

Study Guide: As You Like It

Getting the most out of the Study Guide for *As You Like It*

Our study guides are designed with you and your classroom in mind, with information and activities that can be implemented in your curriculum. National Players has a strong belief in the relationship between the actor and the audience because, without either one, there is no theatre. We hope this study guide will help bring a better understanding of the plot, themes and characters in the play so that you can more fully enjoy the theatrical experience.

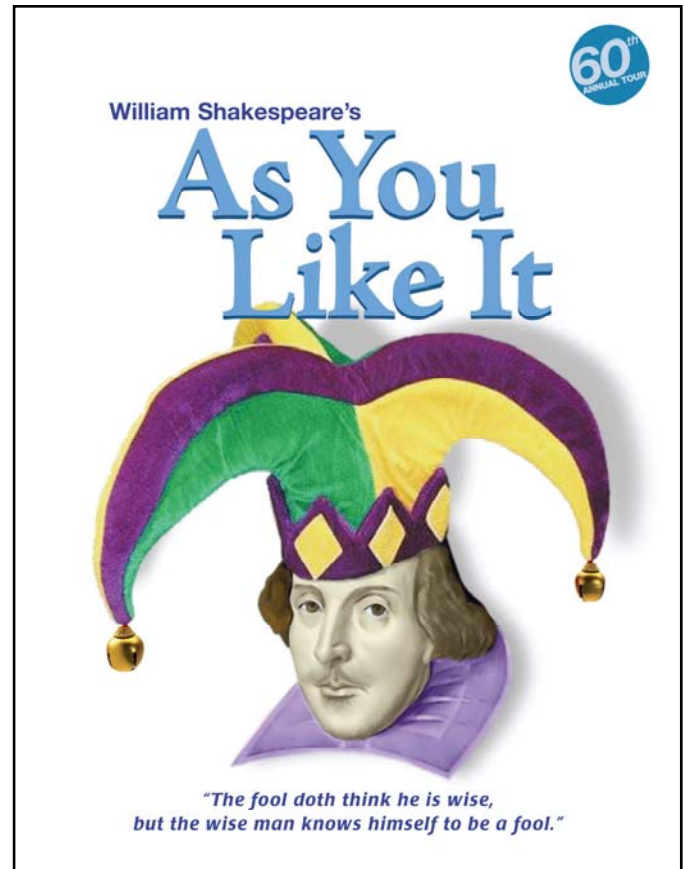
Feel free to copy the study guide for other teachers and for students. You may wish to cover some content before your workshops and the performance; some content is more appropriate for discussion afterwards. Of course, some activities and questions will be more useful for your class, and some less. Feel free to implement any article, activity, or post-show discussion question as you see fit.

Before the Performance

Using the articles in the study guide, students will be more engaged in the performance. Our articles relate information about things to look for in the show and information on Shakespeare. In addition, there are articles on the various play adaptations and movies inspired by Shakespeare work. All of this information, combined with our in-classroom workshops, will keep the students attentive and make the performance an active learning experience.

After the Performance

With the play as a reference point, our questions, and activities can be incorporated into your classroom discussions and can enable students to develop their higher level thinking skills. Our materials address Maryland Core Learning Goals, which are listed on the next page.



Your feedback is important to us!

In order to improve our programming, we appreciate any feedback you and your students can provide.

Please use the evaluations found at the end of this study guide.

These forms can be mailed to the address at the bottom of the page or emailed to nationalplayers@olneytheatre.org. Please call 301.924.4485 x116 if you have any questions.

National Players
a program of Olney Theatre Center
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Curriculum Connections

The study guide, pre- and post-show discussion questions, and extended activities address specific Maryland Core Learning Goals in English and Essential Learning Outcomes in Theatre, including:

Maryland High School Core Learning Goals: English

Goal 1 Reading, Reviewing and Responding to Texts

- 1.1.4 The student will apply reading strategies when comparing, making connections, and drawing conclusions about non-print text.
- 1.2.1 The student will consider the contributions of plot, character, setting, conflict, and point of view when constructing the meaning of a text.
- 1.2.2 The student will determine how the speaker, organization, sentence structure, word choice, tone, rhythm, and imagery reveal an author's purpose.
- 1.2.3 The student will explain the effectiveness of stylistic elements in a text that communicate an author's purpose.
- 1.2.5 The student will extend or further develop meaning by explaining the implications of the text for the reader or contemporary society.
- 1.3.4 The student will explain how devices such as staging, lighting, blocking, special effects, graphics, language, and other techniques unique to a non-print medium are used to create meaning and evoke response.
- 1.3.5 The student will explain how common and universal experiences serve as the source of literary themes that cross time and cultures.

Goal 2 Composing in a Variety of Modes

- 2.1.2 The student will compose to describe, using prose and/or poetic forms.
- 2.1.3 The student will compose to express personal ideas, using prose and/or poetic forms.

Goal 4 Evaluating the Content, Organization, and Language Use of Texts

- 4.1.1 The student will state and explain a personal response to a given text.
- 4.2.2 The student will explain how the specific language and expression used by the writer or speaker affects reader or listener response.
- 4.3.1 The student will alter the tone of a text by revising its diction.
- 4.3.3 The student will alter a text to present the same content to a different audience via the same or different media.

Maryland Essential Learning Outcomes for Fine Arts: Theatre Developed by the Arts Education in Maryland Schools Alliance

Outcome 1: Perceiving, Performing and Responding—Aesthetic Education I.A.1. Identify a wide variety of characters presented in dramatic literature and describe ways they reflect a range of human feelings and experiences

Outcome II: Historical, Cultural, and Social Context

- II.A.2. Demonstrate knowledge of appropriate audience behavior in relationship to cultural traditions
- II.A.4. Select and discuss the work of a variety of playwrights, critics, theatre commentators, and theorists that represent various cultures and historical periods
- II.C.1. Demonstrate familiarity with a variety of dramatic texts and genres
- II.C.2. Compare the treatment of similar themes in drama from various cultures and historical periods

Outcome III: Creative Expression and Production

- III.A.2. Construct imaginative scripts and collaborate with actors to refine scripts so the stories and their meaning are conveyed to an audience
- III.A.3. Develop multiple interpretations for scripts and visual and oral production ideas for presentations
- III.A.6. Create and project subtleties of character motivation and behavior using speech, sound, and movement
- III.B.6. Study dramatic texts and, using improvisational skills, create extensions appropriate for identified characters and situations

Outcome IV: Aesthetic Criticism

- IV.A.1. Use prescribed and self-constructed criteria to evaluate and describe verbally the characteristics of successful ensemble performances and productions
- IV.B.1. Analyze dramatic texts and other literature of theatre to identify and describe the presence of theatrical conventions that influence performance
- IV.C.1. Identify and describe verbally the primary scenic, auditory, and other physical characteristics of selected theatrical performances
- IV.C.2. Write critical reviews of selected theatre performances using established criteria and appropriate language for the art form

Your Role as the Audience

The audience plays an integral role in every live performance, and especially in National Players shows. The audience is, in fact, a key element in making live theatre such a special medium and so different from television and film. During a live performance, please keep in mind that the actors onstage can both see and hear the audience. While actors enjoy listening to the audience react, talking and making loud comments only serve to distract not only the actors, but fellow audience members as well.

So watch the show, let the story move you in whatever way is true to you. Laugh if you want to laugh, be afraid, intrigued, shocked, confused or horrified. The actors want you to be involved in the story they are telling. But please be respectful of the actors working hard to bring you a live performance and to the audience around you trying to enjoy the play. And remember, you will have the opportunity to ask any question about the play or the actors after the show during our Question-and-Answer session.



*Shakespeare's Globe Theatre
mixed media drawing by Tony Heaton*

How to hear Shakespeare

When watching a Shakespearean play, there are many things to keep in mind. Sometimes the language in which Shakespeare writes can be difficult to understand (but once you do, it's really very fun).

First and foremost, you don't have to understand every word that's being said in order to understand the play. Don't get too hung up on deciphering each word; instead, just try to grasp the gist of what each character is saying. After a while, you won't even have to think about it—it will seem as if you've been listening to Shakespeare all your life!

Watch body language, gestures, and facial expressions. Good Shakespearean actors communicate what they are saying through their body. In theory, you should be able to understand much of the play without hearing a word.

FUN FACT

"In Elizabethan times many of Shakespeare's plays were performed at The Globe Theatre in London. To get in, you put one penny in a box by the door. Then you could stand on the ground in front of the stage. To sit on the first balcony, you put another penny in the box held by a man in front of the stairs. To sit on the second balcony, you put another penny in the box held by the man by the second flight of stairs. Then when the show started, the men went and put the boxes in a room backstage - the box office."

--BBC

<http://www.bbc.co.uk/coventry/features/shakespeare/shakespeare-fun-facts.shtml>

There is a rhythm to each line, almost like a piece of music.

Shakespeare wrote in a form called iambic pentameter. Each line is made up of five feet (each foot is two syllables) with the emphasis on the second syllable. You can hear the pattern of unstressed/stressed syllables in the line, "What passion hangs these weights upon my tongue" Listen for this in the play as it adds a very lyrical quality to the words.

