

**GREAT
LAKES
THEATER**

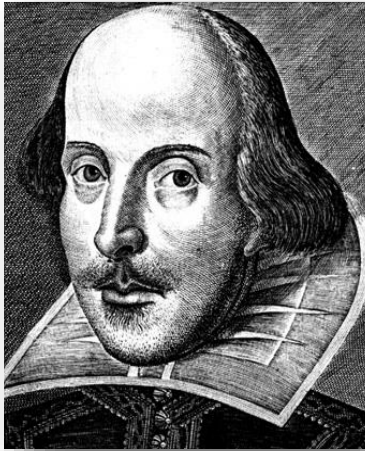
TEACHER
PREPARATION GUIDE

AS YOU
LIKE IT

By William Shakespeare
Directed by Charles Fee



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Winter 2023

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production of *As You Like It* by William Shakespeare. This production will be performed in the beautiful Hanna Theatre at Playhouse Square from March 24—April 8, 2023.

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 colorful fools, witty rustics, and the handsome, lovesick Orlando. A clandestine, gender-bending courtship ensues as some of Shakespeare's most beloved characters find love, fortune, and their true sense of self in this timeless and transcendent romantic comedy.

This guide is designed – through 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 and Kelly Elliott for their 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,

A handwritten signature in cursive script that reads "Kelly Schaffer Florian".

Kelly Schaffer Florian
Director of Educational Services
Kflorian@greatlakestheater.org

A handwritten signature in cursive script that reads "David Hansen".

David Hansen
Education Outreach Associate
dhansen@greatlakestheater.org



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, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the theatre. Even the glow from a watch or a silent cell phone (used for checking the time, 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 our own camera and editor, choosing our own 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.

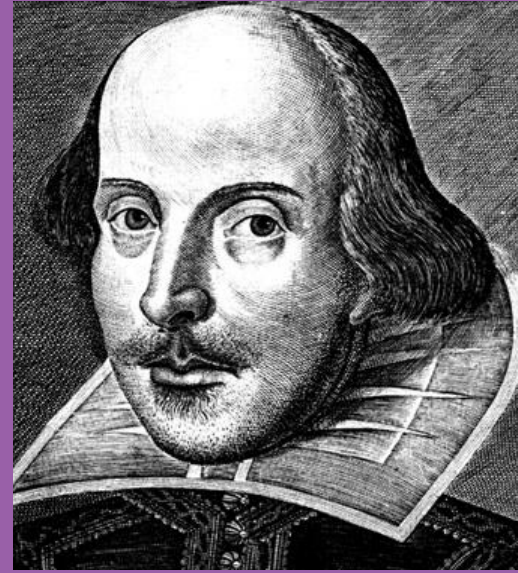
As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there may be design elements that are abstract or metaphorical.

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.

ABOUT THE AUTHOR: 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.

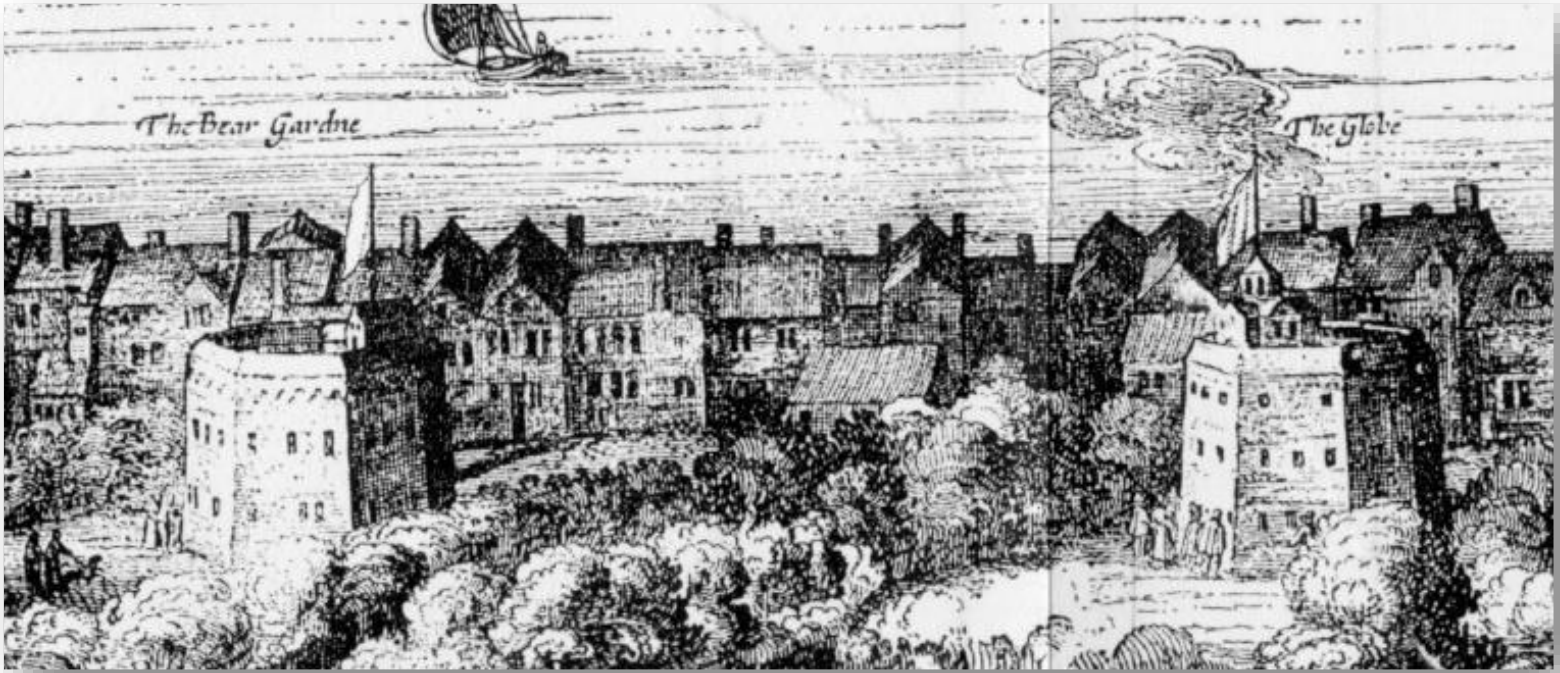
Until the 18th century, Shakespeare was generally thought to have been no more than a rough and untutored genius. Theories were advanced that his plays had actually been written by someone more educated, perhaps statesman and philosopher Sir Francis Bacon or the Earl of Southampton, who was Shakespeare's patron. However, he was celebrated in his own time by English writer Ben Jonson 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*.

