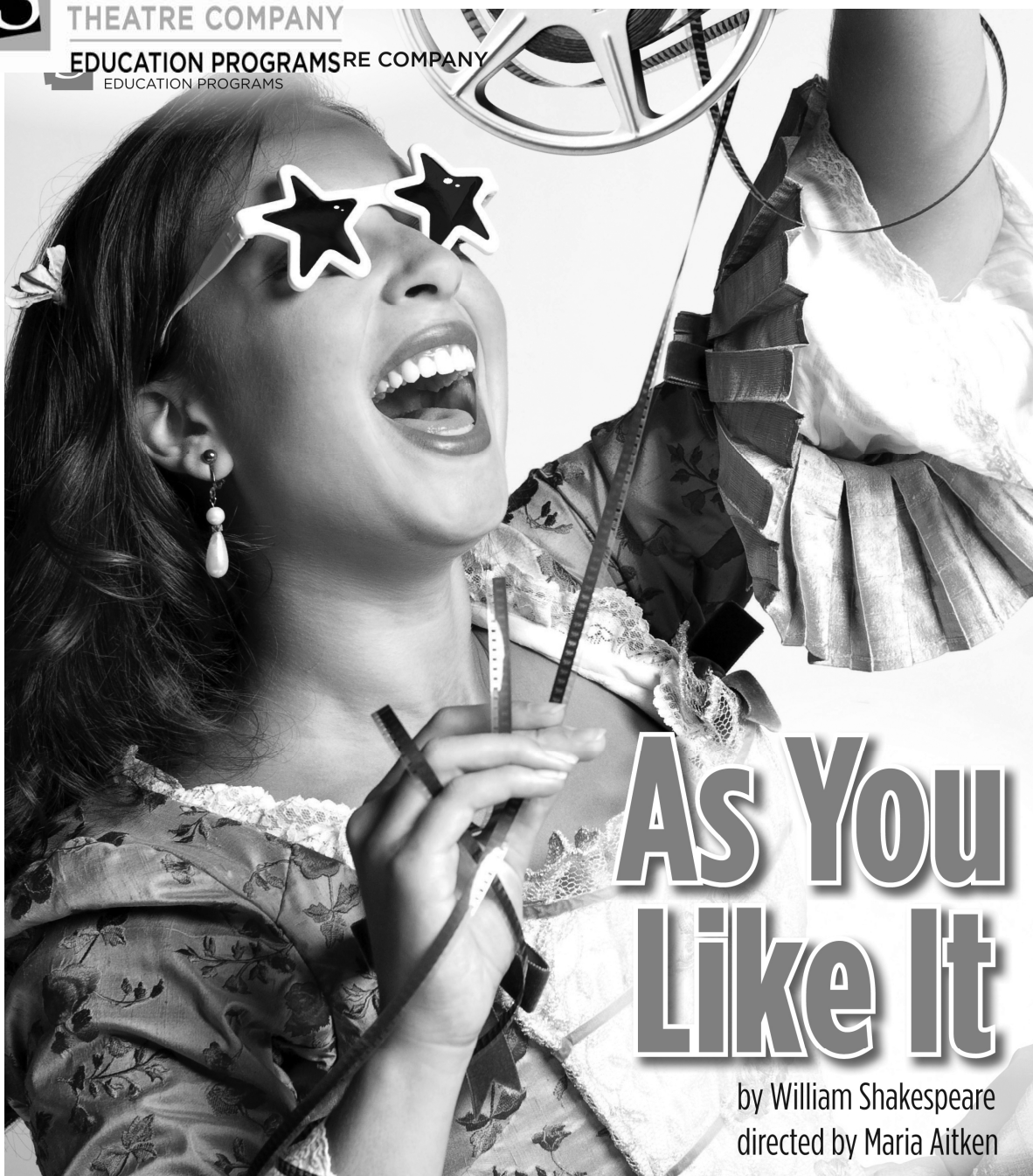




SHAKESPEARE  
THEATRE COMPANY

EDUCATION PROGRAMS  
SHAKESPEARE COMPANY  
EDUCATION PROGRAMS



# As You Like It

by William Shakespeare  
directed by Maria Aitken

## FIRST FOLIO:

TEACHER CURRICULUM GUIDE

Welcome to the  
Shakespeare Theatre Company's production  
of

## *As You Like It* by William Shakespeare

Consistent with the STC's central mission to be the leading force in producing and preserving the highest quality classic theatre, the Education Department challenges learners of all ages to explore the ideas, emotions and principles contained in classic texts and to discover the connection between classic theatre and our modern perceptions. We hope that this *First Folio Teacher Curriculum Guide* will prove useful as you prepare to bring your students to the theatre!