Read a synopsis or play summary ahead of time. Shakespeare's plays, especially his comedies, involve many characters in complex, intertwining plots. It always helps to have a basic idea of what's going on beforehand so you can enjoy the play without trying to figure out every relationship and plot twist.

Enjoy it! Shakespeare's comedies are actually funny. Find the humor, laugh, and have a good time!

As You Like It: Plot Synopsis

Duke Frederick, younger brother of the rightful Duke Senior, has banished his older brother and taken his place at court. Duke Senior has fled with some loyal followers into the Forest of Arden, leaving his daughter Rosalind behind with her cousin Celia. Another set of brothers is also having difficulties: Sir Rowland de Boys has died, and his oldest son, Oliver, has refused to give his younger brother, Orlando, the property and education befitting a gentleman.

The play opens with an argument between Orlando and Oliver. Annoyed, Oliver encourages Charles, the Duke's wrestler, to seriously injure Orlando in their upcoming match. To everyone's surprise, Orlando wins the wrestling match and Rosalind, seeing Orlando's valor, falls in love with him, and he with her. Orlando's victory, however, incites the anger of both Oliver and Duke Frederick, and he is forced to escape into the country.



*National Players production of
As You Like It, Tour 30.*

Meanwhile, Duke Frederick commands that Rosalind be exiled. Celia, unwilling to lose her dearest friend, decides to escape with her. They devise a plan to flee in disguise – Rosalind as a young man named Ganymede and Celia as his sister, a countrywoman named Aliena – along with a court clown, Touchstone. Finding their way to the Forest of Arden, they meet an old shepherd named Corin and decide to settle in his cottage, retaining their disguises.

Orlando soon finds his way to Duke Senior and his men. Orlando spends his time pining after Rosalind, carving love poems onto the trees of the forest. When she realizes Orlando is nearby, Rosalind, still disguised as Ganymede, speaks to him. She assures him that she can cure his heartache if he speaks to “Ganymede” as if “he” were Rosalind. Rosalind also attempts to “cure” the lovesick shepherd Silvius by playing matchmaker with his beloved, Phoebe. This plan backfires, however, when Phoebe falls in love with Ganymede instead. Adding to the romantic chaos, Touchstone falls in love with Audrey, a goatherd, and attempts unsuccessfully to marry her.

Touchstone also has several encounters with Jaques, Duke Senior's perpetually melancholy courtier. Jaques admires Touchstone's satirical wit and is cheered by their philosophizing, and decides that he would like to become a fool himself. Duke Senior, however, doubts that the gloomy Jaques would be very good at the job.

Oliver enters the forest in search of Orlando. He falls asleep under a tree, failing to realize that a lioness is crouched nearby, ready to attack. Orlando, stumbling on the scene accidentally, saves Oliver's life and is injured. Oliver brings Rosalind and Celia a bloody handkerchief from Orlando; Rosalind faints, and Oliver and Celia fall instantly in love. The lovers decide to marry the next day. Rosalind makes Phoebe promise that she will marry Silvius if she cannot have Ganymede, and then promises Orlando that tomorrow she will bring Rosalind to marry him.

The next day, as all are gathered for the wedding ceremonies, Rosalind and Celia finally reveal themselves. Realizing that she cannot marry a woman, Phoebe agrees to marry Silvius. Rosalind and Orlando are united and all the couples are married by Hymen, the god of marriage. Oliver and Orlando's third brother Jacques arrives with the news that Duke Frederick has undergone a religious conversion and has restored the dukedom to Duke Senior. The couples celebrate happily and plan to return to court after their country festivities.

FUN FACT

Shakespeare's complete works consist of 884,647 words and 118,406 lines.

-Folger Shakespeare Library
<http://www.folger.edu/template.cfm?cid=862>

A Note from the Director

When we first encounter the characters and situation of Shakespeare's quintessential comedy, *As You Like It*, we may think it will end up as a tragedy. After all, we find ourselves in Duke Frederick's paranoid and corrupt court, a place where spying, double-crossing, and cover-ups are the normal operating procedures. The suspicious Duke Frederick almost immediately expels Rosalind, and Orlando must escape the court to save his own skin. Rosalind and Orlando, along with their friends Celia, Touchstone, and William, are now exiled to the dangers and uncertainty of the Forest of Arden. Homeless, disenfranchised, and out-of-their element, these characters might certainly live the rest of their lives in miserable poverty and die in obscurity.

But the Forest of Arden, like many of Shakespeare's wild, uncivilized settings, is not a place of death and isolation, but a psychological space in which the characters, shed of their calcified, societal roles, may undergo extreme personal transformation. Whereas a lesser girl would succumb to the pain of abandonment and disenfranchisement, Rosalind is activated by her exile to question and redefine all kinds of preconceived roles and behavior learned and practiced at court. In her disguise as Ganymede, she can look at everyone and everything around her with fresh eyes--and she embarks on a journey to dismantle the obstacles blocking the happiness of those around her.

Head-over-heels in love herself, Rosalind is especially concerned with the nature and practices of romantic love. She is perhaps trying to teach herself and those around her (especially her beloved Orlando,) what constitutes real love and intimacy. With vivid wit and ironic humor, she helps Silvius and Phoebe, for whom love is nothing but sighs and groans and love-lorn looks, to appreciate the genuine devotion they have for one another. In her scenes with Orlando, she devises a unique scheme where they can "act-out" typical male/female courtship roles. In doing so, the lovers not only get to know one another better, but she exposes the emotional bankruptcy of such made-to-order manners. Dressed as a boy, she teaches Orlando what women are really like and what they really want, and successfully knocks Orlando's unattainable ideals off their pedestal.

Rosalind is particularly concerned with love, but her contact with the morose Jacques compels her to examine the subject of happiness in general. With her superior wit and insight, she quickly skewers his melancholy and nihilism. As a result of his discussions with Rosalind, Jacques begins to heal the deep divisions within himself that have led to his depression. The remaining pairs of characters--Rosalind and Orlando, Celia and Oliver, Touchstone and Audrey, Phoebe and Silvius, even Duke Frederick and Duke Senior--discover that he or she might find completion and authentic intimacy in his or her partner. Instead of a tragedy ending in isolation and death, *As You Like It* is a comedy of union, ending with individual self-awareness and a return to community in which all members are better and wiser. That people can change and grow is a hallmark of Shakespeare's worldview, and with a catalyst like Rosalind, the journey is all the more delightful and inspiring.



Orlando and Rosalind (as Ganymede) in As You Like It. National Players Tour 54. Photo by Ben Premeaux



Costume Designer Diana Khoury's costume rendering for Rosalind in the court (left) and forest (right)

Who's Who

The Court

Duke Frederick is the younger brother of Duke Senior. After banishing Duke Senior, he becomes a jealous and paranoid duke.

Celia (Aliena) is the daughter of Duke Frederick. She flees court with Rosalind, her cousin and dearest friend, disguised as a lowborn countrywoman.

Touchstone is a witty clown in the court of Duke Frederick. Rosalind and Celia convince him to flee with them into the country, where he falls in love with Audrey, a goatherd.

Charles is Duke Frederick's wrestler. At the request of Oliver, he tries to kill Orlando in a wrestling match, but Orlando prevails.

Courtiers and Lords that attend Duke Frederick



Costume Designer Diana Khoury's costume rendering for Celia



Costume Designer Diana Khoury's costume renderings for Duke Senior.

The Banished

Duke Senior is the rightful duke who has been usurped by his younger brother, Frederick, and banished to the Forest of Arden.

Rosalind (Ganymede) is the daughter of Duke Senior. She remains at court with her cousin Celia until Duke Frederick banishes her as well. She dresses as a man in order to escape and maintains the disguise once in the country.

Jaques is a melancholy lord who followed Duke Senior into banishment.

Amiens is another lord who attends on Duke Senior.

Who's Who (con't)



Costume Designer Diana Khoury's costume rendering for Oliver de Boys.

The Family of Sir Rowland de Boys

Oliver is the oldest son of Sir Rowland and controls the estate. He refuses to give Orlando the proper money or education and tries to have him killed. Later, Orlando saves his life.

Jaques de Boys is the middle son of Sir Rowland who is away at school.

Orlando is the gallant youngest son of Sir Rowland. While at the court of Duke Frederick, he falls in love with Rosalind, but is forced to flee into the country. Later he meets her in the forest disguised as a man.

The Country Folk

Silvius is a young shepherd who is madly in love with Phoebe.

Phoebe is a shepherdess who scorns the love of Silvius, but falls in love with the disguised Rosalind.

Corin is an old shepherd. Rosalind and Celia buy his master's cottage to live in.

Audrey is a goatherd. Touchstone falls in love with her and they are soon engaged to be married.

William is a countryman who is in love with Audrey.

Sir Oliver Martext is a country clergyman who tries to marry Touchstone and Audrey.



Costume Designer Diana Khoury's costume renderings for Silvius (above) and Phoebe (right).

William Shakespeare: The Man Behind the Words

Throughout the decades, William Shakespeare has come to be revered as one of the greatest playwrights in the history of theatre. Not only are his works continually performed all over the world, but numerous theatres exist solely to produce his plays.

