she in the complexity of her emotions, the subtlety of her thought, and the fullness of her character that no one else in the play matches up to her. Orlando is handsome, strong, and an affectionate, if unskilled, poet, yet still we may feel that Rosalind settles for someone slightly less magnificent when she chooses him as her mate. When she gets forced from her uncle's court, she puts on a brave face and runs away to the Forest of Arden in search of freedom. She is both adventuresome and gutsy.

The endless appeal of watching Rosalind has much to do with her success as a knowledgeable and charming critic of herself and others. But unlike Jaques, who refuses to participate wholly in life but has much to say about the foolishness of those who surround him, Rosalind gives herself over fully to circumstance. She chastises Silvius for his irrational devotion to Phoebe, and she challenges Orlando's thoughtless equation of Rosalind with a Platonic ideal, but still she comes undone by her lover's inconsequential tardiness and faints at the sight of his blood. That Rosalind can play both sides of any field makes her identifiable to nearly everyone, and so, irresistible.

Rosalind is a particular favorite among feminist critics, who admire her ability to subvert the limitations that society imposes on her as a woman. With boldness and imagination, she disguises herself as a young man for the majority of the play. In this disguise she instructs Orlando in how to be a more accomplished, attentive lover—a tutorship that would not be welcome from a woman. There is endless comic appeal in Rosalind's lampooning of the conventions of both male and female behavior, but an Elizabethan audience might have felt a certain amount of anxiety regarding her behavior. After all, the structure of a male-dominated society depends upon both men and women acting in their assigned roles. Thus, in the end, Rosalind dispenses with the charade of her own character. Her emergence as an actor in the Epilogue assures that theatergoers, like the Arden foresters, are about to exit a somewhat enchanted realm and return to the familiar world they left behind. But because they leave having learned the same lessons from Rosalind, they do so with the same potential to make that world a less punishing place.

Note that this production will be set in 1905 in the foothills of the Adirondacks, with Rosalind being portrayed as a Gibson Girl and then as a Suffragette. Music will be late Victorian/early Ragtime. You may want to discuss the practice of setting Shakespeare's plays into different times. Why might directors do this?

GIBSON GIRL

Gibson Girl was a term first recognized in the 1890's. She was considered the personification of the feminine ideal of beauty. Images of the "fragile lady" and the "voluptuous woman" were combined to create a woman who was at ease and stylish, as well as athletic (cycling was emerging as a sport for women). She was emancipated to the extent that she could enter the workplace. Also refined, calm, independent, confident, she sought personal fulfillment. She would never have participated in the suffrage movement, yet she was sexually dominant in the sense that she was seen literally examining comical little men under magnifying glass or crushing them under her feet. Men were often juxtaposed as simpletons or bumbler.

SUFFRAGETTE

Women who advocated for the vote were called Suffragettes. This was a derogatory term first used by a British journalist. Some women used violence to achieve their goals. Many were imprisoned and participated

in hunger strikes, then brutally force-fed. Beginning their fight in 1897, the vote was not granted until 1920 in the U.S. and not until 1928 for full voting rights in England.

IF YOU HAVE ONLY ONE DAY TO PREPARE:

Discuss other Shakespeare plays students may have read. List their characteristics, characters they remember.

Ask them to recall famous Shakespearian phrases they may have heard.

If you have available films of plays, you might show a clip or two and discuss in comparison with popular TV/movies.

Most high school students read Shakespeare’s tragedies. As a comedy, this play will be a nice diversion and will help to illuminate Shakespeare's depth as a playwright.

After discussing a question or two below, a fun thing to do is to play the “insults” game in the Activities section of this guide. It doesn't take long and students love it.

This play is well known for the character of Rosalind — a great Shakespearean female character, and the famous “Seven Ages of Man” speech (also listed in this guide).

SOURCES USED:

