

as you like it

chicago
shakespeare theater
on navy pier



teacher handbook

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chicago shakespeare on navy pier theater

Barbara Gaines **Criss Henderson**
Artistic Director Executive Director

Chicago Shakespeare Theater is Chicago's professional theater dedicated to the works of William Shakespeare. Founded as Shakespeare Repertory in 1986, the company moved to its seven-story home on Navy Pier in 1999. In its Elizabethan-style courtyard theater, 500 seats on three levels wrap around a deep thrust stage—with only nine rows separating the farthest seat from the stage. Chicago Shakespeare also features a flexible 180-seat black box studio theater, a Teacher Resource Center, and a Shakespeare specialty bookstall.

In its first 23 seasons, the Theater has produced nearly the entire Shakespeare canon: *All's Well That Ends Well*, *Antony and Cleopatra*, *As You Like It*, *The Comedy of Errors*, *Cymbeline*, *Hamlet*, *Henry IV Parts 1 and 2*, *Henry V*, *Henry VI Parts 1, 2 and 3*, *Julius Caesar*, *King John*, *King Lear*, *Love's Labor's Lost*, *Macbeth*, *Measure for Measure*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Othello*, *Pericles*, *Richard II*, *Richard III*, *Romeo and Juliet*, *The Taming of the Shrew*, *The Tempest*, *Timon of Athens*, *Troilus and Cressida*, *Twelfth Night*, *The Two Gentlemen of Verona*, *The Two Noble Kinsmen*, and *The Winter's Tale*.

Chicago Shakespeare Theater was the 2008 recipient of the Regional Theatre Tony Award. Chicago's Jeff Awards year after year have honored the Theater, including repeated awards for Best Production and Best Director, the two highest honors in Chicago theater.

Since Chicago Shakespeare's founding, its programming for young audiences has been an essential element in the realization of its mission. Team Shakespeare supports education in our schools, where Shakespeare is part of every required curriculum. As a theater within a multicultural city, we are committed to bringing Shakespeare to a young and ethnically diverse audience of nearly 50,000 students each year. Team Shakespeare's programming includes free teacher workshops, student matinees of main-stage shows, post-performance discussions, comprehensive teacher handbooks, and an abridged, original production each year of one of the "curriculum plays." Team Shakespeare offers a region-wide forum for new vision and enthusiasm for teaching Shakespeare in our schools.

The 2010-2011 Season offers a student matinee series for Chicago Shakespeare Theater's productions of Shakespeare's *Romeo and Juliet* in the fall and *As You Like It* in the winter, as well as Alan Bennett's *The Madness of George III* this spring. Also this winter, Chicago Shakespeare presents especially for students a 75-minute abridged adaptation of *Macbeth*, at its theater on Navy Pier and on tour to schools and theaters across the region.

We hope that you and your students will enjoy our work—and Shakespeare's creative genius brought to life on stage. 🍷

Marilyn J. Halperin Director of Education
Erin Monahan Education Outreach
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Lauren Eriks Education Intern

As You Like It

WRITTEN BY William Shakespeare
DIRECTED BY Gary Griffin



O Growing up is risky business for the young heroes of *As You Like It*. Betrayed by the people who are supposed to care for them, Rosalind, Celia, and Orlando pack their bags and hit the road in search of security, adventure—and their future. From the dangers of Duke Frederick's court we plunge into the Forest of Arden, where a person may be safe from the threats of treason or murder, but no one is safe from the hazards of love. The person who travels here is granted the chance to be someone else. Arden is a strange place, where you can make mistakes, where the only necessity is to practice and learn. Arden is a place of our imaginations and our desires. No one comes back from this forest's depths quite the same. 🌿

Team Shakespeare arts-in-education activities for *As You Like It* are supported, in part, by Baxter international, with additional support from Sheila Penrose and Ernie Mahaffey.



ART THAT LIVES

Drama, like no other art form, is a living art. It is written to be performed live before a group of people who form an audience and together experience a play. Ancient cave paintings depict men disguised as animals. Since ancient times, impersonation and imitation

have served man in his effort to express himself and to communicate. The drama of western civilization has its roots in the ancient Greeks' religious rituals and observances. Until the Renaissance, when Shakespeare wrote, drama was closely tied to religious beliefs and practice.