*First Folio Guides* provide information and activities to help students form a personal connection to the play before attending the production. *First Folio Guides* contain material about the playwrights, their world and their works. Also included are approaches to explore the plays and productions in the classroom before and after the performance.

*First Folio Guides* are designed as a resource both for teachers and students. We encourage you to photocopy articles you find helpful and distribute them to your students as supplemental reading.

## Enjoy the show!

Cover photo by Scott Suchman.

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*The First Folio Teacher Curriculum Guide for As You Like It was developed by the Shakespeare Theatre Company Education Department.*

### ON SHAKESPEARE

For articles and information about  
Shakespeare's life and world  
please visit  
ShakespeareTheatre.org,  
to download the file  
*On Shakespeare*.

### Next Steps

If you would like more information on how you can participate in other Shakespeare Theatre Company programs, please call the Education Hotline at 202.547.5688 or visit our website ShakespeareTheatre.org.



Shakespeare Theatre Company's production is part of *Shakespeare for a New Generation*, a national initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

Miles Gilburne and Nina Zolt are founding sponsors of the education programs at the Shakespeare Theatre Company.

## Synopsis of *AS YOU LIKE IT*

Orlando, the youngest son of the late Sir Rowland de Boys, complains to his old servant Adam that his older brother Oliver is neglecting his upbringing. After a violent altercation between the brothers, Oliver asks a wrestler, Charles, to injure Orlando in a match the following day. The match takes place at the court of Duke Frederick, who has usurped the position from his older brother Duke Senior and exiled him to the Forest of Arden. The banished Duke's daughter, Rosalind, has been permitted to remain at court with her cousin Celia, Frederick's daughter.

Cheered on by Rosalind and Celia, Orlando defeats Charles. Afterwards, Rosalind and

Orlando speak and fall in love. But when Duke Frederick banishes Rosalind from court, Celia resolves to run away with her to search for Duke Senior in the forest. To protect themselves, Rosalind disguises herself as a boy and takes the name Ganymede, and Celia takes the name Aliena. The court fool, Touchstone, goes with them. Adam

warns Orlando of Oliver's plot to kill him, and the two flee together.

Celia, Rosalind and Touchstone arrive in Arden, tired and hungry. They meet a shepherd, Corin, and his young friend Silvius, who suffers from unrequited love for Phebe, a shepherdess. Rosalind and Celia decide to buy Corin's master's farm and sheep, and to remain in Arden. Orlando and Adam arrive in the forest and encounter Duke Senior and his followers (including the melancholy lord Jaques), who welcome them.

Rosalind and Celia discover that Orlando is in Arden by finding his love poems to Rosalind hanging on the trees.

Orlando (who does not recognize Rosalind in her disguise as a boy) tells "Ganymede" of his love for Rosalind, and she tells him that she will cure him of his love if he will pretend that she is Rosalind and woo her. Touchstone befriends the shepherds and falls in love with Audrey, a local girl. Rosalind overhears Phebe rejecting Silvius, and berates her for her coldness. Phebe, believing that Rosalind is a man, falls in love with her. Oliver arrives at Rosalind and Celia's cottage and tells them that he had come to the forest in pursuit of Orlando, but that Orlando risked his own life to save him from a lion while he was sleeping. Oliver is ashamed of his

former cruelty, and he and Orlando have reconciled.

Orlando sends "Ganymede" a bloody bandage to show why he did not come to "woo" that day. Rosalind faints upon seeing the bandage. Oliver and Celia assist her into the cottage and fall in love.

"Ganymede" promises Orlando that tomorrow she will bring Rosalind to him to be married,

and also promises Silvius and Phebe that each will have what they desire. With everyone assembled the next day, Rosalind reveals her true identity, and Hymen, the god of marriage, blesses the unions of Rosalind and Orlando, Celia and Oliver, Audrey and Touchstone, and the resigned Phebe and Silvius. Suddenly news arrives that Duke Frederick had pursued the young people into the forest, but upon encountering a religious old hermit has renounced his usurped dukedom to Duke Senior and will spend the rest of his days in the forest. The melancholy Jaques goes to join him, and the rest of the company celebrates.