Utah Shakespearean Festival
Cedar City, Utah 84720

Folger Shakespeare Library
Washington, DC

American Players Theater
Spring Green, WI

Orlando Shakespeare Theater
www.orlandoshakes.org

Stratford Shakespeare Festival
Stratford, Ontario

Sparknotes
www.sparknotes.com

QUESTIONS FOR DISCUSSION: PRIOR TO ATTENDING THE PERFORMANCE

1. Have you ever been told that you weren't allowed to do something you really thought you should be able to do? How did that make you feel? Did you want to do it anyway just to spite the person who told you that you couldn't?
2. Rosalind feels like she has to dress up as a boy in order to not be taken advantage of, yet from time to time acts very much like a woman. Has there ever been a time when you felt like you couldn't get what you wanted because of your gender? How could you pursue what you want without pretending to be something you're not? Describe an instance when someone of the opposite sex got something you wanted. What could you have done that might have improved your chances of getting what you wanted?
3. In *As You Like It* there is a big difference between life at the court and life in the Forest of Arden. Have you ever thought things could be better somewhere else? Is there someplace you've been to where life is ideal? What was it about that place you liked better? If you haven't been to a place you liked better, how could you make where you are a better place? Brainstorm the perfect place. Describe what it would look like, what buildings, landscape, or climate it would be. Decide who you'd want there with you, or if you'd want to be alone. Would you be exceedingly rich, or live simply? There are no limitations to your answers. Get creative, have fun!
4. What is the hardest thing you have ever had to do for a friend? Why did you do it? How do you help your friends choose what is right or wrong for them? Have you ever gone against the wishes of your parents to support a friend? What happened? Have you ever felt the need to protect your friends from harm? How did you do it? How did you feel?
5. In *As You Like It* the woods come to represent a place of liberation. Where do you go to feel totally free? What environmental factors are important to you in this place? If the structures of your society (school, home, church) as you know them were suddenly eliminated and you were free to create your own society (with its own "rules"), where would you go? What kind of environment would most attract you? What new social structures would you create?
6. What elements are necessary for audiences of today to be entertained; for instance, what does this generation expect at a movie or play? What topics interest you when you read a novel or play?
7. *As You Like It* is based on a novel that was a familiar story in 1590. Can you think of a contemporary novel that can easily be adaptable to a play? What changes would you make? Are there any characters you would add or omit?
8. Have you ever been in the care of a brother or sister? How did you behave? Did you feel you were treated fairly by your brother or sister? If not, why? Have your parents ever granted you authority over your brothers or sisters? If yes, how did you treat your siblings?
9. Relationships can elicit many emotions. Have you ever gotten yourself into a situation in a relationship that has become a "tangled mess?" What decisions did you make that led to this situation and what were

the consequences of your actions?

10. Describe what today's society would consider a domineering woman. What kind of characteristics might this woman have?
11. Halloween is the holiday that provides the opportunity to disguise ourselves. What is the best costume that you have ever had? When you have worn a disguise/costume, have you ever acted differently than you would have if you were not wearing the disguise?
12. Do you believe in love at first sight? Why or why not? What is the difference between true love and romantic love?
13. What reasons do siblings often have to dislike each other? Is there something in common with siblings who do not have strong bonds, or is each situation unique? Have your parents ever given something to one of your siblings that did not seem equitable to the rest? What kind of dissension, if any, did this cause?
14. What descriptions come to your mind when you think of a forest? In what ways could a forest provide a romantic setting?
15. What do you know about the *Robin Hood* story? In what ways has the story of *Robin Hood* been an archetype for other literary works?
16. What signs of faithfulness do you look for in a relationship, whether it is with a friend or a romantic partner? Can you tell when someone is being unfaithful or disloyal? How?
17. If, indeed, all the world is a stage, what part are you currently playing? How often do you change roles? If you were able to choose an "alias" and move to another place, what name and place would you choose?
18. How do you deal with someone whose opinions differ radically from yours? Do you write that person off as "outrageous," or do you try to understand his/her point of view? Have you ever changed your opinion because of a conflict with someone else? What made you question your opinion?
19. This play is famous for its main character Rosalind, who disguises herself as a young man when she flees the court to go to the forest. Shakespeare often used this convention since women's parts were played by boy actors in his day. Does this convention still work for us? How? Why? Name other characters you know who employed the element of disguise. Why did they do this? Did it help them?

VOCABULARY

Act I

rustic (ally) - rural
countenance - face
mar - spoil, destroy
prodigal - reckless, wasteful
penury - poverty
loath - unwilling, disgusted
resolute - determined
make - stay, remain, produce
mirth - gladness
bountiful - plentiful
knave - rascal
peril - danger
hem - a cough or a hem on a garment
purgation - purification
sundered - separated
curtal-axe - short broadsword; a cutlass
travail - hardships; travel
woo - persuade

Act II

pomp - splendor; luxurious ceremony
adversity - misfortune
venomous - poisonous
churlish - harsh
fools - simple creatures
burghers - citizens
moralize - sermonize
cope - encounter
commend - praise
inquisition - questioning
roynish - scurvy
quail -fail
valiant - brave
boisterous - loud, noisy

butchery - slaughterhouse
melancholy - sad
constant – faithful
meed - reward
doublet and hose - jacket and breeches
bear - to put up with; carry
cross - trouble; coin stamped with a cross
fantasy – love
batler - a wooden paddle used to beat clothes
clown - rustic and a fool
cote - cottage
feeder - servant
turn - attune, adapt
names...nothing (Jaques puns on “name” a term for a borrower’s signature on a loan)
dog-apes - baboons
ducdame - a nonsense word
banquet - a light meal
uncouth - uncivilized; wild
conceit – thoughts
motley - multi-colored costume of the professional jester
wags – goes
suit - garment; petition
libertine – a man who leads a life loose in morals and conduct
rank - luxuriant
counter – worthless coin
inland bred - brought up in a civilized society
capon lined – allusion to bribing judges with chickens
pantaloon – ridiculous old man (from Pantalone, a stock figure in Italian comedies)
faining – longing
warp – freeze
effigies – likenesses
limned – depicted