Drama not only depicts human communication, *it is* human communication. In theater, unlike television or film, there is a two-way communication that occurs between the actors and their audience. The audience hears and sees the actors, and the actors hear and see the audience. We are used to thinking about the actors' roles in a play, but may find it strange to imagine ourselves, the audience, playing an important role in this living art. Because the art lives, each production is guaranteed to be different, depending in part upon an audience's response. Live drama is the sharing of human experience, intensely and immediately, in the theater, which momentarily becomes our universe.

A live theater production depends upon its audience. The best performances depend upon the best actors—and the best audiences. When the actors sense a responsive, interested audience, their work is at its best—full of animation and energy. When the actors sense disinterest, they, too, are distracted, and the play they create is less interesting.

One actor described the experience of live performance as a story told by the actors and audience together. In this sense, you are also a storyteller in the experience of live theater. We hope you'll enjoy your role—and help us give you a dramatic experience that you'll always remember.

[Theatrical performance] is essentially a sociable, communal affair. This is important. To resist this is, I think, to ruin one of the very important parts of the theatrical experience. Let the play and let the fact that temporarily you are not your private self, but a member of a closely fused group, make it easy for the performance to 'take you out of yourself.' This, I suggest, is the object of going to a play... to be taken out of yourself, out of your ordinary life, away from the ordinary world of everyday.

—Tyrone Guthrie, 1962

How can you help us give you the best performance we can?

- 🦋 Please don't talk during the performance. Talking distracts the actors as well as the people sitting nearby.
- 🦋 Respond naturally to our play. Emotions are part of drama. We hope that you'll laugh, cry and even gasp—but as a natural response to the story, and not in order to distract attention from the stage.
- 🦋 Please keep all "noisemakers"—food, gum, cell phones, iPods, etc.—back at school or on the bus! In a quiet theater, wrappers and munching are heard by all, the actors included.
- 🦋 No photographs of any kind, please! Flashbulbs can make the actors lose their focus and can be dangerous. Digital cameras, along with all other kinds of recording devices, are prohibited, as is text-messaging.



BARD'S BIO

The exact date of William Shakespeare's birth is not known, but his baptism, traditionally three days after a child's birth, was recorded on April 26, 1564. His father John Shakespeare was a tanner, glover, grain dealer and town official of the thriving market town of Stratford-upon-Avon. His mother Mary Arden was the

daughter of a prosperous, educated farmer. Though the records are lost, Shakespeare undoubtedly attended Stratford's grammar school, where he would have acquired some knowledge of Latin and Greek and the classical writers. There is no record that Shakespeare acquired a university education of any kind.

Some skeptical scholars have raised doubts about whether Shakespeare, due to his relatively average level of education and humble origins, could have possibly written what has long been considered the best verse drama composed in the English language. But not until 1769, 150 years after Shakespeare's death, did these theories arise—and, to all appearances, Shakespeare's contemporaries and immediate successors never seemed to question whether William Shakespeare wrote the celebrated works attributed to him.

At 18, Shakespeare married Anne Hathaway, eight years his senior. They had one daughter Susanna, followed by twins, Hamnet and Judith. Hamnet, Shakespeare's only son, died at age 11. From 1585, the year in which the twins were baptized, until 1592, when he is first referred to as a dramatist in London, we know nothing of Shakespeare's life. Consequently, these seven years are filled with legend and conjecture. We may never know what brought Shakespeare to London or how he entered its world of theater. The first reference to Shakespeare as an actor and playwright appears in 1592 and was made by Robert Greene, a rival playwright and pamphleteer, who attacked Shakespeare as an "upstart crow" for presuming to write plays (when he was only a mere actor) and copying the works of established dramatists.

Subsequent references to Shakespeare indicate that as early as 1594 he was not only an actor and playwright, but also a partner in a new theatrical company, the Lord Chamberlain's Men, which soon became one of London's two principal companies. The company's name changed to the King's Men in 1603 with the accession of James I, and it endured until the Puritans closed the theaters in 1642. From 1599 the company acted primarily at the Globe playhouse, in which Shakespeare held a one-tenth interest.