Shakespeare was born in Stratford-upon-Avon, England on April 23, 1564. He came from a family described as “honest, hard-working, middle-class stock.” He received minimal education and by the time he was 18 he was married to a girl by the name of Anne Hathaway. His first daughter, Susanna, was born the next year, followed by his twins, Hamnet and Judith, in 1585.

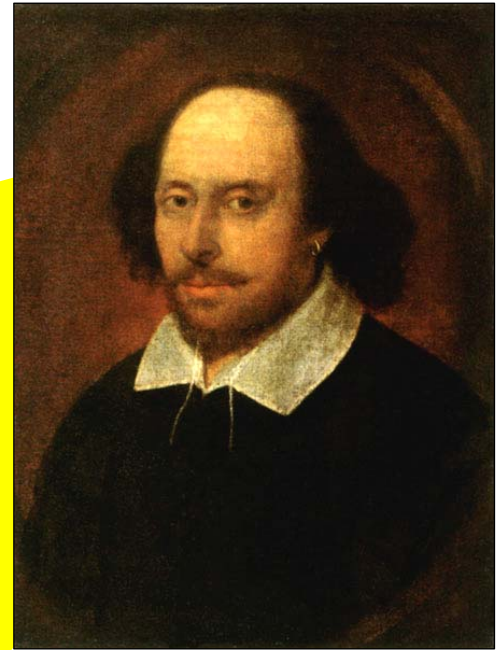
In the late 1580s, Shakespeare moved to London (96 miles away — about a four-day walk — from Stratford) in an attempt to financially support his family through the theatre. He began as an actor, but soon started writing plays and poetry as well. By 1592, he was known throughout the London theatre scene as an up-and-coming young artist.

In the spring of 1594, Shakespeare joined a company of actors known as the Lord Chamberlain’s Company, called such because they were under the patronage of the Chamberlain to Queen Elizabeth I. The troupe began performing at the Theatre, but when their lease on the land expired, they took matters into their own hands. Illegally dismantling the Theatre and carrying its timbers across the Thames River, the company built what would become one of the most famous theatres in England: the Globe.

Soon after the move, Shakespeare became the principal playwright for the company, providing actors with approximately two plays a year. He was also highly involved in the management of the troupe and received a share of all profits. During this period, Shakespeare gained recognition as one of England’s premiere playwrights, while each of his plays received tremendous popular acclaim.

In 1603, when King James I was crowned after Queen Elizabeth’s death, Shakespeare’s troupe became known as the King’s Men and often performed in the King’s court. They were now recognized as Grooms of the Chamber, or minor court officials. At this time, Shakespeare gave up acting completely and served the company exclusively as a playwright and manager.

In 1611, Shakespeare retired to his home in Stratford, where his wife and children had remained all these years, supposedly to spend time in “ease, retirement, and the conversation of friends.” By this point, he had come to be quite a wealthy man and was able to live comfortably.



*Portrait of William Shakespeare
by Unknown Artist*

FUN FACT

No one really knows when Shakespeare was born. Tradition holds that his birthday is April 23, 1564. However, all we know for sure is that he was baptized three days later at Holy Trinity Church in Stratford-upon-Avon. April 23 became popularly established as his birthday after he died on the same day in 1616.

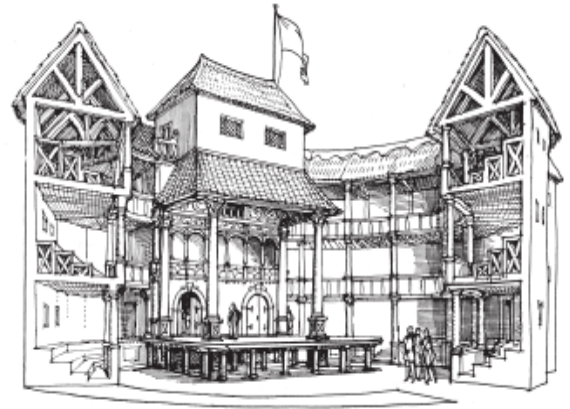
Shakespeare died on April 23, 1616. Those who knew him remembered him as “a handsome wellshaped man, very good company, and of a ready and pleasant wit.” Today he is remembered for his literary genius and timeless stories.

Shakespeare's Theatre

The theatre scene that Shakespeare found in London in the late 1580s was very different from anything existing today. Because he was directly affected by and wrote specifically for this world, it is very important to understand how it worked.

The Performance Space

The Globe Theatre was a circular wooden structure constructed of three stories of galleries (seats) surrounding an open courtyard. It was an open-air building (no roof), and a rectangular platform projected into the middle of the courtyard to serve as a stage. The performance space had no front curtain, but was backed by a large wall with three doors out of which actors entered and exited. In front of the wall stood a roofed house-like structure supported by two large pillars, designed to provide a place for actors to "hide" when not in a scene. The roof of this structure was referred to as the "Heavens." The theatre itself housed up to 3,000 spectators, mainly because not all were seated. The seats in the galleries were reserved for people from the upper classes who came to the theatre primarily to "be seen." These wealthy patrons were also sometimes allowed to sit on or above the stage itself as a sign of their prominence. These seats, known as the "Lord's Rooms," were considered the best in the house despite the poor view of the back of the actors. The lower-class spectators, however, stood in the open courtyard and watched the play on their feet. These audience members became known as "groundlings" and gained admission to the playhouse for as low as one penny. The groundlings were often very loud and rambunctious during the performances and would eat (usually hazelnuts), drink, socialize as the play was going on, and shout directly to the actors on stage. Playwrights at this time were therefore forced to incorporate lots of action and bawdy humor in their plays in order to keep the attention of their audience.



Drawing by C. Walter Hodges.

The Performance

During Shakespeare's day, new plays were being written and performed continuously. A company of actors might receive a new play, prepare it, and perform it every week. Because of this, each actor in the company had a specific type of role that he normally played and could perform with little rehearsal. One possible role for a male company member, for example, would be the female ingénue. Because women were not allowed to perform on the stage at the time, young boys whose voices had yet to change generally played the female characters in the shows. Each company (composed of 10 – 20 members) would have one or two young men to play the female roles, one man who specialized in playing a fool or clown, one or two men who played the romantic male characters, and one or two who played the mature, tragic characters.

Along with the "stock" characters of an acting company, there was also a set of stock scenery. Specific backdrops, such as forest scenes or palace scenes, were re-used in every play. Other than that, however, very minimal set pieces were present on the stage. There was no artificial lighting to convey time and place, so it was very much up to audience to imagine what the full scene would look like. Because of this, the playwright was forced to describe the setting in greater detail than would normally be heard today. For example, in order to establish time in one scene in *As You Like It*, Shakespeare has Orlando say, "*Hang there, my verse, in witness of my love; / And thou, thrice-crowned Queen of Night, survey / With thy chaste eye, from thy pale sphere above, Thy huntress' name and that my full life doth sway.*" The costumes of this period, however, were far from minimalist. These were generally rich and luxurious, as they were a source of great pride for the performers who personally provided them. However, these were rarely historically accurate and again forced the audience to use their imaginations to envision the play's time and place.

FUN FACT

In the Middle East, there is a popular myth that Shakespeare was actually an Arab. He is still sometimes referred to as Sheikh al-Subair, which translates from Arabic as "Prickly Pear."

-Alan Riding
From <http://guardian.co.uk>

Themes

Gender Identity

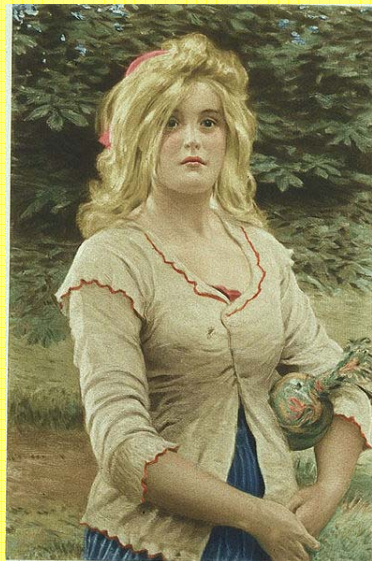
The question of gender identity in Shakespeare's plays has become a hotly debated topic in recent years. In *As You Like It*, Rosalind not only cross-dresses to escape Duke Frederick, but seems to take full advantage of her masculine identity. She morphs into a strong, independent, take-charge person as soon as she puts on her doublet and hose, doing things that no woman could have done in Elizabethan times. What did this depiction of a strong woman mean to Shakespeare's audience?

The Elizabethans had a very different concept of gender than we have today. For them, behavior and clothing alone formed the distinctions between men and women. Women were required to be obedient and silent, as well as strictly forbidden to wear men's clothing. Rosalind's cross-dressing demonstrates how fragile these gender distinctions are: wear a doublet and hose and speak and act boldly, and presto – she *is* a man. To the Elizabethan audience, this transformation would have made sense; if clothes are what make a man a man, then clothes could make a woman a man as well. However, this gender instability also would have made them very uncomfortable. If a woman could act like a man just by changing her clothes, then maybe men and woman weren't so different after all!