PLAYNOTES

By Margaret Lynch



The Lord Chamberlain's Men opened the Globe Theatre in fall 1599. The Theatre caught fire in 1613, during a production of Shakespeare's *Henry VIII*. Rebuilt the following year, it was depicted (at right) in a 1616 "map" of London created by a Dutch engraver named Nicholas Visscher.

By the time William Shakespeare (1564-1616) wrote *As You Like It*, probably in the fall of 1599, he was already well established on the London theater scene. He was a principal shareholder, writer, and actor in the company that performed under the patronage of Henry Carey. Carey had served since 1585 as Queen Elizabeth's Lord Chamberlain, the senior officer of her royal household. Elizabeth invited the Lord Chamberlain's Men to perform at court more often than any other London theater company of the day.

The Lord Chamberlain's Men also performed in public theater spaces. In the fall of 1599, they celebrated the opening of a grand new purpose-built home, the Globe Theatre. Legend has it—though it isn't documented—that *As You Like It* was the Globe's inaugural production. A crest above the playhouse entrance bore a motto—"totus mundus agit histrionem" or 'all the world's a playhouse'—that is echoed in the opening words of the comedy's most recognized monologue: "All the world's a stage."

Shakespeare had already been chided in print as an "upstart crow" in 1592. But in 1598, at a time when playwrights were rarely credited, his name appeared on the title page of one of his plays, the first quarto edition of *Love's Labour's Lost*. Also in 1598, schoolmaster Francis Meres singled Shakespeare out in an influential review of contemporary theater. On August 4, 1600, the Stationers' Register, a clearinghouse for the publishing trade, noted that an edition of *As You Like It* would be "stayed" until it could be determined if the publisher had obtained the script legally. Pirated editions were a marker of popularity. The 1600 volume must have been suppressed; the text for *As You Like It* only survives in the First Folio edition of Shakespeare's plays, which was assembled by theater colleagues in 1623.

As You Like It may have been linked with Shakespeare's rising status in another way. Whenever recurring bouts of the plague threatened to close the London theaters, high ranking aristocrats invited the Lord Chamberlain's Men to perform in their country homes. The descendants of William Herbert, the 3rd Earl of Pembroke, passed



Thomas Lodge was part of a loosely affiliated group of writers known in Shakespeare's day as the "university wits." Lodge's prose romance, *Rosalynde, Euphues Golden Legacie*, which was published in 1590, served as the source for *As You Like It*.



Thomas Lodge's romance in turn drew on the anonymous Medieval English *Tale of Gamelyn*, which was once thought to be a draft for one of Chaucer's *Canterbury Tales*. Depicted here is the title page of *The Knight's Tale*, in the Ellesmere Manuscript of *Chaucer's Tales* (ca. 1400-1410).

down a family tradition that *As You Like It* was the play chosen when Herbert employed Shakespeare's company to perform for King James on December 2, 1603, at the Herbert family's country house in Wiltshire, while the plague ravaged London.

The play's title gives a nod to Shakespeare's mastery as a theater maker at that point. By 1599, he was confident that he knew what his audience liked and was sure that he could deliver it.

Romantic comedy was one of the genres that his audiences wanted. Shakespeare had penned comedies at least since 1592, when he produced *A Comedy of Errors*. His earlier comedic efforts relied heavily on farcical slapstick. But with the three comedies that he produced between 1598 and 1600—*Much Ado About Nothing* (1598), *As*

You Like It (1599), and *Twelfth Night* (1600)—he moved into more sophisticated territory, exploring the power dynamics between men and women in love—even as he still employed the disguises and mistaken identities of the earlier work.

Like most of the writers of his time, Shakespeare rarely invented entirely new stories. His more mature comedies tended to draw on English translations or imitations of Medieval Italian or French romances. Shakespeare found the intertwined cross-dressing and usurping plotlines of *As You Like It* in Thomas Lodge's *Rosalynde, Euphues Golden Legacie*, which had been published in 1590. Lodge in turn drew on a Middle English prose romance called *The Tale of Gamelyn*, in which a younger brother sought to seize his inheritance back from an older brother by winning a wrestling match.

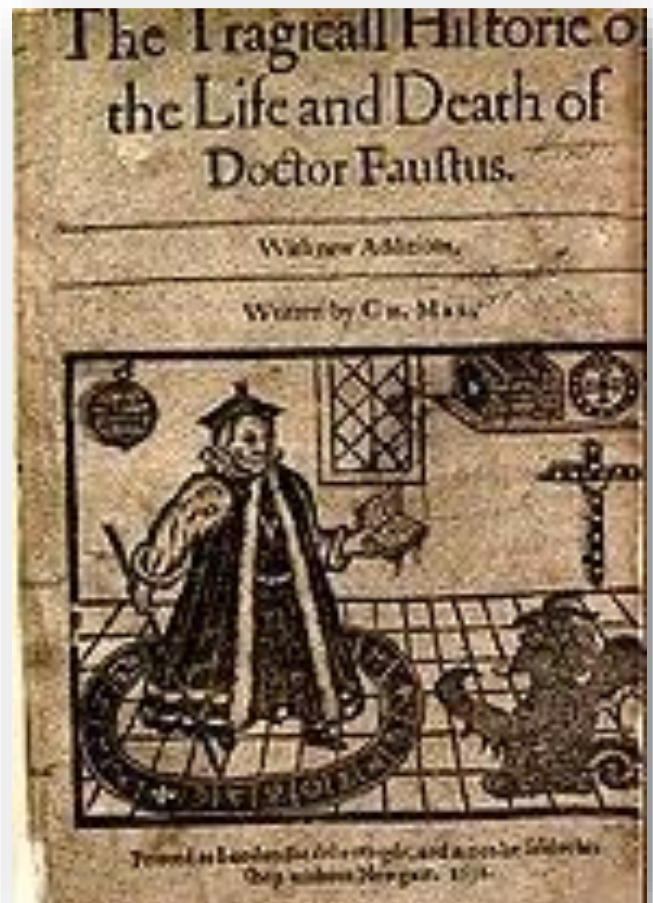
Thomas Lodge was someone Shakespeare would have known either personally or by reputation. Son of a mayor of London, a graduate of Trinity College, Oxford, and a law student at Lincoln's Inn, Lodge was one of the so-called "University Wits." The trendy "wits" included writers Christopher Marlowe, Robert Greene, Thomas Nashe, George Peele, and John Lyly. Shakespeare, the son of a Stratford glover, wasn't part of the university crowd. But they took notice of him and he of them. Greene was the one who jealously dubbed Shakespeare an "upstart crow" in 1592.