Melissa Gallagher as Celia and Sabrina LeBeauf as Rosalind in the Shakespeare Theatre Company's 1989 production of *As You Like It*. Photo by Joan Marcus.

## Notes from the Director: Maria Aitken discusses *As You Like It*

I think that one of the key questions of *As You Like It* is 'What is Arden, and why do people who are disadvantaged flee to it?' Arden is a place of refuge and a place of promise, which is how many an immigrant has seen America. And since America has always mythologized its history in film, this production will take place on a movie set in the Golden Age of Hollywood. The characters will journey across the country and its history, and we'll take our cues from some very well-known movies to chart that journey. As an immigrant myself, this is my love letter to America.



Among these immigrants, Rosalind really embodies the new identity, the new life, the new freedom that this new world offers. She's more herself in Arden than she ever was at home. But Touchstone, for example, never comes to terms with it; some immigrants don't. It's as if he refuses to learn the language. He's an urban man, a man of the court, and he never quite succumbs to Arden.

This is such a language-drunk play, and what's fascinating is that the pentameter verse is used in a much more conversational way than in most of Shakespeare's other plays. In fact it's often difficult to tell that it is actually verse, since it has the cadences of natural speech. A line like "What had he to do to chide at me?" doesn't sound like verse, does it?

This production is a reunion of sorts—it was one of the first plays I worked on when Michael Kahn invited me to teach at Juilliard years ago. I directed a production of *As You Like It* in a small room, and it contained the kernel of the concept for this production, in that they arrived in America when they traveled to Arden. We managed to do the sea-voyage in a room, so I think that may have stuck in Michael's mind.

I've worked on the play several times. I played Rosalind when I was young, at the Bristol Old Vic, and then directed a production in a park in London, which I did as if it was an amateur film being made. So the play's been brewing away inside for a long time. I have no fear of the text because I've wallowed in it for years, and I have some wonderful actors to do it.

It's such a well-known play that Michael was prepared to let me take a few liberties with this production. I wouldn't do this with many other plays of Shakespeare's, but with this one I do feel some games can be played. Of course we'll be faithful to his magnificent story and language, but the American setting should add a fun twist to the proceedings. I hope audiences will like the result—it is called *As You Like It*, after all!

# INTO THE WOODS: The Forest of Arden and Pastoral Tradition

Pastoral literature features the idyllic life of the countryside, often among shepherds, as a romanticized contrast to the corruption and formalities of court life. The simple life outside of the city is painted as an environment of leisure, conversation, and deep thought. Within the pastoral drama, the protagonist flees the confines of the court, takes refuge in the countryside, and then returns to the city. The time spent in the "outskirts" allows the main character to see the world differently, learn about themselves and the world around them, and often undergo a transformation.

The Forest of Arden plays an important role in *As You Like It* and the pastoral tradition, distinguishing between the strict rules of court life and a place that simultaneously represents banishment and liberty. The forest is an archetypal location used to signify the wild unknown, a place of freedom, or a space in which magic and transformation can occur.

The Forest of Arden is first described when Charles tells Oliver of Duke Senior's banishment:

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: they say many  
young gentlemen flock to him every day,  
and fleet the time carelessly, as they did in the golden  
world.

(Charles, 1.1)

In this description Charles references both the tale of Robin Hood and the mythological and idyllic "golden age" of years past that involved relaxation and everlasting spring time, painting the forest in a positive and gentle light.

As Celia and Rosalind prepare to flee the court after Rosalind's banishment, Celia declares,

Now go we in content  
To liberty, and not to banishment.  
(Celia, act 1, scene 3)

Celia puts a positive spin on banishment, seeing it as an opportunity for freedom from the tyranny of court life. Act II of *As You Like It* opens in the Forest of Arden, calling it a place "exempt from public haunt." However, the Forest of Arden is not completely golden. Members of the court have mixed feelings about the wild unknown. Touchstone is instantly turned off by the idea of living in the countryside:

"Ay, now am I in Arden. . . When I was at home I was in a better place."  
(Touchstone, act 2, scene 4)

And Amiens' song also weighs the extremities of living outside the protection of the city and suffering man's unkindness:

Blow, blow, thou winter wind.  
Thou art not so unkind  
As man's ingratitude  
(Amien, act 2, scene 7)

At the play's close all are met within the Forest—the bitter feuds between brothers ends; Hymen, the god of marriage, officiates the marriages of Rosalind and Orlando, Celia and Oliver, Phoebe and Silvius, and Audrey and Touchstone; and Duke Frederick returns the throne to Duke Senior. The guests celebrate all that has occurred at Arden, knowing they will soon end their pastoral sojourn and return to the royal court.