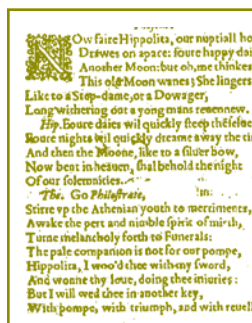
During his career of approximately 20 years, Shakespeare wrote or collaborated in what most scholars now agree upon as 38 plays. His earliest plays, including *Love's Labor's Lost*, *The Comedy of Errors*, *Richard III*, *King John* and *The Taming of the Shrew*, were written between 1589 and 1594. Between 1594 and 1599, Shakespeare wrote both *Romeo and Juliet* and *Julius Caesar* as well as other plays, including *Richard II*, *The Merchant of Venice*, and *As You Like It*. His great tragedies, *Hamlet*, *Othello*, *King Lear*, and *Macbeth*, were composed between 1599 and 1607, and were preceded by his last play traditionally categorized as comedy, *Measure for Measure*. The earlier histories, comedies and tragedies made way for Shakespeare's final dramatic form—the so-called "romances" which were written between 1606 and 1611 and include *Cymbeline*, *Pericles*, *The Winter's Tale*, and *The Tempest*. These were the plays of a playwright no longer bound by the constraints of his earlier historical and tragic forms. Although single volumes of about half his plays were published in Shakespeare's lifetime, there is no evidence that suggests he oversaw their publication. It was not until 1623, that 36 of his plays were published in the First Folio. Drama was only just beginning to be understood as "literature" as we view it today, and so it is not at all surprising that so little attention was given to Shakespeare's plays in published form until seven years after his death. However, we do know that Shakespeare oversaw the publication of three narrative poems and a collection of 154 sonnets.

Shakespeare seldom devised his own plots for his plays, but creatively borrowed here and there from histories, prose romances, poems, and plays of his own and others. Shakespeare was an ingenious dramatic artist with a vast imagination. He created masterpieces out of conventional and unpromising material. In Shakespeare's time, ancient stories were told and re-told. The important thing was not the originality of the plot but how the story was told. In the telling of a story, there are few writers who rival Shakespeare in theatricality, poetry, and depth of character.

By 1592, Shakespeare had emerged as a rising playwright in London, where he continued to enjoy fame and financial success as an actor, playwright and part-owner of London's leading theater company. After living life in the theater for nearly 20 years, in 1611 he retired to live as a country gentleman in Stratford, his birthplace, until his death on April 23, 1616.

Shakespeare was the man, who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul. All the images of Nature were still present to him, and he drew them not laboriously, but luckily; when he describes any thing, you more than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation: he was naturally learned; he needed not the spectacles of books to read nature; he looked inwards, and found her there.

—John Dryden, 1688



THE FIRST FOLIO

Chicago Shakespeare Theater utilizes the First Folio as its script and acting "blueprint." The First Folio serves as the most authentic and effective manual available to Shakespearean actors nearly 400 years after its publication. Its punctuation

gives clues to our actors about what words to emphasize and about which ideas are important. In Shakespeare's own theater company, with only a few days at most to rehearse each new play, these built-in clues were essential. Today, they can still help actors make the language much easier to understand—even though you're hearing language that's 400 years younger than ours. Shakespeare wrote his plays for the stage, not for publication. In Shakespeare's day, plays were not considered literature at all. When a play was published—if it was published at all—it was printed inexpensively in a small book, called a "quarto," the sixteenth-century equivalent of our paperbacks. It was not until 1616, the year of Shakespeare's death, when a contemporary of his, dramatist Ben Jonson, published his own plays in an oversized book called a "folio," that plays were viewed as literature worthy of publication. Jonson was chided as bold and arrogant for his venture.

Shakespeare, unlike Jonson, showed absolutely no interest or involvement in the publication of his plays, and during Shakespeare's own lifetime, only half of his plays were ever printed—and those quartos. It was only after the playwright's death when two of Shakespeare's close colleagues decided to ignore tradition and gather his plays for publication. In 1623, seven years after Shakespeare's death, the First Folio, a book containing 36 of his 38 plays, was published. The First Folio was compiled from stage prompt books, the playwright's handwritten manuscripts, various versions of some of the plays already published—and from the memory of his actors. Its large format (much like a modern atlas) was traditionally reserved for the "authority" of religious and classical works.

Shakespeare's First Folio took five "compositors" two-and-one-half years to print. The compositors manually set each individual letter of type by first memorizing the text line by line. There was no editor overseeing the printing, and the compositors frequently altered punctuation and spelling. Errors caught in printing would be corrected but, due to the prohibitively high cost of paper, earlier copies remained intact. Of the 1,200 copies of the First Folio that were printed, approximately 230 survive today, each slightly different. Chicago's Newberry Library contains an original First Folio in its rich collections.