Marlowe was Shakespeare's most celebrated rival. In *As You Like It*, Shakespeare repeated a line from Marlowe verbatim. Mention in the play of a misunderstanding that "strikes a man more dead than a great reckoning in a little room" may refer to the manner of Marlowe's death. The author of *Doctor Faustus* was killed in 1593 during a fight in a tavern, supposedly over the bill (or "reckoning").

When Thomas Lodge added the character name Euphues to the title of his prose romance, he aligned himself with the elevated prose style of John Lyly, the fashionable author of *Euphues*:

The Anatomy of Wit (1578) and *Euphues and his England* (1580). Although Shakespeare satirized the ornate "euphuistic" style in *Love's Labour's Lost*, the witty speeches of Beatrice in *Much Ado About Nothing* and Rosalind in *As You Like It* display its influence.

These two mid-career comedies centered their lively wit on a strong female character. In Shakespeare's day, women were portrayed on stage by boy actors. The fact that Shakespeare created Beatrice and Rosalind, two of his most memorable women, within the same year suggests that a particularly talented boy actor was available to play these indelible women around 1599. Today's theater artists and audiences are intrigued by the ironies of a boy actor playing a woman disguised as a man who



Christopher Marlowe was a rising star in the London theater world whose life was cut short in 1593. Author of *The Tragical Historie of the Life and Death of Doctor Faustus*, Marlowe was the pre-eminent rival of Shakespeare's.

Robert Armin took over the "clown" roles for the Lord Chamberlain's Men in 1599. An actor and singer, he also wrote plays himself. Depicted is the title page of Armin's "History of the two Maides of Moreclack," printed in 1609.

falls in love with a man while in male disguise, as Rosalind does. Were Shakespeare's audiences so accepting of the convention of boy actors that they overlooked the gender-bending complexities or were they knowing sharers in the intended fun?

The talent available in the Lord Chamberlain's Men may have influenced the comedic nature of *As You Like It* in another way. The first major "clown" that Shakespeare wrote for—Will Kempe—excelled at improvisational physical comedy. Kempe was an attraction in his own right; he sometimes received top billing on the title pages of plays he performed in. But Kempe left the Lord Chamberlain's Men in mid 1599—perhaps because he would not subordinate his outsized comic talents to serve the plays.

Robert Armin then took over the roles that Kempe originated—such as the doltish Dogberry in *Much Ado About Nothing*. But in *As You Like It*, Shakespeare showcased Armin's more

intellectual wit for the first time in the character of Touchstone, the court jester who "knows himself to be a fool." Many roles in a similar vein would follow; Armin played Feste in *Twelfth Night* (1600) and the Fool in *King Lear* (ca. 1605), for instance.

As You Like It may also have been shaped by the musical talent on hand in Shakespeare's London. Robert Armin was also a singer and may have boosted the presence of music in the play. One of the songs, "It was a Lover and His Lass," was set to music by Thomas Morley, an organist at St. Paul's Church London and proponent of the multi-voice madrigal style. Whether Morley pilfered Shakespeare's lyrics or Shakespeare borrowed Morley's melody or both cribbed the same popular song, the play's music further illustrates Shakespeare intermixing with the artists of his day.

Music permeates *As You Like It*. The script specifies four songs. One of them, "It was a lover and his lass," also appears in a "First Book of Ayres," which was released by madrigal composer Thomas Morley in 1600.



THROUGH THE AGES

Oral tradition held that *As You Like It* was performed on two high-profile occasions—the opening of the Globe Theatre in 1599 and a performance for King James at a country home in 1603. Another longstanding oral tradition alleged that Shakespeare himself originally played the role of the faithful retainer Adam. However, these claims remain unverified.

- *As You Like It* has always been a crowd pleaser, but the play posed a dilemma for English actormanagers of the 18th and 19th centuries. Actor-managers typically liked attention. But the action of the play does not call for the kind of dynamic male hero or anti-hero that many leading actors favored. Two of the earliest actor-managers, Colley Cibber and David Garrick, chose to play Jacques, the melancholy courtier who speaks the play's memorable monologue about the Seven Ages of Man. In the next generation, Charles Kemble chose instead to play Orlando, the play's male love interest.
- Since leading ladies had their own followings, and audiences enjoyed seeing them in crossdressing “breeches” or “trouser” roles, the play was produced. Elizabeth Barry, who frequently partnered on stage with Thomas Betterton, one of the leading actor-managers of the Restoration Period, tackled the role of Rosalind with zest. Other noted Rosalinds of the 18th and 19th centuries included Sarah Siddons, of the theatrical Kemble family, in the 1790s; Ellen Tree, wife of actor-manager Charles Kean, in the 1830s; socialite Lillie Langtree in the 1880s; and Ada Rehan, the leading lady of Augustin Daly's American theater company, in the 1880s and 1890s.



Actor Charles Kemble chose Orlando as the best male part in 1804.



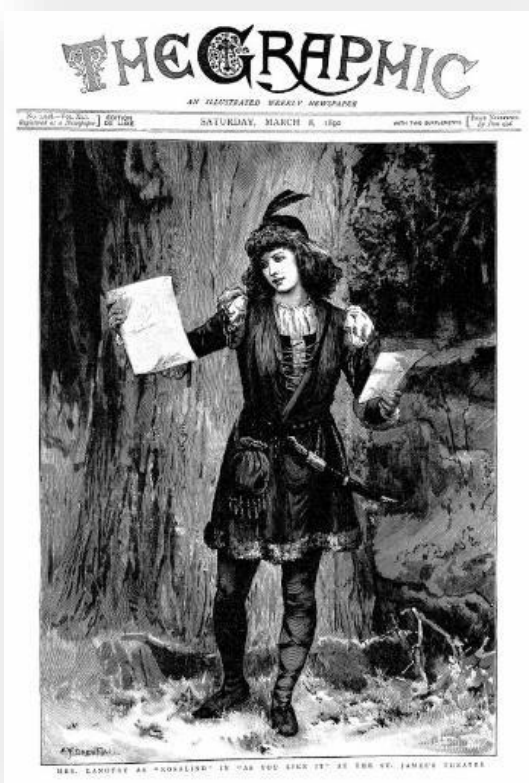
A veteran of Thomas Betterton's company, Mrs. Elizabeth Barry performed Rosalind in 1772. Barry was not a celebrated beauty, and this print does not accentuate her femininity.