oblivion - forgetfulness
venerable – honorable and respectable

Act III

expediently (ly) - advantageous
parlous - perilous
bell-wether - leading sheep of a flock, with a bell around its neck
hart, hind - stag, deer
quintessence – purest essence
tedious - tiresome; boring
homily – sermon, a moral lesson
scrip – shepherd’s purse
caprarisoned – dressed
Gargantua – giant (from a story by the 16th century French author Rabelais)
ambles - walks slowly
cony - a rabbit
odes, elegies – serious poems, love poems
fancy-monger - trader in love
quotidian – daily recurring fever
accoutrements - equipment or dress
liver – seat of passion
cot – cottage
poetical - knowing about literature (or about sex)
fain – gladly
jakes – Elizabethan word for lavatory
bawdry – immorally
covered goblet – an empty wineglass
rush – reed or straw
cicatrice and capable impressure – scar and visible impression
Od’s – may God save
carlot – peasant, countryman
capricious - unpredictable
irksome – annoying
recompense - payment

Act IV

as life – rather
jointure – marriage settlement
videlicet – namely
Barbary cock-pigeon - fiercely protective male pigeon
waywarder – more fickle
‘Wit, whither wilt’ - stop talking (an Elizabethan phrase)
censure – criticism
love-prate – love prattle
spleen – passion
The rest shall bear this bourdon – all men’s destiny is to endure being cuckolds; Let everyone carry the dead deer; Everyone join in the chorus
hussif’s – housewife’s
Turk to Christian – traditional enemies (Crusade allusion)
Warr’st thou - why do you make war
purlieus – borders
osiers – willow
hurtling – violent struggle
counterfeited – faked, imitated
swoon – faint

Act V

ipse – Latin “to himself”
bastinado – beat with a stick
trip - skip, look lively
thrasonical - boastful
ring-time - time for ringing wedding bells, giving wedding rings, dancing in rings
God’ild ...like - God reward you and all of you
circumstantial – beating about the bush
bush - advertisement (wine sellers hung an ivy branch (Dionysus) outside their shops)

CLASSROOM ACTIVITIES

NATURE OF LOVE

Explore this theme by using a cluster/web map group and brainstorm the qualities of love. Remember the different types of love: between parents/children, friends, boyfriend/girlfriend, etc. Use quotes from the play — pertaining to love — below.

“Love is merely a madness, and deserves as well a dark house and a whip as madmen do; and the reason why they are not so punished and cured is that the lunacy is so ordinary that the whippers are in love too.” (III, ii, 391-395)

“Men are April when they woo, December when they wed. Maids are May when they are maids, but the sky changes when they are wives.” (IV, i, 140-142)

“...for your brother and my sister no sooner met but they looked; no sooner looked but they loved; no sooner loved but they sighed; no sooner sighed but they asked one another the reason; no sooner knew the reason but they sought the remedy: and in these degrees have they made a pair of stairs to marriage....” (V, ii, 31-37)

What is love? “It is to be all made of fantasy, All made of passion, and all made of wishes, All adoration, duty, and observance, All humbleness, all patience, and impatience, All purity, all trial, all observance” (V, ii, 93-97)

ROMEO AND JULIET, SAMSON AND DELILAH: **Baby, you can bet, a love they couldn’t deny!**

— Bruce Springsteen

Discuss famous literary lovers: Romeo & Juliet, Penelope and Odysseus, Jane Eyre and Rochester. Ask students to draw or find pictures of lovers and caption them with qualities explaining their relationship.

COURT LIFE VERSUS NATURAL LIFE

1. Think about how the lives of common people differed from the lives of nobles in Shakespeare’s day. (Students may be familiar with *Downton Abbey* or other modern examples of this type of difference.)
2. Consider books like *Walden* where Henry Thoreau goes to the country to live “simply.” How do these types of changes benefit people today. What is better about life out of the city?

“They say many young gentlemen flock to him [Duke Senior] every day, and fleet the time carelessly as they did in the golden world.” (I, i, 113-115)

“Are not these woods
More free from peril than the envious court?” (II, i, 4-5)

LIVING PICTURES, PART I

You will need a copy of the script for this activity. This exercise offers a way to clarify the relationships between characters in particular scenes by visually demonstrating them.