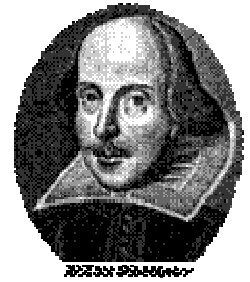


The Company in the Shakespeare Theatre Company's 1989 production of *As You Like It*. Photo by Joan Marcus.



# The Language of *As You Like It*

"No, truly; for the truest poetry is the most feigning,  
and lovers are given to poetry; and what they swear in  
poetry may be said as lovers they do feign"  
Touchstone, act III, scene 3



During the Elizabethan period, English was a relatively young language (only about 160 years old), combining Latin, French and Anglo-Saxon. There was no dictionary or standardized literacy education. People in Shakespeare's London spoke much more than they read, causing the rules of grammar and spelling to be quite fluid. Writers created new words daily and poets expressed themselves in a new form of writing known as blank verse, first appearing in 1557 in *Certain Bokes of Virgiles Aenis* by the Earl of Surrey:

They whistled all, with fixed face attent  
When Prince Aeneas from the royal seat  
Thus gan to speak, O Queene, it is thy will,  
I should renew a woe can not be told:

(Book II, 1-4)

That the verse was "blank" simply meant that the poetry did not rhyme, allowing rhyme-less poets such as Virgil and Ovid to be translated and Elizabethan playwrights to emulate the natural rhythms of English speech within iambic pentameter.

A line of pentameter contains five units of meter or feet. Each foot contains two syllables. When the first syllable is unstressed and the second syllable is stressed (dee DUM), it is called an iamb (iambic meaning push, persistency or determination). The prefix penta means five, as in the five-sided shape—a pentagon. Iambic pentameter is therefore one line of poetry consisting of five forward-moving.

It was this new tradition of blank verse in iambic pentameter that Shakespeare inherited as he embarked on his career as playwright and poet. Similar to the human heartbeat, a horse gallop or the beat of a piece of music, iambic pentameter drives and supports Shakespeare's verse, moving the language along in a forward flow that emulates the natural speech and rhythms of life. Here is a standard line of verse in iambic pentameter from *As You Like It*.

What passion hangs these weights upon my tongue?  
(Orlando, act 1, scene 2)

However, Shakespeare did not write completely in iambic pentameter. Shakespeare purposely wrote variations in rhythm to convey information about his characters. Elizabethan audiences were used to hearing these rhythmic changes and would relate them with certain emotional changes. Variations in the rhythm demonstrate Shakespeare exploring the thoughts and inner emotions of a character and bringing it to life through language.

Prose in Shakespeare's work is not metered and relies more heavily on other literary devices for its speed and rhythm. These devices include: antithesis (setting opposite words against each other), lists (series of actions or descriptive words that build to a climax) and puns (the use or misuse of a word to mean another word). In *As You Like It*, familiar and intimate scenes, as with Celia and Rosalind's discussion of Orlando in act I, scene 3, portray the girls in private "girl talk."

Celia: Come, come, wrestle with thy affections.  
Rosalind: O, they take the part of a better  
wrestler than myself.

However, the girls switch to the more proper and respectful use of verse when Duke Frederick enters.

Then, good my liege, mistake me not so much  
To think my poverty is treacherous.  
(Rosalind act 1, scene 3)

Another situation where characters might switch from prose to verse is when a character falls in love. Much like a musical where characters fall in love and burst into song, characters in Shakespeare's plays use poetry when dealing with matters of their hearts. Even the lowly and uneducated shepherdess Phoebe speaks in verse when she begins falling in love with Ganymede.

When he that speaks them pleases those that hear:  
(Phebe, act 3, scene 5)

The exact meaning of a shift from verse to prose is not always constant, but it always signals a change in the emotion, situation, characters or tone of a scene.

## Next Steps:

**As you watch the play see if you can distinguish when the actors shift from verse to prose, not only through the language, but also through the vocal and physical choices that they make.**

# Classroom Connections

## Before the performance

### **She-Roes: Strong Women throughout the Ages**

Rosalind is the intelligent, independent, and strong heroine in *As You Like It* and Shakespeare's most fully realized female character.

Who are our heroines today? What universal qualities make them admirable or do different cultures value different qualities?