By contrast, prints of the statuesque Sarah Siddons, of the noted Kemble family, emphasized her figure.



Ellen Tree, wife of actor-manager Charles Kean, excelled in “breeches” roles, playing Rosalind in 1836.



Socialite Lillie Langtree turned to the stage as a way to make money and became a star comedienne, playing Rosalind in the 1880s.



- The role of Rosalind continued to attract the leading ladies of the 20th century. Vanessa Redgrave gave a triumphant performance in a celebrated 1961 production of the Royal Shakespeare Company. But leading men continued to vacillate about which male role to play. Laurence Olivier took on Orlando in his first Shakespeare film role in 1936, whereas David Tennant inhabited the role of Touchstone in the RSC's 1996 production.
- In homage to the legend that the Globe Theatre opened with *As You Like It*, Great Lakes Theater chose to present the genial comedy as its very first production in 1962 and as its inaugural production in Playhouse Square in 1982. Great Lakes Theater has produced it 8 times—during the tenures of artistic directors Arthur Lithgow (1962), Larry Carra (1969, 1975), Vincent Dowling (1982), Gerald Freedman (1996), and Charles Fee (2005, 2014, and 2023).

Vanessa Redgrave's performance of Rosalind in a 1961 production of the Royal Shakespeare Company was highly celebrated.



Ada Rehan cornered the role of Rosalind on the American stage in the 1890s.



David Tennant (at left) as Touchstone in a 1996 RSC production.

FROM PAGE TO STAGE

By Margaret Lynch

Ask Great Lakes Theater's producing director Charles Fee about *As You Like It*, and his enthusiasm pours forth. "It's difficult not to love *As You Like It*," raves Fee. "It's an absolute masterpiece."

Central to the play's mastery, in Fee's view, is the character of Rosalind. "Without any doubt, she is one of the greatest roles ever written. She sees through pretense, posing, male vanity—just as all of Shakespeare's best women do. Rosalind sees through the clichés of love and dismantles them even as she embraces love. Her mission is to teach Orlando how to be in love, and she's going to teach all of us."

Part of Rosalind's appeal for contemporary American audiences is the way she speaks. Shakespeare's source material for the play was written in prose, not poetry, and the playwright retained prose for the majority of Rosalind's lines. "She's so direct and so clear," observes Fee. "She speaks just like we do."

One of the joys of presiding over a resident company of actors comes with matching roles to people. Veteran company member Jodi Dominick plays Rosalind in this production; it's a role that both she and Fee have long wanted her to tackle.

The world of the play is also a major part of its appeal for Fee. The rigid and male-dominate

Photographs of European agricultural landscapes — with their stone walls, barns, and late summer light — provided an inspiration for Rick Martin's design for the GLT production's scenic environment.





Autumn leaves carpet the ground in one of Rick Martin’s scenic design sketches, suggesting that the time in the forest is coming to an end.

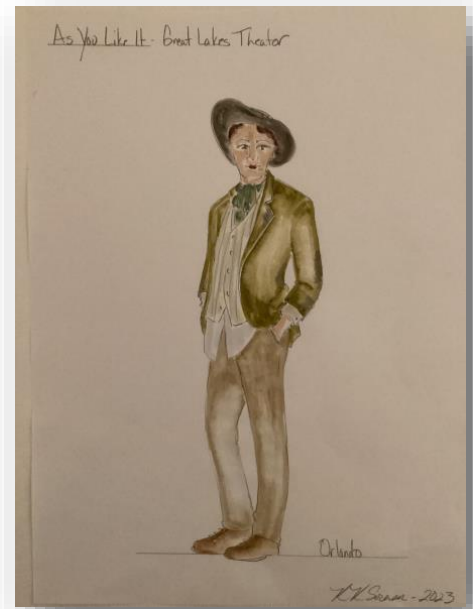
court contrasts so strikingly with the freeing forest. “The forest is healing,” remarks Fee. “Everyone feels it. It can’t be dispelled by the persistent melancholy of Jacques. Even the usurping duke experiences a conversion in the forest. All of Shakespeare’s comedies end in marriage, but this one ends in five!”

As You Like It has been called the happiest of Shakespeare’s plays. Fee charged his designers with conveying the happy, healing nature of the Forest of Arden. Whether it’s conceived of as the Forest of Ardennes on the border of France or the Forest of Arden in Shakespeare’s native Warwickshire, or both, the forest in this production is not a wild, untamed place but rather a pastoral landscape where shepherders and farmers live and work. In scenic designer Rick Martin’s interpretation, stone walls, fences, barn wood, and green fields evoke a rural “built environment.”

Martin notes that the action of the script takes place as summer turns to fall. Golden



Another inspirational photograph of European agricultural landscapes — this time featuring a stone fence.



Costume designer Kim Krumm Sorenson's renderings feature structured, Edwardian-era court dress, which is the setting at the beginning of the play. The dark color palette and fabric texture changes as the characters move into the forest of Arden. Featured renderings include Duke Frederick and Rosalind & Celia at court; Orlando and Rosalind as "Ganymede" in the forest, and Touchstone's colorful patched jacket.

and red leaves blanketing green fields "create a vivid, colorful space that contributes to a sense of happiness," explains the designer.

Clothing designed by Kimberley Krumm Sorenson reinforces the contrasts in the script and in the scenic environment. As the court gives way to the freer, less period-specific world of the forest, severe dark Edwardian-era clothing gives way to rich, autumnal hues and the soft textures of plaids, tweeds, and wools. "The forest is a timeless place," notes Sorenson, "with contemporary touches. Our audiences don't need

this to be a full-on period production. I love that about our audiences. It's a lot more fun for everyone." "Visible mending" or patching older comfortable clothes—an old practice that's become trendy again—becomes a metaphor in the production for the restorative power of the forest.