Rosalind's cross-dressing is complicated even more in the play's epilogue. In Shakespeare's time, female parts in plays were acted by young boys. Usually, plays avoid acknowledging that fact. Here, though, Shakespeare draws direct attention to it. Rosalind says, "If I were a woman I would kiss as many of you as had beards that pleased me..." (5.5.14-15). The audience is forced to consciously realize that throughout the play, Rosalind was a boy playing a woman playing a man. With this final joke, Shakespeare spotlights the fact that gender isn't so absolute.



Rosalind by Robert Walker
Macbeth. 1888



Audrey by Phillip Richard
Morris, 1888

Country Life or City Life?

When Corin asks Touchstone how he likes the shepherd's life, Touchstone wittily replies, "Now in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious" (3.2.16-17). The merits of court and country life are discussed frequently in *As You Like It*. Shakespeare uses the form of a pastoral, where the characters escape the corruption and oppression of court life for a short time, allowing them to cleanse themselves or gain perspective. Having escaped court, the characters can debate the value of city life and compare it to the simple life of the country.

The banished Duke Senior and his followers live a better life in the forest and "fleet the time carelessly, as they did in the golden world" (1.1.101-103). The starving Orlando finds food and shelter, and Rosalind and Celia are protected from the danger of the court. Even Duke Frederick, when he reaches the edge of the forest, undergoes a conversion and renounces his evil ways. In pastoral literature such as *As You Like It*, the country represents natural simplicity and goodness.

At the end, though, the characters must return to their life at court. What Shakespeare seems to emphasize is a necessary balance between the city and country; the city for sophistication and the country for simplicity.

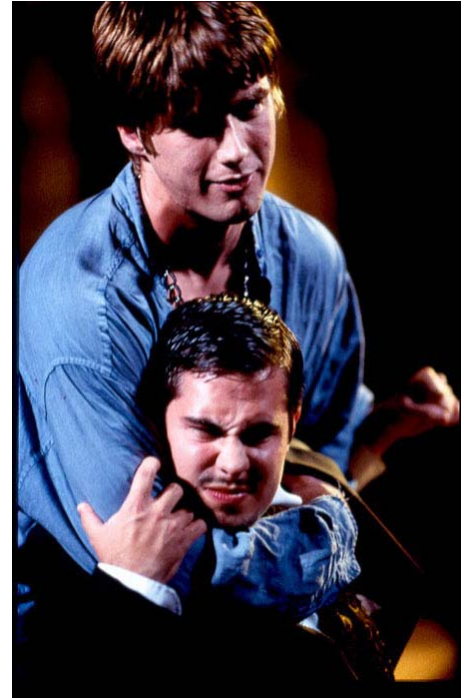
Themes (con't)

Sibling Rivalry

You might think from reading Shakespeare's plays that he had major trouble with his brother or sister. Sibling relationships are key sources of conflict and subjects of investigation across the genres of comedy, tragedy, and history – Edgar and Edmund in *King Lear*, Hal and Hotspur in *Henry IV*, and Kate and Bianca in *The Taming of the Shrew*, to name a few. In *As You Like It*, two sets of brothers have problematic relationships: Oliver and Orlando and Duke Senior and Duke Frederick. The dilemma of birth order is often the root of these examples of brotherly conflict. In Elizabethan society, the oldest son inherited everything when his father died, no matter the merits or abilities of the younger sons (not to mention any of the daughters). Consequently, the younger sons were left with nothing. This could create a great deal of hostile competition, jealousy, and mistrust.

Orlando is completely dependent on Oliver for money and education and Oliver is wary of Orlando's growing strength. Even though they are related by blood, even genetically similar, differing situations and obstacles shaped the kind of person they became. Oliver, for example, was probably treated as the favored son and spoiled, making him jealous and possessive. By the time Orlando grows up, he has already had to face many obstacles and fight for what he wants, giving him courage and a sense of justice. However, in comedies such as this one, brothers can learn that they are not so different after all and resolve their differences. In the tragedies, though, they are often not so lucky.

While younger brothers feared older brothers' tyranny, older brothers were always afraid of being usurped by their younger brothers. The relationship between Duke Senior and Duke Frederick is a realization of this fear. Duke Frederick is the evil, deviant younger brother who takes his brother's rightful position as duke. Destitute, Duke Senior is forced to flee, but the comedy's happy ending ensures that all is returned to its rightful place. Orlando solves his problems by marrying Rosalind and Oliver maintains his place as oldest brother. Problems are solved by restoring the correct order of things and the Elizabethan social structure, however flawed, is necessarily upheld.



*Orlando and Oliver in ,As You Like It,
National Players Tour 54.
Photo by Ben Premeaux.*



*Corin, Celia, Touchstone, and Rosalind in
As You Like It, National Players Tour 54.
Photo by Ben Premeaux.*

*“Come, woo me, woo me – for
now I am in a holiday humor
and like enough to consent”
- Rosalind (4.1)*

Themes (con't)

How to Love



The Kiss by Gustav Klimt

Unlike many works concerning romance in Elizabethan times, *As You Like It* is less concerned with the joining of two lovers than with the real nature of love. Shakespeare uses his pairs of lovers to demonstrate the different kinds of relationships as well as the strengths and follies of each.

Each pair of lovers demonstrates a different approach to love. Silvius' love for Phoebe, for example, is the stereotype of Petrarchan love, where the lover worships an unreachable beloved to an absurd degree, and wastes away because his love is not returned. The Petrarchan beloved is cold and unfeeling towards the lover, and Phoebe embraces this role with her cruelty to Silvius. As Shakespeare demonstrates, Petrarchan love is what happens when poetry and romance go too far and completely lose sight of the reality of love. In contrast, Touchstone and Audrey are an example of what happens when poetry and romance are completely abandoned. What is left is the basest form of love, its purely physical sense. Touchstone doesn't seem to care that Audrey is quite dull. As he says, "As the ox hath his bow...so man hath his desires" (3.4.66-67).

With Rosalind and Orlando, however, Shakespeare strives to investigate how love should be, especially through Rosalind. When Rosalind first realizes that Orlando is nearby, her reaction is puzzling. We know that she loves him, and he loves her; why does she not reveal herself to him immediately? The answer is that Rosalind wants to teach Orlando *how* to love before she submits herself to him as a woman. Orlando's countless sonnets and silly pining over an idealized Rosalind are ridiculous. Rosalind teaches him to be realistic about love:

ROSALIND: Now tell me how long you would have her after you have possessed her?

ORLANDO: For ever and a day.

ROSALIND: Say a day without the ever. No, no, Orlando; 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. (4.1.121-127)

By the time Rosalind reveals herself, Orlando has learned to love a genuine version of Rosalind, not an idealized one, and has prepared himself to face the reality of actual love.

Pre-Show Discussion Questions

- 1) Discuss your previous experiences with Shakespeare and his works. Were they at all difficult to understand, or tedious to read or view? Do you find the language in Shakespeare beautiful and poetic, or does the archaic language just bring about frustration and hinder understanding? What has helped make the plays more accessible and relevant to your own life? Having read the synopsis of *As You Like It*, what scene and/or relationship are you most excited to watch?
- 2) Most of the action of the play takes place far outside the restraints of the court, in the Forest of Arden. Why do you think Shakespeare chose to set the action in the forest? Does changing the setting also change what events can take place? Does this apply in real life as well?
- 3) If you are able to read the play before the performance, write a short description about or discuss relationships between the following character pairs: Rosalind and Celia; Silvius and Phoebe; and Orlando and Rosalind (Ganymede). Keep these descriptions for use after you see the performance.

Post-Show Discussion Questions

1) *As You Like It* is a popular Shakespearean comedy. Did you think it was funny? What elements of the play make it so entertaining? Think about characters, relationships, plot devices, language, etc. What about the people in *As You Like It* makes them so funny? Why do we, as theatergoers, love to watch people in sticky situations and find it entertaining? How does Shakespeare get an audience to laugh out loud?

2) How does knowing about the configuration of the Globe Theater and the way in which Shakespeare's plays were performed there change your understanding of his plays? Do you find any explanations in this information for why he wrote his plays the way he did? Think about the actual experience of attending a theatre in Shakespeare's day. Are there any similarities to a theatre you would attend today? What are the major differences? Which style appeals more to you?

3) *As You Like It* is a romantic comedy, and as such, love is the primary focus. Why do you believe each of the characters falls in love? Was it because of the situation itself, because of the personality of the other person, or because of his or her outward appearance? Support your argument with evidence from the play.

4) Although the play offers a happy ending, several of the characters grieve or suffer pain because of their love. Make a list of the characters who suffer due to love in the play, and discuss or write a brief description of why. Which characters truly suffer for love, and which ones only pretend to suffer? Does anyone fall in love in this play who doesn't suffer? Do some of the characters even enjoy their own suffering? Given that this is a romantic comedy, what was Shakespeare's purpose in showing the pain love can cause?