Ask students to research the women who had an integral part in advancing women's roles and rights in society. Students should pick three women each from a different culture and time period. Students should create an audiovisual presentation about what life was like for women in their chosen culture and time period and explain how they helped pave the way for women's rights.

### **In Disguise: How do people construct their own identities?**

Rosalind chooses to disguise herself as a man when she leaves the court. What freedoms does Rosalind's new identity as Ganymede allow her? What becomes more complicated? Find some of Rosalind's lines in the play to support your argument.

Discuss the various reasons people choose to disguise themselves in contemporary society. How has the anonymity of online communities changed the way we relate to other people both online and off?

Have students debate the pros and cons of online communities. Has the world of online anonymity impacted personal connections and relationships? Find three examples of both positive and negative ways that the online community has affected humanity.

### **The Love Game: The Rules of Courtship**

While Elizabethan marriages were typically arranged, the actual courtship was conducted by the couples themselves, not by parents or guardians. Men and women each set out to attract the other and to capture the other's heart. Rituals of courtships were well-known and involved all the senses: romantic poetry, music, flowers, fine food and clothes were used to attract the opposite sex. Wooing is the formal art of seeking out affection from one's beloved with the intention of marriage.

Every culture has its own set of rules and customs regarding dating and marriages. Ask students to make a list of customs about relationships and dating in our society. Then ask them to research another culture and compare similarities and differences. Are the rules always different for men and women? What roles do parents play? Is there deception in dating? If so, how and why? Once groups have completed researching, have them create and act out a scene that demonstrates the different styles of courtship.

# Classroom Connections

## After the performance

### Transformation

Were it not better,  
Because that I am more than common tall,  
That I did suit me all points like a man?  
(Rosalind, act 1, scene 3)

While you are watching *As You Like It*, notice which characters transform the most. What specific forces, situations or locales caused these changes?

What types of transformations do people go through today? Have advancements in science and technology increased the likelihood of people transforming throughout their life?

Have students choose one character from *As You Like It* and one person in modern society and map out both transformations. Create a comic strip of five panels to show the transformations. Include a caption about what is going on in each panel.

### Page to Stage: Designing *As You Like It*

**This activity offers students insight into and practical application of the creative process that stage designers use when establishing the world of a play. Theatrical designers use costumes, scenic elements (sets and props), lights and sound to create the cohesive world of the production in collaboration with the director's vision.**

You are the design team for a production of *As You Like It* by William Shakespeare. There will be a set, costume, lighting and sound designer for the production. The play will be produced in a proscenium theatre, with an unlimited budget. After seeing the play, divide students into design teams of five, with each student assuming the role of sets, costumes, lights, props and sound designer. As a design team, they must decide on and research the following:

**Design team:** Have the groups research what the roles of each designer is.

**Themes:** Decide on three main themes that are important to the play that your group will illuminate through the design process. Find textual support for each theme.

**Setting/Era:** Discuss what specific time and place the group can set *As You Like It* to make it most relevant for contemporary audiences. Based on the themes they decide on, what time period makes sense? Are these themes universal? Can they only happen in certain cultures during certain eras? How can adding specific detail help to illuminate the themes or issues in their chosen setting?

**Design Concept:** This can be a phrase, a sentence or an outline. After deciding on a design concept, each student will design for their element. (How will you sell your concept to the show's director, i.e. your teacher?)

**How will you use set, costumes, lights, props and sound/music to help tell the story?**

Each student should provide:

A **creative representation** of their design (poster, CD, collage, fabric swatches).

A **design statement** in support of their concepts, including the historical research and textual references from the play that support their decisions.

Have the design teams present their concept to their classmates. Reflect on the design and how it supports their understanding of the play. Compare and contrast the Shakespeare Theatre Company's production design with the students' own vision for the play. What did they think of the designers' choices? How did the designers approach to the play create a world, establish character relationships and ultimately illuminate the story of *As You Like It*?



## Resource List and Standards of Learning

### Shakespeare Dictionaries

- Schmidt, Alexander. *Shakespeare Lexicon and Quotation Dictionary*. Dover, 1971.
- Onion, C.T. *A Shakespeare Glossary*. Oxford University Press, 1986.