"The years we've all just gone through have been brutal," concludes Charles Fee. "It's a gift to be able to go to the Forest of Arden. There couldn't be a better time for this play."

SUMMARY

In *As You Like It*, witty words and romance play out against the disputes of divided pairs of brothers. Orlando's older brother, Oliver, treats him badly and refuses him his small inheritance from their father's estate; Oliver schemes instead to have Orlando die in a wrestling match. Meanwhile, Duke Frederick has forced his older brother, Duke Senior, into exile in the Forest of Arden.

Duke Senior's daughter, Rosalind, and Duke Frederick's daughter, Celia, meet the victorious Orlando at the wrestling match; Orlando and Rosalind fall in love. Banished by her uncle, Rosalind assumes a male identity and leaves with Celia and their fool, Touchstone. Orlando flees Oliver's murderous plots.

In the Forest of Arden, Rosalind, in her male disguise, forms a teasing friendship with Orlando. Oliver, searching for Orlando, reforms after Orlando saves his life. Rosalind reveals her identity, triggering several weddings, including her own with Orlando and Celia's with Oliver. Duke Frederick restores the dukedom to Duke Senior, who leaves the forest with his followers.

— *Folger Shakespeare Library*

CAST OF CHARACTERS

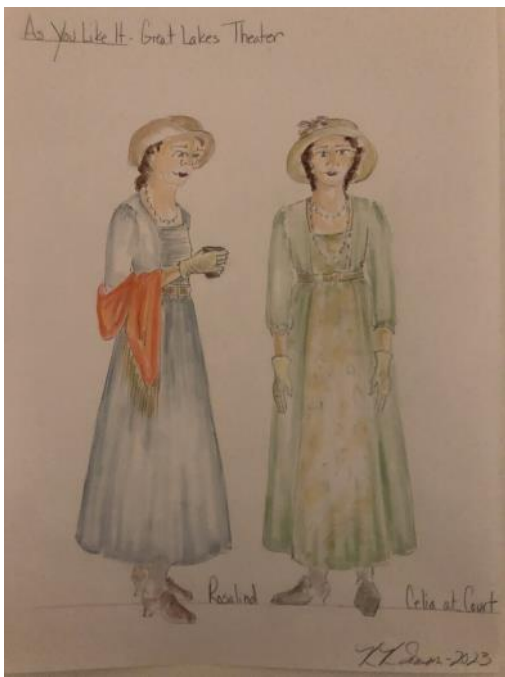
ORLANDO, youngest son of Sir Rowland de Boys	Nick Steen*
OLIVER, his elder brother	Jonathan Dyrud‡*
ADAM, servant to Oliver and friend to Orlando.....	M.A. Taylor*
DENNIS, servant to Oliver.....	Adam Naaman Kirk
ROSALIND, daughter to Duke Senior.....	Jodi Dominick*
CELIA, Rosalind's cousin, daughter to Duke Frederick	Mandie Jenson*
TOUCHSTONE, a court Fool.....	Maggie Kettering*
DUKE FREDERICK, the usurping duke	David Anthony Smith*
CHARLES, wrestler at Duke Frederick's court.....	Jerrell Williams
LE BEAU, a courtier at Duke Frederick's court	Boe Wank*
FIRST LORD.....	Michael Burns
SECOND LORD.....	James Alexander Rankin
DUKE SENIOR, the exiled duke, brother to Duke Frederick.....	David Anthony Smith*
JAQUES, a Lord attending Duke Senior	Lynn Robert Berg*
AMIENS, A LORD	Danny Bó
CORIN, a shepherd	M.A. Taylor*
SILVIUS, a young shepherd in love	Joe Wegner*
PHEBE, a shepherdess	Ángela Utrera*
AUBREY, a goat-keeper	Michael Burns
SIR OLIVER MARTEXT, a parish priest.....	James Alexander Rankin
FORESTERS	Michael Burns, Adam Naaman Kirk, James Alexander Rankin, Jerrell Williams