Chicago Shakespeare Theater utilizes the First Folio as the basis for its playscripts. Its punctuation gives clues to actors about what words to emphasize and about what ideas are important. In Shakespeare's own theater company, with only a few days to rehearse each new play, these built-in clues were essential. Today they still help actors make the language easier to break apart—even though you're hearing language that's 400 years younger than ours.

A key to understanding Shakespeare's language is to appreciate the attitude toward speech accepted by him and his contemporaries. Speech was traditionally and piously regarded as God's final and consummate gift to man. Speech was thus to Elizabethans a source of enormous power for good or ill... Hence the struggle to excel in eloquent utterance.

—David Bevington, 1980



SHAKESPEARE'S ENGLAND

Elizabeth I ruled England for 45 years from 1558 to 1603 in a time of relative prosperity and peace. "Few monarchs," says Shakespearean scholar David Bevington, "have ever influenced an age so pervasively and left their stamp on it so permanently." The daughter of Henry VIII and his second wife Anne Boleyn, Elizabeth was regarded by many Catholics as an illegitimate child—and an illegitimate monarch. The politics of religion constantly threatened Elizabeth's reign, even though it was one of the most secure that England had known for hundreds of years. Religious conflict during the Tudors' reign pervaded every aspect of English life—particularly its politics.

Elizabeth had no heir, and throughout her reign the politics of succession posed a real threat to the nation's peace—and provided a recurrent subject of Shakespeare's plays. While Shakespeare was writing *Julius Caesar*, the Earl of Essex, one of the Queen's favorite courtiers, rebelled against her government. Shakespeare's portrayal of the forced abdication of a king in *Richard II* was censored in performance during Elizabeth's reign.

Elizabethan England was a smaller, more isolated country than it had been previously or would be subsequently. It had withdrawn from its extensive empire on the Continent, and its explorations of the New World had barely begun. There was a period of internal economic development as Elizabeth ignored the counsel of her advisors and kept out of war until the attempted invasion by Spain and the Great Armada in 1588. England's economy was still based in agriculture, and its farmers were poor and embittered by strife with rich landowners who "enclosed" what was once the farmers' cropland for pastures. Uprisings and food riots were commonplace in the rural area surrounding Stratford-upon-Avon, where Shakespeare grew up.

London, then the largest city of Europe, was a city of contrasts: the richest and the poorest of England lived there, side by side. While many bettered themselves in a developing urban economy, unemployment was a serious problem. It was a time of change and social mobility. A rising middle class for the first time in English history aspired to the wealth and status of the aristocracy.

Under Elizabeth, England returned to Protestantism. But in her masterful style of accommodation and compromise, she incorporated an essentially traditional and Catholic doctrine into an Episcopal form of church government that was ruled by the Crown and England's clergy rather than by Rome's Pope. Extremists on the religious right and left hated her rule and wanted to see Elizabeth overthrown. She was declared a heretic by Rome in 1569, and her life was endangered.

"Her combination of imperious will and femininity and her brilliant handling of her many contending male admirers have become legendary," says David Bevington, and resulted in a monarchy that remained secure in the face of religious and political threats from many sides. In choosing not to marry, Elizabeth avoided allying herself and her throne with a foreign country or an English faction which might threaten her broad base of power and influence.

Throughout Early Modern Europe, governments were centralized, assuming the power that once belonged to city-states and feudal lords. The rule of monarchs, like Queen Elizabeth I was absolute. She and her subjects viewed the monarch as God's deputy, and the divine right of kings was a cherished doctrine (and became the subject of Shakespeare's history plays). It was this doctrine that condemned rebellion as an act of disobedience against God, but could not protect Elizabeth from rebellion at home, even from her closest advisors, or from challenges from abroad.

Childless, Elizabeth I died in 1603. The crown passed to her cousin James VI, King of Scotland, who became England's King James I. James, ruling from 1603 to 1625 (Shakespeare died in 1616), clearly lacked Elizabeth's political acumen and skill, and his reign was troubled with political and religious controversy. He antagonized the religious left, and his court became more aligned with the Catholic right. It would be James' son, Charles I, who would be beheaded in the English civil wars of the 1640s. 🐉



THE RENAISSANCE THEATER

A man who would later become an associate of Shakespeare's, James Burbage, built the first commercial theater in England in 1576, not much more than a decade

before Shakespeare first arrived on the London theater scene—a convergence of two events that would change history. Burbage skirted rigid restrictions governing entertainment in London by placing his theater just outside the city walls, in a community with the unglamorous name of "Shoreditch." The name reflected the position of his theater, on the shore of the Thames River and just beyond the ditch created by the walls of London.