5) Gender ambiguity in Shakespeare is a never-ending area of discussion. When Shakespeare's plays, including *As You Like It*, were first produced, all-male casts performed them. Also, he wrote many plays where female characters disguised themselves as men and sometimes, female characters adopted the gender roles of the male. Why does Viola disguise herself as a boy in *As You Like It*? Why does she continue to wear the disguise in the forest, during her interaction with Orlando? How are women thought of and treated in the play? Are women treated differently today? How so?

6) Shakespeare's Fools are often the most complex characters in his plays, and *As You Like It*'s Touchstone is no exception. Is Touchstone a wise Fool, a foolish Fool, or a bit of both? How does his role help to develop the other characters in the play, such as Rosalind, Jaques, and Audrey? How is he different than the other characters? What are his overall purposes in the production? What does Touchstone's relationship with Audrey tell us about the other romantic relationships in the play? Are there any other characters that function like a fool in *As You Like It*?

7) Jaques is an example of a recurring character in Elizabethan drama: the hopelessly melancholy man. Instead of participating in the action, he hangs back and provides commentary. Do we sympathize with him, or is his perpetual sadness ridiculous? Is his character primarily there to be funny or to provide wise insight? Why would we see his sadness as funny?

8) Refer to the descriptions of the character relationships that you made before the performance (between Rosalind and Celia; Silvius and Phoebe; and Orlando and Rosalind). Now that you have seen the play performed, have your perceptions of these relationships changed? What different or new aspects did you notice in each of the relationships?

9) A person's perception of events is often shaded by their own point of view. Have the class split into pairs or groups. Each group member will pick a different character from the play and assume that character's identity (and that character's point of view). Have each group then debate the events of the play, with each student maintaining the point of view of the character they have chosen. Does each character see the events of the play in a different light? If so, how was their point of view different? What are the reasons for the differences?



Costume Designer Diana Khoury's costume rendering for Audrey.

Post-Show Discussion Questions (con't)

10) Characterize the love relationships in the play: Rosalind/Orlando, Silvius/Phoebe, Touchstone/Audrey, and Oliver/Celia. Each one tells us something different about love and about how relationships should or should not work. What is Shakespeare saying about love and relationships with each of these pairs of lovers?

11) *As You Like It* is a romantic comedy from 1599. Does it have any similarities to romantic comedies today? What aspects of the play continue in modern movies? Which characters or relationships in *As You Like It* are the most modern?

12) In his plays, Shakespeare seems to be very interested in sibling rivalry. In *As You Like It*, for example, there are two sets of battling brothers: Duke Senior and Duke Frederick, and Orlando and Oliver. What do you think made them fight like this? Can you imagine a back-story that would lead to their behavior? Does Shakespeare give you any clues to what caused the problem, or does he leave it up to the audience to decide? Do you compete in a similar way with your siblings? How do you resolve your problems?



Alfred Molina as Touchstone and Romola Garai as Celia in Kenneth Branagh's film adaptation of As You Like It.

Adaptations

The proof of the resiliance and continued power of William Shakespeare's work is in the many adaptations that his plays have inspired. From movies that use the original dialogue to those that take Shakespeare's situation as a springboard for contemporary characters, the number of Shakespeare adaptations is still growing. Here is a short list of some of the movies that have been created from the words of William Shakespeare.

True to the text, time and setting

Early 20th Century actor Sir Laurence Olivier starred in many film productions of Shakespeare, including the film production of *Hamlet* (1948). In Olivier's productions, all of the aspects of Shakespeare's work are kept the same. Olivier is probably the most famous actor and interpreter of Shakespeare.

Film director Roman Polanski did an adaptation of *The Tragedy of Macbeth* (1971) in which he didn't change the setting, the time period, or the language. This adaptation is probably one of the darkest, because Polanski directed the film exactly one year after the Manson Family murdered his pregnant wife, Sharon Tate.

Theatre and film director Julie Taymor has directed Shakespeare plays on the stage as well as films, such as *The Tempest* (1986), and *The Tragedy of Titus Andronicus* (1999), an imaginatively staged piece that cut the script but retained Shakespeare's words, setting, and the time period.

Twelfth Night (1996). This is a film adaptation of the play, directed by Trevor Nunn and starring Helena Carter, Nigel Hawthorne, and Ben Kingsley as the multidimensional Feste.

Irish actor Kenneth Branagh is also famous for directing different film versions of Shakespeare's work, including *Much Ado About Nothing* (1983), *Hamlet* (1996), *Twelfth Night* (1988), and *As You Like It* (2007). He also starred in *Hamlet*.

Actor/producer Mel Gibson starred in the 1990 version of *Hamlet* directed by Franco Zeffirelli and also stars Helena Bonham Carter as Ophelia.

Adaptations that change the time period

Kenneth Branagh's latest Shakespearian movie is an adaptation of *As You Like It*, released in 2006. The film is set in pre-20th century Japan and stars Kevin Kline as Jaques and Alfred Molina as Touchstone.

Christine Edzard directed an adaptation of *As You Like It* that was released in 1992. It is set in modern London; the Court becomes an opulent office building and the "forest" is the banks of the Thames River, where the homeless try to lead a simple life.

Famous actors Rupert Everett, Calista Flockhart, Kevin Kline, and Michelle Pfeiffer star in an adaptation of *A Midsummer Night's Dream* (1999). This lavish adaptation takes place in the 1930s. Some of the script is cut, but the actors still keep to the original text.

Adaptations that preserve the situation

Several stage and movie musicals have been based on Shakespeare. *West Side Story* (1961), directed by Jerome Robbins and Robert Wise, is a musical set in New York City. Based on *Romeo and Juliet*, the story depicts the conflict between two teenage gangs of different ethnicities and two young lovers who suffer the consequences of violence.

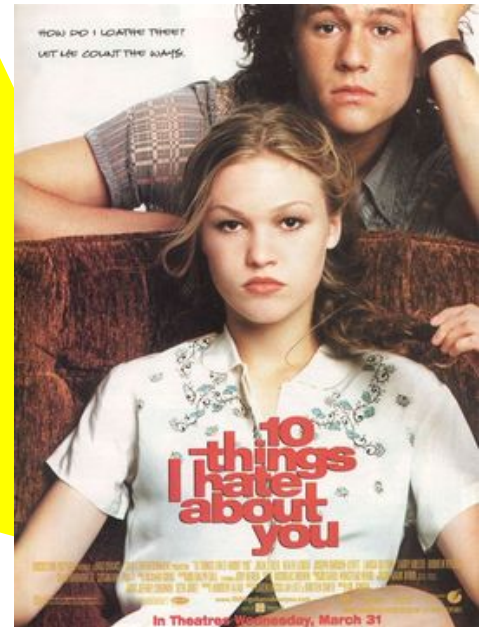
O, a modern-day version of Shakespeare's *Othello*, was directed by Tim Blake Nelson and starred Julia Stiles, Mekhi Phifer, and Josh Harnett, and translates Shakespeare's story of jealousy and murder to a private high school.

She's the Man, directed by Andy Fickman, is a modern-day *Twelfth Night* in which Viola poses as her twin brother at his boarding school, getting very close to his roommate Duke.

The popular film *10 Things I Hate About You* (1999), starring Julia Stiles, is an adaptation of Shakespeare's play *The Taming of the Shrew*. The play takes place in sixteenth-century Padua, Italy while the movie is set in a modern-day California and follows the dating troubles of its characters in contemporary language.

Probably the most popular film adaptation of recent years is *The Tragedy of Romeo and Juliet* starring Leonardo DiCaprio and Claire Danes and directed by Baz Luhrmann (1996). This adaptation shifts the action to modern-day Verona and mixes modern music with Shakespeare's original language, and used guns instead of swords for the battles.

Another popular film adaptation of Shakespeare is *The Tragedy of Hamlet, Prince of Denmark* (2000) with Ethan Hawke as Hamlet, as well as Julia Stiles and Bill Murray, set in present-day Manhattan. Though the script is cut, Shakespeare's language is preserved.



Movie Poster: *10 Things I Hate About You*. Directed by Gil Junger, 1999.

FUN FACT

Shakespeare invented words and phrases that we use all the time without even knowing where they came from. Shakespeare was the first to use words like *critic*, *majestic*, *hurry*, *lonely*, *reliance*, and *exposure*. He also created hundreds of common phrases: *break the ice*, *hot-blooded*, *elbow room*, *love letter*, *puppy dog*, and *wild goose chase*.

--BBC

<http://www.bbc.co.uk/coventry/features/shakespeare/shakespeare-fun-facts.shtml>

Further Reading and Resources

As You Like It Reading Companions

As You Like It (Arden Shakespeare: Third Edition) by William Shakespeare

Outlines of Shakespeare's Plays by Karl J. Holz knecht, Raymond Ross, and Homer A. Watt

Synopses of Shakespeare's Complete Plays by Nelson A. Ault and Lewis M. Magill

William Shakespeare: A Textual Companion by Stanley W. Wells, Gary Taylor, John Jowett, and William Montgomery

Critical Essays

Shakespeare's As You Like It: Late Elizabethan Culture and Literary Representation by Maurice A. Hunt

William Shakespeare's As You Like It (Bloom's Modern Critical Interpretations) edited by Harold Bloom

As You Like it from 1600 to the Present: Critical Essays by Edward Tomarken

The Fools of Shakespeare by Frederick Warde

As She Likes It: Shakespeare's Unruly Women by Penny Gay

Shakespeare

Will in the World: How Shakespeare Became Shakespeare by Stephen Greenblatt

Shakespeare our Contemporary by Jan Kott

Shakespeare After All by Marjorie Garber

Shakespeare: A Life in Drama by Stanley Wells

The Riverside Shakespeare by William Shakespeare et al. Houghton Mifflin; 2nd edition; 1997. If you love Shakespeare, then this is the book to own. It is a respected collection of all Shakespeare's work.