1. After several readings of I.ii.139-278, discuss the content of the scene. Have the class list major occurrences in the story. The list might include: the wrestling match; Rosalind and Celia's attempt to dissuade Orlando from fighting; Duke Frederick's disapproval of Orlando's parentage; Rosalind and Orlando falling in love; Celia's attempt to make up for her father's unfairness to Orlando; Le-Beau's warning to Orlando to flee; etc.
2. Pick two students to portray Rosalind and Orlando. Let other students arrange them in poses that suggest romantic interest in one another. Try several different poses. Next add a student for Celia. Have her pose reflect her discovery of the attraction between your cousin and Orlando.
3. While the students hold their poses, have others read I.ii.243-246. If the class feels any part of the Living Picture doesn't reflect what is said, adjust the pose and read the lines again.
4. Pick four other students to play Rosalind, Celia, Orlando and LeBeau. Pose them to suggest that the women are seeing Orlando for the first time and asking LeBeau for information about him. Try different poses, including some in which the women are openly curious and some in which they hide their interest from Orlando. Also try some in which Orlando notices Rosalind and somewhere he is more concerned about getting ready to wrestle.
5. When the class is satisfied with a pose for these four characters, freeze the Living Picture while students read lines I.ii.141 – 143. Poll the class to assure that they find the pose appropriate to the lines.
6. Next, add to the pose established for Rosalind, Celia, Orlando and LeBeau a fifth student to play Duke Frederick and a sixth to play Charles. Arrange them so that the Duke can speak to his daughter and niece, and also so that they and LeBeau can compare Orlando and Charles as opponents. Read beginning with line 141 again, but continue through line 150.
7. Ask students to set up Living Pictures of some of the other significant moments they listed that occur between the wrestling match and the end of I.ii. Encourage them to explain the reasons for particular choices in the poses.

List the plot and character elements that are most important for determining poses that work satisfactorily with the lines. Discuss the basic relationships that exist among Rosalind, Celia, Duke Frederick, Orlando, LeBeau and Charles. Ask students to pick one character and write a description of his or her relationships to the other five.

LIVING PICTURES, PART II

Have the class read through II.vii.140-167 – Jaques' famous —seven ages of man speech – several times. This speech is included in this guide. Discuss the content, answering any questions about unfamiliar words.

1. Select seven pairs of students. Assign each pair one of the ages as described by Jaques. Give the pairs five minutes to prepare a pose which clearly reflects what the words describe. Some Living Pictures may require two people, others may only need one person. In this case one partner to portray the character, in which case the other partner should direct the action. Have the class sit in a circle with the students who will actually present the Living Pictures sitting on the floor inside the circle.

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2. Ask the students in the outer circle to read the speech again with the reader changing at every semi-colon or period. Cue each student posing for the seven ages to get up and strike his or her position as the appropriate section is read. Make sure they stage their Living Pictures inside the circle where everyone can see them. Have them hold their positions until the speech is finished and you tell them to sit down. After the end of the speech, and before anyone moves out of the Living Picture, allow spectators to suggest any changes that might make the poses more reflective of the words.
 3. Have everyone sit down. How did the Living Pictures compare to the images the group had discussed or imagined as individual? Were there certain aspects of Jaques' description that could not be conveyed in a Living Picture? What words could not be captured by a simple body position? What sounds are suggested by the speech? What activities? What locations are suggested for the different ages? Ask volunteers to read sections of the speech in concert with the students who posed again if they think they can improve upon the first presentation.

Further explorations

Divide the class into groups and repeat this exercise to examine the First Lord's speech about Jaques and the deer, II.i.26 – 63, and Oliver's story about being saved in the forest, IV.iii.99 – 121 and 128 – 133. For the very inventive, Touchstone's description of the seven degrees of the lie, V.iv.67 – 79 offers a real challenge in visual interpretations.

Make sure that in presenting the Living Picture, students coordinate the poses with reading the text aloud. Let them determine how many poses are necessary to show the whole story. After their presentation, discuss what aspects are most difficult to convey without movement, sound, sets or costuming. Can any of these images be made clear by a different pose or by accompanying the Living Pictures with different inflections or stresses in the reading?

SHAKESPEAREAN INSULTS

Give students this list of Shakespearean words. (You might want to cut it up and just give a few to each student.) Have them stand in a circle and take turns hurling insults — in as an insulting a voice as possible, complete with gestures!

Combine one word from each of the three columns below, prefaced with “Thou”:

Column 1

artless
bawdy
beslubbering
bootless
churlish
cockered
clouted
craven
currish
dankish
dissembling
droning
errant
fawning
fobbing
froward
frothy
gleeking
goatish
gorbellied
impertinent
infectious
jarring
loggerheaded
lumpish
mammering
mangled
mewling

Column 2

base-court
bat-fowling
beef-witted
beetle-headed
boil-brained
clapper-clawed
clay-brained
common-kissing
crook-pated
dismal-dreaming
dizzy-eyed
doghearted
dread-bolted
earth-vexing
elf-skinned
fat-kidneyed
fen-sucked
flap-mouthed
fly-bitten
folly-fallen
fool-born
full-gorged
guts-gripping
half-faced
hasty-witted
hedge-born
hell-hated
idle-headed