Burbage was not the only one to dodge the severe rules of the Common Council by setting up shop in Shoreditch. His neighbors were other businesses of marginal repute, including London's brothels and bear-baiting arenas. Actors in Shakespeare's day were legally given the status of "vagabonds." They were considered little better than common criminals—unless they could secure the patronage of a nobleman or, better still, the monarch.

Shakespeare and his fellow actors managed to secure both. They became popular entertainment at Queen Elizabeth's court as the Lord Chamberlain's Men, and continued to enjoy court patronage after King James came to the throne in 1603, when they became the King's Men. Their success at court gave Shakespeare and his fellow shareholders in the Lord Chamberlain's company the funds to build the Globe playhouse in 1599. The Globe joined a handful of other theaters located just out of the city's jurisdiction as one of the first public theaters in England.

Shakespeare may have developed his love for the theater by watching traveling acting troupes temporarily transform the courtyard of an inn or town square into a theater. When he was a boy growing up in Stratford-upon-Avon, acting troupes traveled around the countryside in flatbed, horse-drawn carts, which did triple duty as transportation, stage and storage for props and costumes. Their horses pulled the cart into an inn yard or the courtyard of a country estate or college. People gathered around to watch, some leaning over the rails from the balconies above to view the action on the impromptu stage below.

Many of these traveling performances staged religious stories, enacting important scenes from the Bible—the form of theater that endured throughout the Middle Ages. During the Renais-

sance, the enacted stories became more secular. Public officials scorned the theater as immoral and frivolous. The theaters just outside London's walls came to be feared as places where physical, moral and social corruption were spread. They were frequently shut down by the authorities during the late sixteenth and early seventeenth centuries, when the city was menaced by the plague or by political and social rioting. Even when the theaters were open, the Master of the Revels had to read and approve every word in a new play. The show could not go on until he gave his permission.

All kinds of people came to plays at the Globe, and they came in great numbers. A full house in the Globe numbered about 3,000 people. Though the same dimensions as the original structure, the reconstruction of the Globe holds 1,500 at maximum capacity—an indication of just how close those 3,000 people must have been to one another. They arrived well before the play began to meet friends, drink ale and snack on the refreshments sold at the plays. An outing to the theater might take half the day. It was more like tailgating at a football game, or going with friends to a rock concert than our experience of attending theater today.

Affluent patrons paid two to three pence or more for gallery seats (like the two levels of balcony seating at Chicago Shakespeare Theater) while the “common folk”—shopkeepers and artisans—stood for a penny, about a day's wages for a skilled worker. They were diverse and demanding group, and Shakespeare depicted characters and situations to appeal to every level of this cross-section of Renaissance society. The vitality and financial success of the Elizabethan theater is without equal in English history.

There was no electricity for lighting, so all plays were performed in daylight. Sets and props were bare and basic. A throne, table or bed had to be brought on stage during the action since Elizabethan plays were written to be performed without scene breaks or intermissions. When the stage directions for *Macbeth* indicate that “a banquet is prepared,” the stage keepers prepared the banquet in full view of the audience. From what scholars can best reconstruct about performance conventions, Shakespeare's plays were performed primarily in “modern” dress—that is, the clothes of Shakespeare's time—regardless of their historical setting. The actors wore the same clothes on the stage as their contemporaries wore on the street. Hand-me-downs from the English aristocracy provided the elegant costumes for the play's royalty.

Most new plays were short runs and seldom revived. The acting companies were always in rehearsal for new shows but, due to the number of ongoing and upcoming productions, most plays were rehearsed for just a few days.

It was not until 1660 that women would be permitted to act on the English stage. Female roles were performed by boys or young men. Elaborate Elizabethan and Jacobean dresses disguised a man's shape and the young actors were readily accepted as “women” by the audience.