All Things Shakespeare: A Concise Encyclopedia of Shakespeare's World by Kirstin Olsen

Shakespeare's Theatre

Playgoing in Shakespeare's London by Andrew Gurr

Shakespeare's Theatre by Peter Thomson

The Shakespearean Stage, 1574 – 1642 by Andrew Gurr

The Cambridge Introduction to Early English Theatre by Janette Dillon

Websites

www.shakespeare-literature.com and www.absoluteshakespeare.com contain the complete texts of Shakespeare's plays (for free viewing) as well as many links to study resources.

www.shakespeare-online.com is an excellent repository of information on Shakespeare and it is updated frequently.

www.bardweb.net is another large repository of Shakespearean information. This site also contains excellent summary information on Elizabethan England, which is invaluable to any study of The Bard's works. www.shakespeareauthorship.com is a website dedicated to the proposition that Shakespeare wrote Shakespeare.

www.folger.edu/Home_02B.html is the website of the Folger Shakespeare Library. It contains resources for teachers that include lesson plans and interactive activity guide.

<http://www.globelink.org/> is a website maintained by Shakespeare's Globe in London with links to resources, archives, and information about the Globe's current season.

<http://shakespeare.palomar.edu/Default.htm> is an annotated list of scholarly resources available on the internet.

Extended Lesson Plans

Curriculum Plan #1

Shakespeare Scavenger Hunt: Listening Closely

Objectives

Some students have trouble focusing during a play. This exercise is intended to keep them involved in the characters, who is speaking, and what is being said. It adds an extra level of excitement to watching the production. In addition to following the story, they are now challenged to locate individual lines, identify what is going on in the scene that causes those lines to be said, and to find greater connection with the text as it comes to life. The exercise will challenge higher level students to connect with the characters on a personal level. This should help them to find meaning for themselves within the monologues. It should inspire them to view the play as a living thing they can connect to personally and introduce them to the fun of exploring the text.

Materials Needed

Their assigned line from the choices on the following pages (or any others you might choose), a copy of the play, a notebook/piece of paper, and a pencil.

This lesson will take one or two class periods.

Lesson Plan

- 1) Assign each student a quote from the play. A list of suggested quotes has been provided on the following page(s).
- 2) Feel free to give students a general idea of the quote's placement within the play and its general meaning, but do not paraphrase it for them or pinpoint the quote's location.
- 3) Their challenge will be to listen to the play and find their quote used during the performance.
- 4) Once they have located their quote, their assignment is to write down who said it and who they said it to. Students should then write down why the character said that specific line and what they think it means.

5) Back in the classroom have each student say their quote out loud and remind their fellow students of the character, the scene, and the situation in the play from which their quote was taken.

6) If a student had difficulty locating their quote, perhaps a fellow student with a quote from the same monologue or scene can help them out. Use the master list on the following pages to find nearby quotes to jog their memories.

For higher level students or if you have more time

- 1) As before, the students should be assigned a line or quote from the play. They must locate their line, take note of the character speaking the line, who they are saying it to, and what is going on in the play at that point.
- 2) After the performance (either as homework or back in the classroom) students should find their quote in the play itself. They should learn the monologue or scene from which the line was taken (10-14 lines suggested).

3) Have your student paraphrase the monologue, putting it into their own words- the more slang the better).

4) Students should then bring in their monologue or scene, complete with paraphrase on a separate sheet. Have students remind their fellow students of the point in the play from which their piece is taken. Then they should perform their piece of the play.

Assessment

Your students should find a greater connection with the text and the characters. They should be able to identify their lines as they are spoken on stage and identify the characters who speak them. If they can go even further and identify what the character meant and what the situation was you and they have done an excellent job! For higher levels, students should be able to use the paraphrase to perform their own interpretation of the monologue or scene. If they have connected with the work, their meaning and intentions should be clear in the performance.

QUOTATION	QUOTATION KEY
They say he is already in the forest of Arden, and a many merry men with him; and there they live like the old Robin Hood of England:	CHARLES I.i.99-101
The more pity, that fools may not speak wisely what wise men do foolishly.	TOUCHSTONE E I.ii.72-73
What passion hangs these weights upon my tongue? I cannot speak to her, yet she urged conference. O poor Orlando, thou art overthrown!	ORLANDO I.ii.224-226
But now I know her: if she be a traitor, Why so am I; we still have slept together, Rose at an instant, learn'd, play'd, eat together, And wheresoever we went, like Juno's swans, Still we went coupled and inseparable.	CELIA I.iii.66-70
This is no place; this house is but a butchery: Abhor it, fear it, do not enter it.	ADAM II.iii.28-29
I could find in my heart to disgrace my man's apparel and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat: therefore courage, good Aliena!	ROSALIND II.iv.3-6
Or if thou hast not broke from company Abruptly, as my passion now makes me, Thou hast not loved.	SILVIUS II.iv.35-37
I can suck melancholy out of a song, as a weasel sucks eggs. More, I prithee, more.	JAQUES II.v.11-12
Forbear, and eat no more!	ORLANDO II.vii.87
All the world's a stage, And all the men and women merely players:	JAQUES II.vii.138-139
Blow, blow, thou winter wind. Thou art not so unkind As man's ingratitude;	AMIENS II.vii.174-176
O that your highness knew my heart in this! I never loved my brother in my life.	OLIVER III.i.12-13
If a hart do lack a hind, Let him seek out Rosalind.	TOUCHSTONE E III.ii.90-91
I was never so berhymed since Pythagoras' time that I was an Irish rat, which I can hardly remember.	ROSALIND III.ii.162-163
Good my complexion! dost thou think, though I am caparisoned like a man, I have a doublet and hose in my disposition?	ROSALIND III.ii.178-180
Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do	ROSALIND III.ii.359-360

O, that's a brave man! he writes brave verses, speaks brave words, swears brave oaths and breaks them bravely	CELIA III.iv.35-36
Sweet youth, I pray you, chide a year together: I had rather hear you chide than this man woo.	PHOEBE III.v.65-66
I pray you, do not fall in love with me, For I am falser than vows made in wine: Besides, I like you not.	ROSALIND III.v.73-75
Nay, you were better speak first, and when you were gravelled for lack of matter, you might take occasion to kiss.	ROSALIND IV.i.64-65
But these are all lies. Men have died from time to time, and worms have eaten them, but not for love.	ROSALIND IV.i.91-92
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 the smoke out at the chimney.	ROSALIND IV.i.138-141
You have simply misused our sex in your love-prate: we must have your doublet and hose plucked over your head, and show the world what the bird hath done to her own nest.	CELIA IV.i.172-174
Art thou god to shepherd turn'd, That a maiden's heart hath burn'd? Can a woman rail thus?	ROSALIND IV.iii.41-43
Twice did he turn his back and purposed so; But kindness, nobler ever than revenge, And nature, stronger than his just occasion, Made him give battle to the lioness,	OLIVER IV.iii.126-129
It is meat and drink to me to see a clown.	TOUCHSTONE V.i.10
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; And so am I for Phoebe.	SILVIUS V.ii.84-89
I sometimes do believe, and sometimes do not; As those that fear they hope, and know they fear.	ORLANDO V.iv.3-4
Then is there mirth in heaven, When earthly things made even Atone together.	HYMEN V.iv.97-99
If I were a woman I would kiss as many of you as had beards that pleased me, complexions that liked me and breaths that I defied not:	ROSALIND V.iv.14-16

Curriculum Plan #2

Shakespeare's Wives & Daughters—A

Primary Source Project

Adapted from Llewellyn Miller of Pocono Mountain West High School in Pocono Pines, Pennsylvania.

What You Need

As You Like It 1.3 and 3.2

Robert Cleaver's 1603 *A Godly Form of Household Government* (hand-out attached.)

Objectives

Students will read an excerpt from a 1603 primary source concerning the duties and instruction of daughters, and use this context to analyze the character of Rosalind and the relationship between women in *As You Like It*.

This lesson will take one to two class periods.

Lesson Plan

1) Divide the class into groups of five or six students. Give each student a copy of the attached primary source handout, an excerpt from Robert Cleaver's 1603 *A Godly Form of Household Government*. Students will use this historical context to analyze the relationship between Rosalind and Celia in *As You Like It*, and to think about how conventional or unusual is the character of Rosalind.

2) Ask the groups to consider and answer these questions. Students should note citations from the both the text of the play and the primary source to support their answers.