Column 3

apple-john
baggage
barnacle
bladder
boar-pig
bugbear
bum-bailey
canker-blossom
clack-dish
clotpole
coxcomb
codpiece
death-token
dewberry
flap-dragon
flax-wench
flirt-gill
foot-licker
fustilarian
giglet
gudgeon
haggard
harpy
hedge-pig
horn-beast
hugger-mugger
joithead
lewdster

paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie
puking	knotty-pated	malt-worm
puny	milk-livered	mammet
qualling	motley-minded	measle
rank	onion-eyed	minnow
reeky	plume-plucked	miscreant
roguish	pottle-deep	moldwarp
ruttish	pox-marked	mumble-news
saucy	reeling-ripe	nut-hook
spleeny	rough-hewn	pigeon-egg
spongy	rude-growing	pignut
surly	rump-fed	puttock
tottering	shard-borne	pumpion
unmuzzled	sheep-biting	ratsbane
vain	spur-galled	scut
venomed	swag-bellied	skainsmate
villainous	tardy-gaited	strumpet
warped	tickle-brained	varlot
wayward	toad-spotted	vassal
weedy	unchin-snouted	whey-face
yeasty	weather-bitten	wagtail
cullionly	whoreson	knave
fusty	malmsey-nosed	blind-worm
caluminous	rampallian	popinjay
wimpled	lily-livered	scullian
burly-boned	scurvy-valiant	jolt-head
misbegotten	brazen-faced	malcontent
odiferous	unwash'd	devil-monk
poisonous	bunch-back'd	toad
fishified	leaden-footed	rascal
Wart-necked	muddy-mettled	Basket-Cockle

MUSIC

Music plays a large part in *As You Like It*, featured more in this play than in any other. They don't necessarily move the action forward, but provide levity, a passage of time, or highlight the setting of the action. It would be worth your time to look into this with students.

- Find examples of music as it's used to enhance movies.
- Assign a piece of music (contemporary or other) to major characters — or to 1 or 2 characters.
- Compare the music used in this production to something you would choose.
- Find recorded examples of music of the period to share with the class.
- Compose your own song relating to the text.

How does relating contemporary music to Shakespeare's plays help you to make personal connections to the themes in this play? This particular production uses late Victorian and early Ragtime music. How does this music inform your viewing experience?

The most famous of the songs in this play is "*It Was a Lover and his Lass*," which ends the play "with a hey and a ho and a hey nonny no" - a merry jig. We still know the music and lyrics for this as they were published in Thomas Morley's *First Book of Ayres* in 1600. You can look this up in the Folger Shakespeare Library, and view it in their Digital Image Collection.

SUBTEXT

Introduce the term "subtext" as a character's internal meaning within a line. Subtext is determined by the context of a particular situation; the character's objective in both the particular moment as well as in the larger scope of the play; and the obstacles that prevent the attainment of these goals. Note that there can be more than one valid interpretation of a particular line's subtext based on these influences.

Next, suggest that vocal inflection is a tool with which actors can convey the subtext they're trying to express. Give five students index cards with one of the following subtexts written on each one:

- | | | |
|------------------------|----------------------|------------|
| —How beautiful! | —So what | —Look out! |
| —Don't be such a jerk. | —I don't believe it. | |

Ask the students to say — "Oh!" in such a way that it conveys the subtext written on their card, and ask the listeners to guess the meaning.

The same exercise can be repeated using the phrase — "Good morning." to imply:

- | | |
|------------------------------------|-------------------------|
| —Tell me everything that happened. | —I'm in a hurry. |
| —I caught you! | —I'm just being polite. |

Finally ask the class to apply what they've learned about subtext and inflection to I.i.27 – 49 (Orlando's first conversation with Oliver) or to I.ii.1-24 (Rosalind and Celia's first scene).

Ask students to identify each character's objective before they begin to read the lines aloud. Students should support their ideas with information given in the text. Change readers often and discuss the different possibilities that the lines and situations will support.

SEVEN AGES

Explore William Shakespeare's "Seven Ages of Man" speech with your class.

- Distribute copies of the speech. Have the class read the text in unison.
- Discuss the imagery in the text: what mental pictures does each of the "seven ages" evoke?
- Split the class into eight groups. Assign one "age" to each of seven groups; the eighth group is the chorus.
- Each group will create an original vignette that embodies the spirit of their "age."
- The vignette can be set in any time period.
- Each "age" vignette must include:
 - Original dialogue between the characters
 - A song from the chosen time period
 - Accompanying movement, appropriate to the song and time period
 - Appropriate costumes
- Each "age" group will choose a site in the school to perform their vignette. The chorus group will also choose a time period with appropriate costumes, movement and a song.
- The entire class travels to the site of the first vignette; the chorus group provides travel accompaniment with their song.
- Upon arrival at the first site, the first "age" group performs their vignette. Travel on to the next site with accompaniment from the chorus group, and so on.