In 1642, the Puritans succeeded in closing the theaters altogether. They did not reopen until the English monarchy was restored and Charles II came to the throne in 1660. A number of theaters, including the Globe, were not open very long before the Great Fire of London destroyed them in 1666. During the 18 years of Commonwealth rule, years where the English theaters were closed, many of the traditions of playing Shakespeare were lost. The new theater of the Restoration approached Shakespeare's plays very differently, rewriting and adapting his original scripts to suit the audience's contemporary tastes. It is left to scholars of Early Modern English drama to reconstruct the traditions of Elizabethan theater from clues left behind. 🐉



An Elizabethan sketch of the original Swan



COURTYARD-STYLE THEATER

David Taylor of Theatre Projects Consultants has devoted a great deal of energy and imagination to the question of what kind of space is best suited to presenting Shakespeare's plays. Taylor, who worked as one of the primary consultants

on the design of Chicago Shakespeare Theater, feels that this unique performance space reflects elements of both the Globe playhouse and the courtyards-turned-theaters, in which the young Shakespeare might first have acquired his love of the stage.

The interior of the Globe playhouse, opened in 1599, was simple and similar to that of Chicago Shakespeare Theater—a raised platform for the stage surrounded by an open, circular area with three galleries, one above the other. Both theaters use a thrust stage with an open performance area upstage; basically, the entire performance space is in the shape of a capital “T.” The

audience sits on three sides of the thrust stage, so the play is staged in the middle of the audience—much like the Elizabethan Swan Theater’s design, for which a traveler’s careful sketch still remains. This immersion of the stage and the action performed on it creates a three-dimensional theater that demands three-dimensional directing, acting, and design elements.

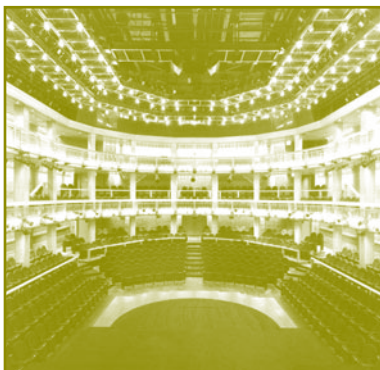
The people sitting in the side seats have the closest interaction with the performers, and the performers with them. The play unfolds between the audience members seated along the sides, and the actors draw upon the responses of the audience (laughter, gasps, nervous shifting in chairs when tension mounts) as they perform.

“The backdrop and the scenery for Shakespeare is the human race,” Taylor notes, “so we’re putting Shakespeare into its proper context by making human faces the backdrop for those sitting in any seat in the theater.” “This close, close relationship with the performers on stage is the very essence of the courtyard experience,” according to Taylor. “The courtyard experience was about leaning out of windows. It was about throwing open the windows in the courtyard when the stage was brought through on a cart and leaning out and interacting.” Audience members seated in the galleries at Chicago Shakespeare Theater are encouraged to use the “leaning rails” to watch the players below—like those watching from an inn’s balconies centuries ago when a traveling troupe set up its temporary stage.

The actors and the audience share the experience of seeing and interacting with one another. Taylor thinks that actors benefit tremendously from the courtyard design: “They’re not looking at people sitting in straight rows, disconnected from everybody around them in big seats. There’s a sense of community in the space, a sense of embracing the performer on stage.” Actors are always fed by the energy generated from their audience. The design of Chicago Shakespeare Theater offers a feast of feedback to the actors on its stage.

As an audience member, your facial expressions and body language serve both as the focal point of the actors’ energy and

the backdrop for the other audience members seated across from you. “It’s important that we don’t lose the performer among the faces, but it’s essential to understand that every single face is a live piece of scenery reflecting and framing what’s going on,” Taylor explains. “That’s the reason why the courtyard theater shape is such a wonderful historical springboard for modern theater design.”



Chicago Shakespeare Theater

Other theaters have been modeled upon the Elizabethan experience of courtyard theater, perhaps most notably the Royal Shakespeare Company’s Swan Theatre in Stratford-upon-Avon. The Swan served as a model for Chicago Shakespeare Theater. With their deep thrust stages, both were designed to create an intimate relationship between actors and audience. Prominent architectural elements in both theaters are the brick walls that surround the audience and natural wood that creates a feeling of warmth. Brick is an aesthetic choice, but, due to its particular design, it also serves as an acoustical choice. The angle of the

bricks in the side walls help diffuse sound, sending it in different directions throughout the theater. The sound, lighting and rigging systems are all state-of-the-art. Chicago Shakespeare Theater’s design accommodates a wide array of possibilities for structuring and using the performance space.