- A) Which character leaves her parents and/or disrupts societal norms?
- B) Why does this character leave?
- C) How does a second female character in the play assist the first in her decision?
- D) How does the first character respond to the second character?
- E) What happens to the first character as a result of this interaction?

F) If the characters had followed Cleaver's injunctions, what would they have done differently?

G) According to Cleaver's standards, was the action of these two characters a good or a bad thing?

F) How do modern ideas of society's roles for women compare or contrast to the roles presented by Cleaver?

3) After each group has considered the questions, reassemble the class and have a reporter from each group present their findings.

4) Conclude with a group discussion on the role of women in Shakespeare's time and the ways in which the plays seem to be a part of that society or separate from it. See if the students can articulate their opinions and use the different texts to support them.

Assessment

Did students use the primary source to better understand social conventions during Shakespeare's lifetime? Were students able to relate the primary source to the plays to gain a better understanding of Shakespeare's characters and their actions? Did the reactions and motivations of the characters make more sense when put in a historical context?

Curriculum Plan #2: Handout From Robert Cleaver's 1603 *A Godly Form of Household Government*.

Notes: Spelling & printing has changed a lot since the 1600's. To help you read this primary-source document; we've added some contemporary spellings on the side!

maids
mind; always; best
greatest; most
jewel
shameless
most; hurtful
must; shun
avoid; talk; looks

walk
wisdom

some; live; justice
more
rehearse; some; these
misliked; so
have; maid
look

look
honesty; only
she; he
have; maid; honesty
chastity; instead
said; be; equal; keep

trust
especially
from; against; she
herself; only

of Household Government. 351

Maides and young women are to be put in minde, and alwaies to remember, that the best portion, the greatest inheritance, and the most precious iewel that they can bring with them on the marriage day, is shamefastnes: the want whereof is most hurtfull in all women. And therefore they must carefully shunne and auoide all idle and wanton talke, nice lookes, dalliance, and light countenance, when they walke abroad, or be in company. A man needeth many things: as wisedome, eloquence, knowledge of things, remembrance, skill in some trade, or craft to liue by, iustice, courage, and other things and qualities moe, which were too long to rehearse: and though some of these be lacking, yet he is not to be misliked, so that he haue many of them. But in a maide, no man will looke for eloquence, great wit, ordering of the Common-wealth, prudence, &c. Finally, no man will looke for any other thing of a woman, but her Honestie: the which onely if it be lacking, she is like a man that wanteth all that hee should haue. For in a maide, the honestie and chastitie is in stead of all. She verily may truly be said to be an euill keeper, that cannot keepe one thing well committed to her keeping, and put in trust to her, with much commendation of words: and especially which no man will take frō her against her will, nor touch it, except shee be willing her selfe. The which thing onely, if a woman.

When a wo-
man loseth
her honestie,
then hath
she lost her
chiefe trea-
sure.

cause
 unto; wary
 careful ;honesty
 lost; never; so; well
 safe; perish; because
 she; lost; honesty; should
 think there; maid
 beauty
 comeliness; sharpness
 chastity
 have; given
 side; give; these
 whore; naughty; pack
 have
 foul; jewel; chastity
 easily
 she
 he; she
 ravished; son
 Hittite; country
 grievously
 shame
 duty
 having; received; parents
 up
 pains, cost; should; so
 give; less; speech
 consent
 those; set
 duty; thankfulness

woman remember , it will cause her to take great heed vnto, and be a more warie and carefull keeper of her honestie, which alone being lost, though all other things be neuer so wel and safe, yet they perish together therewith, because shee that hath once lost her *Honestie* , should think there is nothing left. Take from a maide or woman her beautie, take from her, kindred, riches, comelineffe, eloquence, sharpnesse of wit, cunning in her craft, and giue her *Chastitie*, and you haue giuen her all things. And on the other side, giue her all these things, and call her whoore, or naughty packe : with that one word you haue taken all from her , and left her bare and foule. How precious a ieuell *Chastitie* is, may easily be gathered from the example of

Gen. 34. *Dinah* the daughter of *Leah*, which shee bare
I. 2. vnto *Iacob* , who when hee heard that shee was rauished , and defiled by *Sechem*, the sonne of *Hamor* the Hiuite, Lord of that countrey, his mind was grieuously wounded with this great shame and reproach.

Children may not marry without the consent and agreement of their parents: so that an vnlawfull promise made by the childe, may lawfully be broken.

Children may not forget this dutie; for hauing receiued their being from their parentes, and being brought vp by them , with great paines and much cost , they should not so much as giue any liking, much lesse speech of marriage, without the consent of parents, or of those which are set ouer them by their parents: the dutie of thankfulness requiring it at their

only; thankfulness
 duty; be
 even; own
 inability; such
 so
 wisdom; discretion
 behave; themselves; some
 meet; convenient
 meet
 marry; inability
 sons
 unable
 provide; themselves
 necessary; should; marry
 consent
 bestowing; do
 otherwise; sin; even; itself
 sound; old
 utterly; disallow; so
 means; himself
 sanctified
 increase; mankind
 fear; seed; multiplied
 up; same; blessed
 constitution
 serve; holiness
 righteousness
 so; far
 blessing; contrariwise; heavy
 curse; over; house

their hands. And not onely in regard of thank-
 fulnesse, is this dutie to bee performed to their
 parents, but euen in regard of their owne ina-
 bilitie, as being not experienced in such thinges,
 and their wits being not so ripe as their parents,
 they wanting wisedome and discretion to be-
 haue themselues as they ought. For some chil-
 dren know not what is meete and conuenient
 for them, nor whether they be of meete age and
 condition to marrie. Which inabilityie being in
 the sonnes, is much more in the daughters, as
 being the weaker by nature, and more vnable
 to provide for themselues; and therefore it is
 necessarie, that they should not marrie without
 the consent and direction of their parents, but
 that they be at their bestowing: for, to doo o-
 therwise is a sinne, euen that nature it selfe ab-
 horreth: and all sound writers, olde and new, do
 vtterly disallow. And for so much as marriage
 is the meanes, the which God himselfe hath or-
 dained, and sanctified for the propogation and
 increase of mankinde; that being taken in hand
 in his teare, a godly seede being multiplyed and
 growne vp here on earth, the same may be blef-
 sed to the constitution & making of a Church,
 the which may serue him in holinesse and righ-
 teousnesse: when the same is taken in hand, with
 the breach of his commandement, so farre off is
 it, that any blessing is to be hoped for, that con-
 trariwise, his hot indignation, wrath and heauy
 curse hangeth ouer that house and family, where

It is a sweete
 wedding,
 when the fa-
 ther and the
 mother
 bring a blef-
 sing to the
 feast: and a
 beaue vnio,
 which is cur-
 sedt he first
 day that it is
 knit.

Z the

Curriculum Plan #3

Lose the Lute

Adapted from Whit Morgan of Episcopal High School in Alexandria, Virginia.

Objectives

This lesson allows students to choose modern songs and match them with the mood established by the scripted songs in *As You Like It* or other plays. To substitute well, students will need a full understanding of the original songs' tone and intent.

Plays/Scenes Covered

As You Like It

This lesson may be adapted for use with any play that features multiple scripted songs: try *Much Ado About Nothing*, *The Tempest*, *Twelfth Night*, or Act 4 of *The Winter's Tale*.

What You Need

A tape, cd, or mp3 player

Lesson Plan

1) As an introduction, discuss with the class the impact of music on our emotional involvement with visual media. You might want to highlight the point by bringing in an example: show a scene from a movie with a particularly effective soundtrack. (The opening scene of *Chariots of Fire* works well.) Then play the same scene again with the sound turned all the way down. What is the effect of the music on the scene?

2) Announce to students that, as part of their work with *As You Like It*, the class will be "dusting off" Shakespeare by updating the music he has written into the play. Divide students into five groups and assign each group one of the five songs in the play: 2.5.1-8, 36-43 and 48-55; 2.7.182-201; 4.2.11-19; 5.3.16-39; and 5.4.146-51. Have the group work through their song, writing a paraphrase of its content and looking up any unfamiliar words. Finally, ask that they summarize the song's main point in two or three sentences. Collect these sheets for later use.

3) After reading the entire play, redistribute the sheets to the original groups. Pass out the attached handout on tone

and ask the students to assign one or more adjectives from the handout to describe the tone of the song. If the tone shifts during the song, they should pick a word to describe each segment. Remind students to examine the context in which the song appears for clues to the tone.

4) Next, have the students brainstorm titles of popular songs that capture Shakespeare's original emotional intent. They are looking for parallels in tone, not in content. After generating a list, have the group members vote on one song to replace Shakespeare's original. You might want to establish some content restrictions, such as no profanity.

5) After students have chosen, ask them to fill out the bottom of their handout with specific textual reasons for choosing the song they did. Have one member of each group present the decision to the entire class, justifying the choice with specific references to the texts.

6) Ask all groups to bring a playable version of their chosen song the next day. On that day, have the students in each group divide up the speaking parts of the scenes in which their song appears. Have students spend a bit of time blocking the scene, indicating in particular what the actors should be doing during the song. Students in the longer scenes might want to pick a shorter section to rehearse and perform.