Seven Ages of Man, *As You Like It*, Act II, scene vii

Jaques:

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school.
And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side,

His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

TOUCH A TOUCHSTONE

During Medieval times when all the coins were made of real gold or silver, counterfeiting was very lucrative. Therefore merchants and metalworkers used a touchstone, a rock harder than gold or silver but softer than other alloys, to determine the purity of metal. The suspect metal was rubbed against a touchstone to see whether it left a streak of color, which was compared to a streak that had been left by either gold or silver. If the suspect metal compared favorably to the standard, then the metal was judged genuine. Thus, a touchstone came to mean a standard by which qualities of something could be evaluated.

The fool Touchstone plays much the same role in the play. He is the character by which one can evaluate the true nature of the other players. Since Touchstone is a witty jester, a character's encounter with Touchstone can reveal another character's intelligence. Furthermore, Touchstone's comments, which often parody or mirror what the others say, help the audience to form conclusions about these characters.

What is revealed about the following characters' encounters with Touchstone?

- a. Celia and Rosalind
- b. LeBeau
- c. Corin and Silvius
- d. Jaques
- e. Audrey
- f. Sir Oliver Martext
- g. William
- h. The pages
- i. Duke Senior

A TRAVEL BROCHURE FOR A MAGICAL TRIP TO THE FOREST OF ARDEN.

Using quotations from the play that describe wondrous Arden, assemble a four-page brochure (fold one sheet of paper in half) that promotes the wonders of the Forest of Arden. You will need an eye-catching front cover, which invites the reader to pursue the contents. Illustrate your travel guide with pictures that highlight the delights of Arden – quaint cottages, exotic animals and plant life, communal dinners, flowers, happy inhabitants. You might include endorsements from satisfied tourists who have visited Arden before. You might also add sightseeing highlights- the Lover's Tree, the Duke's lodging, Rosalind's cottage, etc. Use your imagination to bring the setting to life.

COLLAGE OF AN IDEALIZED ROSALIND

List all of Rosalind's qualities by describing both her physical appearance and her personality characteristics and virtues. Orlando praised the virtues of Rosalind by comparing her to four famous women in Greek and Roman mythology. If Orlando had lived today, he would have had many more ladies from which to create a comparison. Create a collage by choosing pictures and phrases that would describe a modern-day Rosalind. Be true to the essence of Rosalind's personality and character- just use other examples to illustrate her virtues.

Orlando's view of Rosalind:

Why should this a desert be?
For it is unpeopled? No:
Tongues I'll hang on every tree,
That shall civil sayings show:
Some how brief the life of man
Runs his pilgrimage
That the stretching of a span
Buckles in his sum of age;
Some of violated vows
'Twixt the souls of friend and friend;
But upon the fairest boughs
Or at every sentence end
Will I "Rosalinda" write,
Teaching the quintessence of every sprite
Heaven would in little show.
Therefore Heaven Nature charged
That one body should be filled
With all graces wide-enlarged;
Nature presently distilled
Helen's cheek but not her heart,
Cleopatra's majesty,
Atalanta's better part,
Sad Lucretia's modesty.
Thus Rosalind of many parts
By heavenly synod was devised,
Of many faces, eyes, and hearts,
To have the touches dearest prized.
Heaven would that she these gifts should have,
And I to live and die her slave.

HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

— *David Hansen, Education Outreach Associate*

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

AS YOU LIKE IT QUIZ

Answer the following questions. Your teacher may require use of quotes/details from the play to support your answer.

Short

1. Why do Celia and Rosalind go to the forest? Why do they disguise themselves?
2. Is Orlando justified in his quarrel with his older brother Oliver? Does Oliver owe him access to an education fitting a gentlemen?
3. What does Oliver ask Charles to do and why? What does this tell us about his moral character?
4. How is life different in the Forest of Arden from the Court? Do you think the life in the woods is better and why? Or would you prefer to live in the court and why?
5. List two or three of the seven ages of man as described by Jaques in his famous speech.
6. What are the characteristics of romantic love? How does Silvius identify himself as a romantic lover? When is love foolish? When is love true?
7. Why does Rosalind decide to “play the knave” to Orlando?
8. How does Rosalind respond to the sight of Orlando’s blood? What does this say about her nature?
9. Briefly discuss the role of Touchstone in the play.
10. In the resolution of the play, the lovers are united in marriage, and they are restored to their rightful places in society. What does this resolution imply about nature and fortune?