‡ Fight Captain

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

COSTUME DESIGN

by Kim Krumm Sorenson



As You Like It - Great Lakes Theater



Orlando

K.L. Simon 2023

As You Like It - Great Lakes Theater



Charles

K.L. Simon 2023

As You Like It - Great Lakes Theater



Charles

K.L. Simon 2023

As You Like It - Great Lakes Theater



Corin

K.L. Simon 2023

As You Like It - Great Lakes Theater



Adam

K.L. Simon 2023

As You Like It - Great Lakes Theater



Le Bail

K.L. Simon 2023

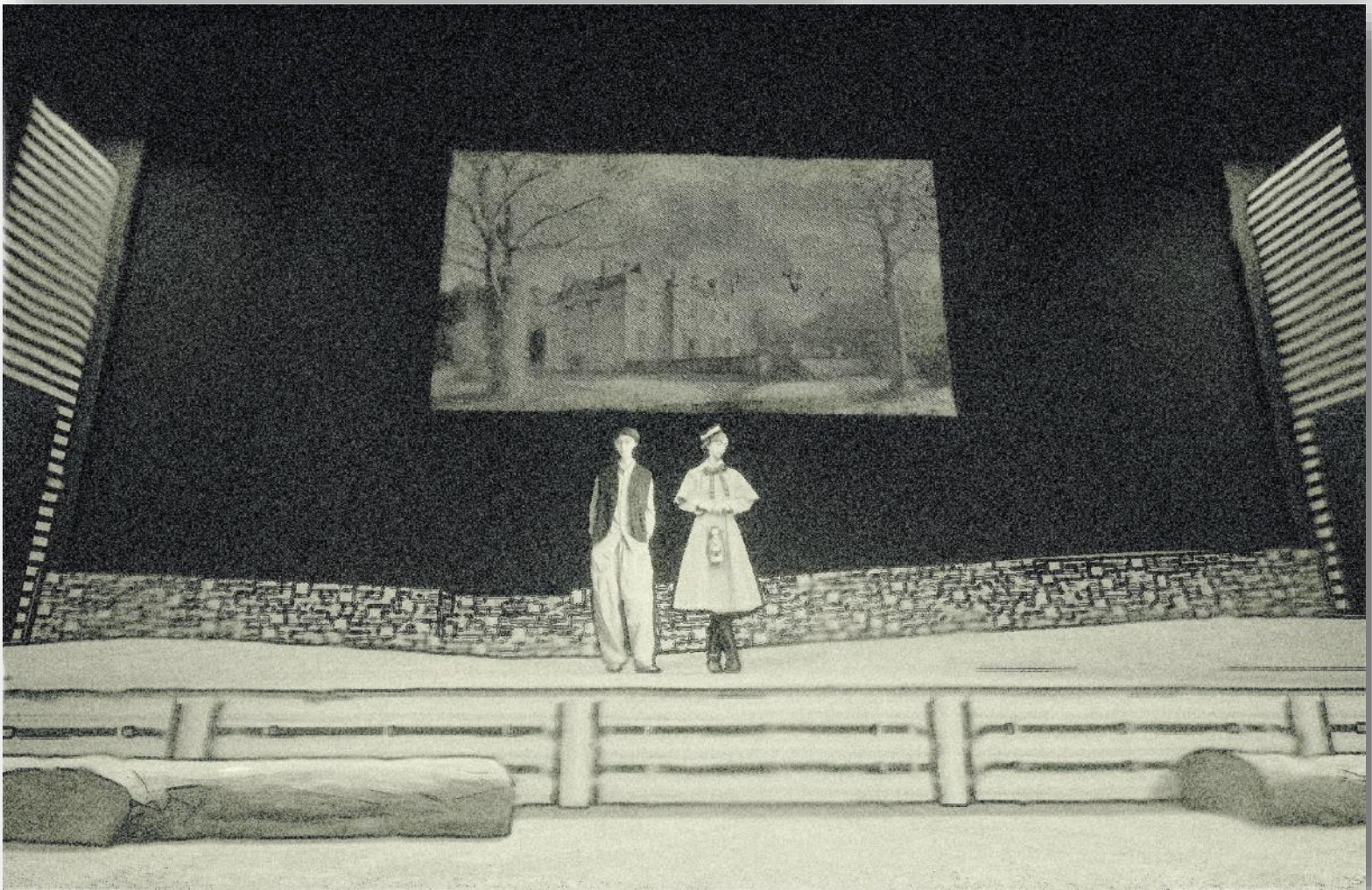


SCENIC DESIGN

by Rick Martin



Digital renderings of the set by scenic designer Rick Martin.



Historic and Literary Allusions

Lady Fortune – Fortuna, the goddess of fate, fortune, and luck, good or bad. She is often shown as being blindfolded or veiled and holding a wheel or ball.

Destinies – Also called the Fates, or Parcae; they were associated with childbirth and consisted of three goddesses: Nona, Decuma, and Morta.

Hercules – son of the god Jupiter (Zeus) and a mortal woman, Alcmena. He was known for his strength, fiery temper, and heroic deeds.

Cupid – Son of the goddess Venus and the god of war Ares, Cupid is the god of desire, affection, and attraction.

Juno's swans – Juno was considered the queen of the Roman gods and married to Jupiter. She was associated with being the protector of many things including marriage, childbirth, wealth and prosperity, intelligence, as well as others. Peacocks were dedicated to Juno and swans were dedicated to Venus, the goddess of love. Shakespeare seems to have conflated the two goddesses in *As You Like It*. Swans are often seen as a symbol of love, loyalty, and faithfulness.

Jove/Jupiter – Considered the king of the Roman gods, also the father to many others. God of thunder, the sky, oaths, justice, and good governance.

Ganymede – Mentioned in Homer's *Iliad*, as being the most beautiful human alive. Jupiter desired him to be his cupbearer (a very close and trusted servant) and Ganymede accepted the offer of immortality to stay with him.



Fortuna lightly balances the orb of sovereignty between thumb and finger in a Dutch painting of ca 1530 (Musée des Beaux-Arts de Strasbourg) .



Roman-era relief depicting the eagle of Zeus abducting Ganymede, his Phrygian cap denoting an eastern origin, and a river god

Helen – Helen is written as the most beautiful woman alive in several works, sometimes said to be a daughter of Jupiter. She is often blamed for the start of the Trojan war and is known for her infidelity.

Cleopatra – (b. 70/69 BC, d. 30 BC) The last queen of ancient Egypt as well as a central character in one of Shakespeare's plays.

Atalanta – A figure from ancient Greek mythology, Atalanta was known for her athletic abilities. Her more famous story is that she would only marry the man who could beat her in a race.

Lucretia – The story of her sexual assault by the last ancient king of Rome and her death is said to be the event that starts the beginning of the Roman Republic.

Gargantua – A character who is a giant from the satiric French novel *La vie très horrible du grand*

Gargantua, père de Pantagruel (The Very Horrific Life of Gargantua, Father of Pantagruel) written by François Rabelais and published in 1534.

Ovid/Goths – (b. 43 BC, d. AD 17/18) Poet from Rome, most famous for writing *Metamorphoses*. He was supposedly banished from Rome for publishing some controversial poetry on love and romance and went to live among the Goth people (Goth would sound a lot like “goat” in certain British accents).

Troilus – A prince mentioned in stories about the Trojan war both in Homer’s *Iliad* and Shakespeare’s *Troilus and Cressida*.

Leander and Hero – The Greek myth of their love tells how Leander would swim across the Hellespont River at night to be with Hero, with a light from her window guiding him. One night the light blew out, causing him to drown. Hero killed herself in grief. When they were discovered, they were buried together.

Diana – Roman goddess of the countryside, hunters, crossroads, and the moon. She also protected those who wished to remain virgins as well as those in childbirth.

wicked bastard of Venus – a derogatory epithet for Cupid.

“I came, saw, and overcame” – Or “Veni, vini, vici” in Latin. Usually attributed to Julius Caesar and refers to achieving a sudden and conclusive victory.

Howling of Irish wolves to the moon – Possibly alluding to an old Irish belief that some people turned into wolves once a year. Shakespeare is taking this line almost whole cloth from his source material (Thomas Lodge’s *Rosalynde, Euphues Golden Lagacy*, pub. 1590) where Ganymede tells Montanus, “in courting Phoebe, thou barkest with the wolves of Syria against the Moone.”



A Roman fresco depicting Diana hunting, 4th century AD, from the Via Livenza hypogeum in Rome.