7) Have one student from each group remind classmates what has just happened prior to the song. Then have the groups act out their scenes, playing their new song choices in place of the originals. Have them continue reading briefly after the song to establish a fuller context.

8) Ask the class to discuss each choice in terms of appropriateness of tone, effectiveness in establishing the proper mood, and general appeal. Were some song choices more effective than others? Why?

Assessment

Did students accurately identify the tones of the plays' songs? Were they able to cite specific lines of Shakespeare's text to justify their choices? Did they increase their sense of ownership of the play in the process? Was the classroom enlivened by the performances?

Curriculum Plan #3: Handout

1.) Below is a list of terms often used to describe the tone of a song, or any expressive work. Read over your assigned song again and decide which terms best apply. Feel free to come up with your own descriptive terms if none of these seem to fit.

BITTER
LOVING
ELEGIAC
FRIENDLY

CELEBRATORY
OBJECTIVE
PLAYFUL
SOLEMN

CONFRONTATIONAL
PITYING
FANCIFUL
FRIGHTENING

TONGUE-IN-CHEEK
INTIMATE
WRY
IRONIC

2.) Then, in the space below, justify your decision. Write down specific evidence (words and phrases) from the text of the song that leads you to your conclusion.

Curriculum Plan #4

Touchstone vs. Jaques: Analyzing Mood in As You Like It

Adapted from Arden Santana of Crossland High School, Temple Hills, Maryland.

Plays/Scenes Covered

As You Like It 3.3

Objectives

Students' ability to recognize ways Shakespeare creates and uses mood will augment their analysis of the text and help them in making performance choices.

Materials Needed

Copies of *As You Like It* Act III, scene 3.

This lesson will take two to three class periods.

Lesson Plan

- 1) As a warm-up activity, ask students to think about their mood and to list ten adjectives that describe how they feel.
- 2) Facilitate a class discussion in which students share the results from their warm-up activity. Be sure to define "mood" as it relates to literature—the feeling a writer wants the reader to experience. Ask the students to name the different types of devices authors use to set mood—examples include imagery, descriptive words, figurative language, setting, and foreshadowing.

- 3) Divide students into groups of five or six and ask them to read Act three, Scene three of *As You Like It*. Instruct half of the groups to focus on Touchstone's character and the other half to focus on Jaques. Have the groups select words, phrases, lines, and/or other literary devices that reveal their character's mood.

- 4) Ask students to discuss how they could convey these verbal clues into their performance—facial expression, physical gesture, body language etc.

- 5) Ask students to perform the scene, paying particular attention to accurately conveying the mood they have determined for their character. After each performance, ask students to jot down their reactions.

- 6) Facilitate a class discussion of the similarities and differences between the performances. How frequently were groups able to convey a specific mood? Which elements of characterization were useful in conveying those moods?

- 7) As an optional extension, you may wish to have students write a journal entry or other more formal response paper in which they assess what they have learned.

Assessment

Were students able to select words or devices that effectively conveyed mood? Were they able to convey that mood through performance of the scene? Were they able to synthesize what they had learned at the completion of the assignment?

Curriculum Plan #5

Lights, Camera, Action

Adapted from Leigh Lemons of Marblehead High School in Marblehead, Massachusetts.

Objectives

In this lesson students will interpret *As You Like It* or another play by creating a silent movie, requiring them to think creatively and enhance their storytelling skills in verbal, nonverbal and written form.

Plays/Scenes Covered

As You Like It, or any of Shakespeare's plays.

What You Need

A copy of the play, video camera or still camera and scanner, computer lab access, technician or support teacher if necessary

This lesson will take approximately three class periods.

Lesson Plan

- 1) Divide the class into five groups and assign each group one scene of the play.
- 2) Tell students it is their task to create a silent movie of different tableaux to represent the most important developments in their scene of the play. The movie must have 5-10 "slides," frozen images that represent individual moments in the text. Each group member must participate.
- 3) Have students begin by brainstorming ideas for the most important moments in the text, then choose a selective group of those moments for their movie.
- 4) Before getting on their feet, have students create a storyboard for their important moments on paper. They can draw some quick sketches with stick figures. It helps if they give a title to each picture.
- 5) Now it's time for students to get on their feet. Have students represent their storyboard slides with real people in real space. Students should explore ways to represent each moment. Encourage them to experiment with different ideas before settling on one. Emphasize the importance of heightened nonverbal communication. Discuss facial expressions, gestures, stance, interaction and pose.
- 6) Allow students time to rehearse their tableaux.

7) At this point, the students may perform their tableaux with a live narrator as described in #9, or if your school has access to camera, video & computer equipment, you may want to proceed to #8.

8) Showtime: if your school has a video camera, record the performances. If you have access to a scanner, you could photograph the slides and scan them as well.

9) Using PowerPoint or other presentation software, have students add narration to the slides they have created. Finally, have students complete their movies with slides that introduce their work and its cast.

10) Present the completed movie to the class and print a hard copy for public display.

Conclude by discussing the differences in the choices made by the different groups, and the lessons students learned in the creation process.

Assessment

Did your students come to understand the most critical components of each act? Did they read the text closely and discuss it thoroughly? Did they learn any new technology? Did they learn kinesthetically? Did they work collaboratively? Did they respond positively?

Teacher Evaluation

Name of show: _____ Show location: _____ Date: _____

Your Name: _____

School: _____ County: _____

School Address: _____

School Phone: _____ Email address: _____

Grade (s): _____ Type of class: _____ Number of students: _____

Have you ever been to an National Players student matinee before? Yes No

If yes, which shows did you attend? _____

THE PERFORMANCE

The artistic merit of the production was: Excellent Good Fair Disappointing

The performance was suited to the students' age and grade. Yes No

This performance was chosen because:

It enhanced curricular topics. Very much Somewhat A little Not at all

The description of the show sounded interesting and enjoyable.

Very much Somewhat A little Not at all

Other: _____

How did the majority of the students respond to the performance? _____

ADDITIONAL PROGRAMMING:

Did you participate in any additional programming? (*please check all that apply*)

___ Workshop (Title of Workshop: _____) ___ Back-stage Tour ___ Q & A with the cast

The workshop enhanced the performance and learning experience for my students.

Very much Somewhat A little Not at all

The workshop provided depth to classroom preparation and/or follow-up.

Very much Somewhat A little Not at all

The workshop would be more useful if:

How did the majority of your students respond to the workshop? _____

Do you have any suggestions for additional programming around our student matinees? _____

CURRICULUM

Did this experience apply to your curriculum?

Yes

No

If yes, how? _____

Was classroom time spent discussing the performance after your students attended the play?

Yes

No

The program was a valuable addition to classroom teaching. Very much Somewhat A little Not at all

The program enhanced aesthetic appreciation. Very much Somewhat A little Not at all

The program enhanced higher thinking skills. Very much Somewhat A little Not at all

Comments: _____

STUDY GUIDE

The study guide was useful in general. Very much Somewhat A little Not at all

It provided what was necessary to prepare the students. Very much Somewhat A little Not at all

How appropriate was the volume of information provided in the Study Guide?
Very Somewhat A little Not at all

Which sections of the Study Guide did you find most useful? _____

In which sections did the students show the greatest interest? _____

The study guide could be improved by: _____

SERVICE

The registration forms and brochures were clear and easy to use.

Very much Somewhat A little Not at all

The scheduling and confirmation of reservations was: Excellent Good Adequate Poor

The seating arrangements were: Excellent Good Adequate Poor

Parking and bus unloading and reloading were: Excellent Good Adequate Poor

We welcome your comments! Please return this form, along with student evaluations, to: Diana Fooksman, General Manager, National Players, 2001 Olney-Sandy Spring Road, Olney, MD 20832 or email nationalplayers@olneytheatre.org

Student Evaluation

We want to know what you think! The best way to make our performances better for students like you is get your suggestions and feedback. Please answer these brief questions and return this form to your teacher. Circle the response that you find to be most accurate. Thank you!

(Please print clearly!)

Name of show and location: _____

Your school: _____ Your Grade: _____

I enjoyed the performance: Very Much Somewhat A little Not at all

The most interesting part of the performance was: _____

Why? _____

The play makes me think about _____

This is the first live performance I have ever seen: Yes No

This performance makes me want to see more theater: Very much Somewhat A little Not at all

Does this performance connect to any topic you are learning about in school? Yes No

If yes, what? _____ In what ways has the play illuminated that topic for you?

Did you participate in any additional programming? *(please check all that apply)*

___ Workshop ___ Back-stage Tour ___ Q & A with the cast

If you participated in a workshop:

Name of Workshop: _____

I enjoyed the workshop: Very Much Somewhat A little Not at all

The workshop helped me understand the play better: Very much Somewhat A little Not at All

The workshop taught me things about theater I didn't know before: Very much Somewhat A little Not at All

The most interesting part of the workshop was: _____

Why? _____

Please add any additional suggestions on the back of this page. We welcome your comments!

You can send any other thoughts or suggestions to Diana Fooksman, General Manager, National Players, 2001 Olney-Sandy Spring Road, Olney, MD 20832 or email nationalplayers@olneytheatre.org.