True or False

1. T F Sir Oliver Martext tries to have his brother killed.
2. T F Rosalind’s father regains his title.
3. T F Touchstone is a skilled wrestler.
4. T F Phebe loves Corin.
5. T F Rosalind’s father was friends with Orlando’s father.
6. T F Orlando is Charles first fight of the day.
7. T F Rosalind, dressed as a boy, tells Orlando to woo her.
8. T F Jaques becomes a monk.
9. T F Corin says that manners are the same in the country as they are in court.
10. T F Orlando fights a lion to save Oliver’s life.

Bonus True or False: *As You Like It* has the more music than any other Shakespeare play.

Relationship Matching:

A. Match the character groups with the relationship that best fits

Jaques de Boys, Orlando, Oliver	pretend brother/sister
Corin/Silvius	uncle/niece
Rosalind/Celia	cousins
Duke Senior/Duke Frederick	fellow shepherds
Oliver/Dennis	no relationship what-so-ever!
Ganymede/Aliena	in love
Sir Oliver Martext/Amiens	master/servant
Duke Senior/Celia	brothers
Rosalind/Orlando	father/daughter
Duke Frederick/Celia	brothers in opposition for courtly power

B. Who marries who? Match the lovers.

Audrey	Silvius
Phebe	Touchstone
Celia	Orlando
Rosalind	Oliver

ANSWER KEY

Short Answer

1. Rosalind and Celia go into the forest to escape Celia's father who has threatened Rosalind. Celia goes to be with and support her best friend/cousin. They disguise themselves for safety. Two women alone invites problems.
2. opinion - but student should consider primogeniture (the first-born's right of inheritance)
3. He lies about Orlando and tells Charles to kill him if he can.
4. opinion - Life in the forest is free from court intrigue and it can be argued that it is more free in general, but dangers exist here too such as hunger, wild animals. Certainly love is no less an issue!
5. . . . “At first the **infant**, Mewling and puking in the nurse’s arms.
And then the **whining school-boy**, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the **lover**,
Sighing like furnace, with a woeful ballad
Made to his mistress’ eyebrow. Then a **soldier**,
Full of strange oaths and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon’s mouth. And then the **justice**,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the **lean and slippered pantaloon**,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is **second childishness** and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.” (II.7.140-167)
6. opinion.
7. she is testing his love - to see if he is a “true” lover
8. She swoons. This shows she is truly in love with him and that she behaves like a “proper” woman.
9. Touchstone is the court jester. As such he is given license to say things others cannot get away with. Though he dismisses love, he falls for Audrey and is married. Perhaps this illustrates the value or the strength of love.
10. opinion

True/False

1. F
2. T
3. F
4. F
5. F
6. F
7. T
8. T
9. F
10. T
11. Bonus - T

Relationship Matching

Jaques de Boys, Orlando, Oliver	brothers
Corin/Silvius	fellow shepherds uncle/niece
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Duke Senior/Duke Frederick	brothers in opposition for courtly power
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Duke Senior/Celia	uncle/niece
Rosalind/Orlando	preten brother/sister
Duke Frederick/Celia	father/daughter

Match the Lovers

Audrey	Touchstone
Phebe	Silvius
Celia	Oliver
Rosalind	Orlando

DISCUSSION QUESTIONS/WRITING PROMPTS:

AFTER ATTENDING THE PERFORMANCE

1. Rosalind is able to get Orlando to marry her, and Phoebe to marry Silvius. How did she manage to get what she wanted and still make everyone else happy? Pretend you wanted to throw your best friend a surprise birthday party. How would you go about inviting other people without your best friend knowing. Plan how you would get them to the place of the party without them finding out you had an ulterior motive.
2. Interpret Shakespeare's purpose in Touchstone's response to Orlando's poem in praise of Rosalind. What does it imply about the quality of Orlando's verse? What does it reveal about Touchstone's opinion of this mode of wooing? What does it lead you to expect from Touchstone when he falls in love? Do you think it encourages Rosalind to be more critical of Orlando's approach to wooing?
3. Wit is mentioned in *As You Like It* more than 20 times, suggesting that Shakespeare thought it was an important concept in reference to the characters and the situation of the play. Find the following moments in which wit is mentioned:

“Nature has given us wit to flout at Fortune” [I.2.45]

“You have too courtly a wit for me, I'll rest.” [III.2.66]

“Or else she could not have the wit to do this.” [IV.1.1601]

“Make the doors upon a woman's wit, and it will out at the casement; shut that, and twill out at the key hole; stop that, twill fly with smoke out at the chimney.” [IV.1.150-53]

“And what wit could wit have to excuse that?” [IV.1.1581]

“He uses his folly like a stalking horse, and under the presentation of that he shoots his wit.” [V.4.1041]