Hero laments the dead Leander by Jan van den Hoecke

PRE-SHOW DISCUSSION QUESTIONS

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. Why do you think Shakespeare used the idea of a young woman disguised as a young man several times throughout his plays? If you could disguise yourself as a different person for one day, what would be your disguise and what would it allow you to do?
3. 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?
4. 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!
5. 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?
6. 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?
7. 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?
8. *As You Like It* is based on a novel that was a familiar story in 1599. 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?
9. 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?
10. 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?

11. Describe what today’s society would consider a domineering woman. What kind of characteristics might this woman have?
12. 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?
13. Do you believe in love at first sight? Why or why not? What is the difference between true love and romantic love?
14. 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?
15. What descriptions come to your mind when you think of a forest? In what ways could a forest provide a romantic setting?
16. 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?
17. 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?
18. 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?
19. 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?
20. 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?
21. What are ways we disguise ourselves throughout our lives? Do you change your behaviors, manner of speaking, or even appearance depending on who you are with? Why?
22. What advice would you give a person in love? What advice would you give them if they couldn’t be near the person they were in love with?
23. Have you ever tested someone’s affection for you? How did that end up?

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)

ACTIVITIES & WRITING PROMPTS

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 and 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*, *Bridgerton*, 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

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?

MOVIE PITCH

Many of Shakespeare's play have been adapted to a more modern movie version (*Ten Things I Hate About You*, *West Side Story*, *She's the Man*, among others) but never *As You Like It*. Is it possible to adapt this play into a teen movie? What elements make a good adaptation? Create a synopsis for an updated, teen movie version of *As You Like It*. Some things to think about: What would you change? What would you need to keep? How would the characters change from Shakespeare's version to yours? Where would you set the movie? What music would you use? Would you change the media to TV?

LOVE POETRY

Orlando's poetry is criticized by several characters in the play. Think about the poetry you are familiar with, whether it is a poem from a collection or a song — what makes a good poem? Why do you like it? What does the poem make you feel? Write a poem in the style of your favorite poet about something you love.

MUSIC

Music plays a large part in *As You Like It*, featured more than in any Shakespeare play. 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" to your students 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

Seven Ages of Man, *As You Like It*, Act II, 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. Touchstone 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 Forest of Arden, create a brochure 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.

CREATE A DISGUISE!

Disguises are used in many kinds of stories: superhero, detective, romance, comedy, etc. Using full face "neutral" masks, create a disguise using paint, clay, markers, or other materials. Things to think about as you design your mask: What kind of story is this person in? How is the disguise being used in the story? What does this character need and why are they using this disguise to get it?

DEBATE

Stage a Lincoln-Douglas style debate from the perspective of Touchstone and Corin/Duke Senior on which is better: a country life or a city 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 women 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.

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 answer

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

QUIZ 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. infant, whining school-boy, lover, soldier, justice, lean and slippered pantaloons, second childishness
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 she ("he" in the original) is given license to say things others cannot get away with. Though she dismisses love, she falls for Aubrey ("Audrey" in the original) 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
Rosalind/Celia	uncle/niece
Duke Senior/Duke Frederick	cousins
Oliver/Dennis	brothers in opposition for courtly power
Ganymede/Aliena	master/servant
Sir Oliver Martext/Amiens	pretend brother/sister
Duke Senior/Celia	no relationship what-so-ever!
Rosalind/Orlando	uncle/niece
Duke Frederick/Celia	pretend brother/sister
	father/daughter

Match the Lovers

Aubrey (Audrey in the original)	Touchstone
Phebe	Silvius
Celia	Oliver
Rosalind	Orlando

POST-SHOW DISCUSSION QUESTIONS & WRITING PROMPTS

1. Rosalind is popularly considered to be one of Shakespeare's smarter and more interesting female characters. What qualities does she show that might support this idea? Do you agree with popular opinion? Compare and contrast Rosalind to other Shakespeare characters.
2. When Rosalind and Celia decide to go to Arden Forest, they take the jester Touchstone with them. Why do you think they do this? How would the jester's presence help their journey? If you were to have an adventure in the forest, who in your life would you choose to go with you? What qualities do they have they would help you in the adventure, whether through skills, knowledge, or emotional aid?
3. Why does Celia decide to accompany Rosalind into the Forest of Arden 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?
4. 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?
5. Was Rosalind's disguise as Ganymede effective? Even though we know the character is female, do you think it's possible that she could really trick the other characters into believing she is male? Imagine you are a costume designer for a production of *As You Like It*: what would you do to make the Ganymede disguise more believable? Or does it matter if the audience believes the disguise as long as the other characters do? In that case, how would you "disguise" Rosalind?
6. The character of Touchstone, the fool that goes with Rosalind and Celia into the forest, is traditionally cast as a male and the character of Aubrey (Audrey in Shakespeare's version) is written as female. After watching the performance, does it make a difference what gender either character is? Why do you think this production made this choice? How did changing these characters' gender affect how you saw other characters' gender or gender-based choices?
7. This play uses many stereotypical gender roles to tell the story and create character: what stereotypes did you see or hear during the play? Do you think the stereotypes are accurate to the people in your life? How did the performance reinforce or refute the stereotypes in the scripts?
8. Celia says to Rosalind, "You have simply misused our sex in your love-prate" after Rosalind gives Orlando another session in "curing" him from his love (Act 4, scene 1). Do you think Celia is correct? How do you feel about Rosalind saying that women are weaker, more emotional, always changing their minds? After watching the performance, is possible that Rosalind is exaggerating? Or does she (or any other female character in the play) truly believe and show those characteristics?
9. 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.
10. 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?

11. Why do you think Rosalind feels like she needs to test Orlando?
12. 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.
13. 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.
14. There are four pairs of lovers in the play. Characterize each couple and discuss the concept of love that they represent.
15. 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?
16. In a play that ends with the formation and celebration of a community, we may be struck by Jaques's 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?
17. What does Phoebe represent? Why does Rosalind react so negatively toward her?
18. Discuss the advantages of “town life” over that of “country life.” Reverse the situation. How does Shakespeare resolve this debate?
19. 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?
20. 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.