### Books on Shakespeare

- Asimov, Isaac. *Asimov's Guide to Shakespeare*. Doubleday, 1978.
- Cahn, Victor L. *The Plays of Shakespeare: A Thematic Guide*. Greenwood Press, 2001.
- Epstein, Norrie. *The Friendly Shakespeare*. Penguin Books, 1993.
- Fallon, Robert Thomas. *A Theatregoer's Guide to Shakespeare*. Ivan M. Dee, 2001.
- Gibson, Janet and Rex Gibson. *Discovering Shakespeare's Language*. Cambridge University Press, 1999.
- Greenblatt, Stephen. *Will in the World*. W.W. Norton, 2004.
- Holmes, Martin. *Shakespeare and His Players*. Charles Scribner's Sons, 1972.
- Kermode, Frank. *Shakespeare's Language*. Allen Lane, The Penguin Press, 2000.
- Linklater, Kristin. *Freeing Shakespeare's Voice*. Theatre Communications Group, 1992.
- McDonald, Russ. *The Bedford Companion to Shakespeare: An Introduction with Documents*. Bedford Books of St. Martin's Press, 1996.
- Pritchard, R. E. *Shakespeare's England*. Sutton Publishing Limited, 1999.
- Papp, Joseph and Elizabeth Kirkland. *Shakespeare Alive*. Bantam Books, 1988.

### Books on Teaching Shakespeare

- Gibson, Rex. *Teaching Shakespeare*. Cambridge University Press, 1998.
- Reynolds, P. *Teaching Shakespeare*. Oxford University Press, 1992.
- Rosenblum, Joseph. *A Reader's Guide to Shakespeare*. Salem Press, Inc., 1998.
- Toropov, Brandon. *Shakespeare for Beginners*. Writers and Readers Publishing Inc., 1997.

### Websites

- *In Search of Shakespeare: Shakespeare in the Classroom* — [pbs.org/shakespeare/educators/](http://pbs.org/shakespeare/educators/)  
- The companion website to Michael Wood's four-part PBS series *In Search of Shakespeare*, this site includes extensive research about Shakespeare's life and works, as well as interactive features.
- Folger Shakespeare Library — [folger.edu](http://folger.edu)

## STANDARDS OF LEARNING

The activities and question sequences found in the Folio supports grade 9-12 standards of learning in English and theatre for the District of Columbia, Maryland and Virginia. Primary content areas addressed include but are not limited to:

- |                                   |                                      |               |
|-----------------------------------|--------------------------------------|---------------|
| - Classical Literature            | - Vocabulary and content development | - Stagecraft  |
| - Argument and persuasive writing | - Research                           | - Performance |
| - Questioning and Listening       | - Inference                          |               |
| - Analysis and Evaluation         |                                      |               |

### Specific examples include:

Activity: Page to Stage: Designing *As You Like It*

Identify the aesthetic effects of a media presentation, and evaluate the techniques used to create them.

VA—content strand: Traditional Narrative and Classical Literature 10.LT-TN.12.

DC—content strand: Media 10.M.3

MD—content strand: 2.1.4

## Theatre Etiquette: A Guide for Students

Above all, it is important to remember that the actors on stage can see and hear you at the same time you can see and hear them. Be respectful of the actors and your fellow audience members by being attentive and observing the general guidelines below.

The phrase “**theatre etiquette**” refers to the special rules of behavior that are called for when attending a theatre performance.

Here are some important things to do *before* you go inside the theatre:

- ♦ Turn off your cell phone and any other electronic devices (iPods, games, etc.), or better yet, leave them in coat check. It is very distracting, not to mention embarrassing, when a cell phone goes off during a performance. The light from cell phones and other electronic devices is also a big distraction, so please no text messaging.
- ♦ Spit out your gum.
- ♦ Leave all food and drinks in the coat check. NO food or drinks are allowed inside the theatre.
- ♦ Visit the restroom before the performance begins. Unless it is an emergency, plan to stay seated during the performance.

*During* the performance:

- ♦ **React to what’s happening on stage:** Please feel free to have honest reactions to what is happening onstage. You can laugh, applaud and enjoy the performance. However, please don’t talk during the performance; it is extremely distracting to other audience members and the actors. Save discussions for intermission and after the performance.

### **Thoughts about the importance of being an audience member from Shakespeare Theatre Company Artistic Director Michael Kahn**

“When you go to the theatre, you are engaging with other living, breathing human beings, having an immediate human response. In the theatre you sense that all of this may never happen again in this particular way.

As a member of the audience, you are actually part of how that’s developing—you have a hand in it ... You are part of a community where you are asked to be compassionate, perhaps to laugh with or grieve as well as to understand people, lives and cultures different from your own.”