- a. Determine the speaker and to whom each is addressed. Explain the meaning of the word in each situation, based on its usage. How does the meaning of wit change in these different contexts?
 - b. Considering all these instances, write a complete definition of the word that might satisfy Shakespeare.
 - c. Select two characters from among Rosalind, Celia, Touchstone and Orlando and explain how their stories would change if *wit* did not exist.
4. Write a paragraph describing any problems that Rosalind might encounter in a marriage to Orlando if he expected her to be as his poem describes. Write another paragraph explaining any disappointments Orlando might endure in a marriage to Rosalind if she behaved the way Ganymede warns.
 5. There are four pairs of lovers in the play. Characterize each couple and discuss the concept of love that they represent.
 6. Like Rosalind, both Touchstone and Jaques possess an ability to see things that the other characters do not. They are critics, but their criticism differs greatly from Rosalind's. How is this so? To what effect do these different criticisms lead?
 7. In a play that ends with the formation and celebration of a community, we may be struck by Jaques's

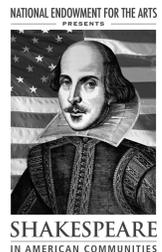
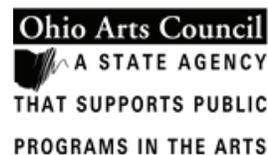
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- decision *not* to return to court. What does his refusal suggest about his character? What effect does it have on the play's ending? Does it cast a shadow over an otherwise happy ending, or is it inconsequential?
8. What does Phoebe represent? Why does Rosalind react so negatively toward her?
 9. Discuss the advantages of “town life” over that of “country life.” Reverse the situation. How does Shakespeare resolve this debate?
 10. Of different types of love shown in the play, which does Shakespeare seem to favor? In which characters does this evince itself and to what extent?
 11. Discuss the various types of humor in the play. Compare or contrast the wit of Touchstone with that of Jaques; with Corin; and with Rosalind.
 12. For a play that works really hard to marry off four couples, *As You Like It* contains a lot of jokes about cuckoldry (wives cheating on their husbands). Why do you think that is? Do the cuckold jokes undermine the play's seemingly pro-marriage attitude? *Does* this play have a pro-marriage attitude?
 13. *As You Like It* is structured in a way that allows Shakespeare to juxtapose characters, attitudes, and even settings. Discuss one or two specific examples of juxtaposition in the play and describe the overall impact of this structure.
 14. How did you respond to the set design? Costumes? What images were most provocative for you? How were the themes of the play embodied in the design elements (sets, costumes, lighting, props, etc...) of the production?
 15. Whose performance did you feel was the most effective in connecting you to an understanding of the character and his/her intentions? Whose performance did you feel was the least effective in connecting you to the character? What qualities would you identify as most important to your appreciation of an actor's performance?
 16. Why does Celia decide to accompany Rosalind into the Forest of Ardent to search for her father, Duke Senior? What kind of friendship do Celia and Rosalind have? Do you have a similar relationship with a friend?
 17. Why is it necessary that Celia and Rosalind disguise themselves before entering the forest? What does this tell the audience about Shakespeare's time? What do the new names of Rosalind and Celia signify?
 18. Do you think anything could have been done to change Jaques' attitude at the end of the play? What would you have said to him? Was his viewpoint evenly represented in this production?
 19. What role does Touchstone, the Court Fool play in this comedy? Compare Touchstone to the fool in King Lear. How do they compare?
 20. Do you think the characters will return to court, or are they destined to remain in the forest? Why? What

are some possible advantages to returning to the court? To remaining in the forest?

21. Jaques predicts that Touchstone and Audrey's marriage will last only two months. Do you believe this prediction? Why or why not?
22. In the end, what couples end up getting married? In your opinion, which of these couples is truly in love? Often times, opposites attract. Are there any lovers in this story where this saying proves true? Be specific in your examples. What is ironic about the fact that Hymen leads the parade of couples to be married in the last scene of the play?
23. In Shakespeare's time all roles in the theater were played by males – thus the sight of Rosalind dressed as a boy would have been no surprise to them. How do you think audiences today react to Rosalind? Did you accept Rosalind as a boy? Did you believe that she was so easily accepted as Ganymede in the forest? Why do you think Orlando could not recognize her?
24. Do you think Rosalind's "lessons" for Orlando would appropriate today? Why or why not? What lessons do you think Orlando would have taught Rosalind if the tables had been turned? Do you think one of them will dominate their relationship, or do you think the relationship will be based on equality? How does Rosalind and Orlando's relationship compare to the others in the play?
25. In many of Shakespeare's comedies, marriage brings a joyous end to the play – what do you think this means? Is marriage the only way to suggest a "happy ending?" Why or why not? In this play, one of the main characters (Jaques) is left outside the marriage ceremony – what does that mean to you?
26. What are the implications of having the story take place in a forest? In what ways does the setting contribute to the plot events? How might the story have changed if the setting was different? In what ways does the Forest of Arden provide a means of finding life's truths? How is the forest of Arden different from the forest in *A Midsummer Night's Dream*?

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ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, offering an annual series of student matinees and, for the past 31 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

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