21. 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?
22. *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.
23. 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?
24. 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?
25. 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?
26. What role does Touchstone, the Court Fool play in this comedy? Compare Touchstone to the fool in King Lear. How do they compare?
27. 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?
28. Jaques predicts that Touchstone and Aubrey's marriage will last only two months. Do you believe this prediction? Why or why not?
29. 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?
30. 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?
31. 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?
32. 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?
33. 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*?

34. This play has a lot of songs written into the script – after watching the performance, how do you think the music affected the way you perceived a scene or moment just before or after the song? If you could create a music playlist for this production, what would be on it?
35. This production chose to set the play over a hundred years ago and in the English countryside. How did this setting help tell the story? If you could set this story in any place and any time, where and when would you choose? Why?
36. Why do you think this play is called “As You Like It”? Was it as you like? Did the characters do things as they liked?
37. Sound can be a very important but sometimes hidden-in-plain-sight element of theater. How did the soundscape in this production affect you, whether it was the sound of the leaves on the ground, the actors’ voices, or the music? What moment of sound stood out for you? Why?

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.

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>

LEARNING STANDARDS

CCSS.ELA-LITERACY.SL.11-12.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-LITERACY.RL.11-12.7

Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Analyze nuances in the meaning of words with similar denotations.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.L.11-12.1.A

Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

CCSS.ELA-LITERACY.L.11-12.5.B

Analyze nuances in the meaning of words

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.6

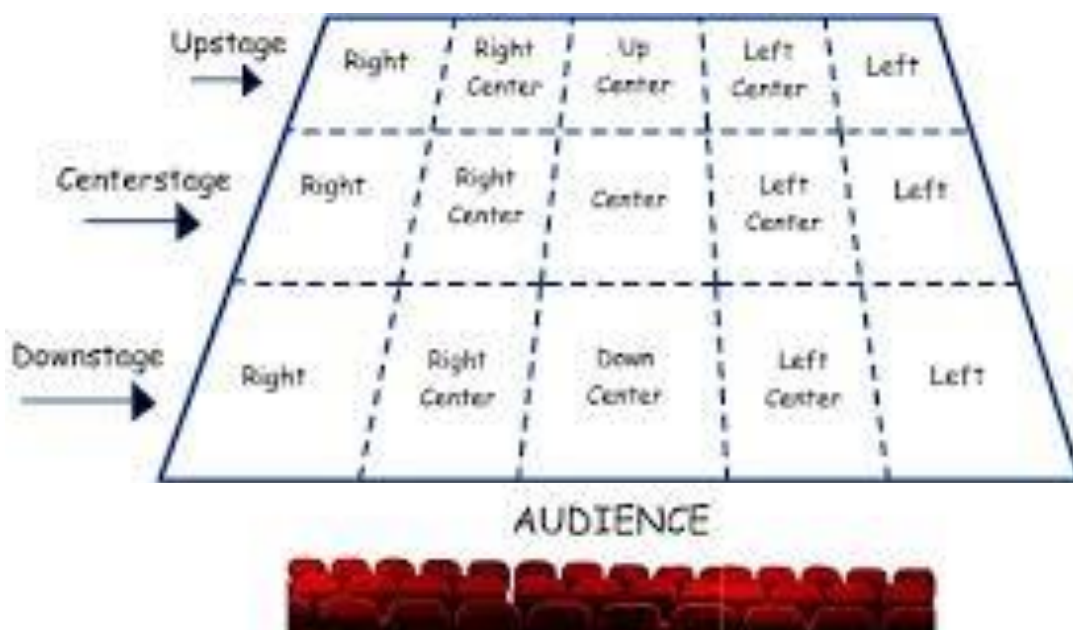
Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

A BRIEF GLOSSARY OF THEATER TERMS

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director's notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level)
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).
Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc.)

Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).
Raked Stage	A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly
Set	The scenery used in a scene or throughout the play
Set Dressing	Parts of the set that don't serve a practical function but make the set look realistic.
Spotlight	A type of light that is focused so that it can light a very specific area
Strike	Taking apart and removing a set from the theatre
Thrust	A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).
Tracks	The rails on which curtains (tabs) run.
Trap	A hole in the stage covered by a door where actors or set pieces can exit or enter
Understudy	An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on
Upstage	The rear of the stage
Wings	The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS





**GREAT
LAKES
THEATER**

Student Matinee Series
2023-2024 Season

Natasha, Pierre & The Great Comet of 1812 by Dave Malloy

Dracula: The Bloody Truth by Le Navet Bete & John Nicholson

A Christmas Carol by Charles Dickens

Agatha Christie's **Murder on the Orient Express**, adapted by Ken Ludwig

The Merry Wives of Windsor by William Shakespeare

Always...Patsy Cline - by Ted Swindley

Make Classic Theater Come Alive for Your Students!

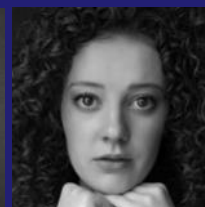
Since 1962, students have enjoyed the thrill of experiencing classic plays, professionally produced by Great Lakes Theater. Our student audiences experience the same top-quality productions offered in our public performances, but at a fraction of the cost. The state-of-the-art classical thrust stage configuration in the gorgeously renovated Hanna Theater affords students a dynamic audience experience unequalled in our region.

[Greatlakestheater.org/education](https://greatlakestheater.org/education)



School
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Bring the Classics to Your Classroom!

Launched in 1981, Great Lakes Theater's in-school residency program is now one of the most successful artist-in-residence programs in the country. Each year over 16,000 students in over 100 schools experience the pleasure, power and relevance of classic literature brought to life in their own classrooms.



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approach, and is designed to meet the common core education standards. We visit your school with scripts, props, costumes—and for high schools, swords, daggers and stage blood—to explore classic literature in an unforgettable way!

For more information contact Lisa Ortenzi at 216.453.4446
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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, bringing students to the theater for matinee performances and sending specially trained actor-teachers to the schools for weeklong residencies developed to explore classic drama from a theatrical point of view. GLT is equally dedicated to enhancing the theater experience for adult audiences. To this end, GLT regularly serves as the catalyst for community events and programs in the arts and humanities that illuminate the plays on its stage.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. As GLT celebrates over a decade in its permanent home at the Hanna Theatre, the company reaffirms its belief in the power of partnership, its determination to make this community a better place in which to live, and its commitment to ensure the legacy of classic theater in Cleveland.

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greatlakes theater.org