Shakespearean theater is about people. As Taylor concludes, “You’re the scenery. You’re the special effects. And the people you see performing this play are performing it in front of, and out of, you.” 📖



Teacher Resource Center

The Teacher Resource Center has many books relating to the physical theater of Shakespeare’s time—including many with illustrations, which make it easy for younger and older students alike to imagine how the plays were originally performed. The Center also offers periodicals and additional materials focusing on the reconstructed Globe Theatre in London, and Elizabethan architectural costume design.

TIMELINE

1300

- 1326** Founding of universities at Oxford and Cambridge
- 1348** Boccaccio's *Decameron*
- 1349** Bubonic Plague kills one-third of England's population
- 1387** Chaucer's *Canterbury Tales*

1400

- ca.1440** Johannes Gutenberg invents printing press
- 1472** Dante's *Divine Comedy* first printed
- 1492** Christopher Columbus lands at Cuba
- 1497** Vasco da Gama sails around Cape of Good Hope

1500

- 1501-4** Michelangelo's *David* sculpture
- 1503** Leonardo da Vinci's *Mona Lisa*
- 1512** Copernicus' *Commentariolus* published, theorizing that Earth and other planets revolve around sun
- 1518** License to import 4,000 African slaves to Spanish American colonies granted to Lorens de Gominzot
- 1519** Ferdinand Magellan's trip around the world
- 1519** Conquest of Mexico by Cortez
- 1522** Luther's translation of the New Testament

1525

- 1531** Henry VIII recognized as Supreme Head of the Church of England
- 1533** Henry VIII secretly marries Anne Boleyn, and is excommunicated by Pope
- 1539** Hernando de Soto explores Florida
- 1540** G.L. de Cardenas "discovers" Grand Canyon
- 1541** Hernando de Soto "discovers" the Mississippi

1550

- 1558** Coronation of Queen Elizabeth I
- 1562** John Hawkins begins slave trade between Guinea and West Indies
- 1564** Birth of William Shakespeare and Galileo
- 1565** Pencils first manufactured in England
- 1570** Pope Pius V excommunicates Queen Elizabeth
- 1573** Francis Drake sees the Pacific Ocean

1575

- 1576** Mayor of London forbids theatrical performances in the City
Burbage erects first public theater in England (the "Theater" in Shoreditch)
- 1577** Drake's trip around the world
- 1580** *Essays* of Montaigne published
- 1582** Marriage license issued for William Shakespeare and Anne Hathaway
Daughter Susanna Shakespeare christened
- 1585** Christening of son Hamnet and twin Judith
- 1587** Mary Queen of Scots executed 1588 Destruction of the Spanish Armada
- 1592** Shakespeare listed with the Lord Chamberlain's Men

SHAKESPEARE'S PLAYS

ca. 1592-1595

comedies

- Love's Labor's Lost
- The Comedy of Errors
- The Two Gentlemen of Verona
- A Midsummer Night's Dream
- The Taming of the Shrew

histories

- 1, 2, 3 Henry VI
- Richard III
- King John

tragedies

- Titus Andronicus
- Romeo and Juliet

sonnets

- probably written in this period

- 1593-4** Plague closes London playhouses for 20 months
1595 Coat of arms granted to Shakespeare's father, John
1596 Death of son Hamnet, age 11
 Edmund Spenser's *The Faerie Queene*
1597 Shakespeare, one of London's most successful playwrights,
 buys New Place, one of the grandest houses in Stratford-upon-Avon
1599 Globe Theatre opens, as home to the Lord Chamberlain's Men,
 with Shakespeare as part-owner
- 1600**
- 1602** Oxford University's Bodleian Library opens
1603 Death of Queen Elizabeth, coronation of James I;
 Lord Chamberlain's Men become the King's Men upon endorsement of James I
1603-11 Plague closes London playhouses for at least 68 months (nearly 6 years)
1605 Cervantes' *Don Quixote Part 1* published
1607 Marriage of Susanna Shakespeare to Dr. John Hall;
 Founding of Jamestown, Virginia, first English settlement on
 American mainland
1608 *A true relation of such Occurances and Accidents of Note as hath passed
 in Virginia* by John Smith
 Galileo constructs astronomical telescope
1609 Blackfriars Theatre, London's first commercial indoor theater,
 becomes winter home of the King's Men
1611 *The Authorized "King James Version"* of the Bible published
1613 Globe Theatre destroyed by fire
1614 Globe Theatre rebuilt
1615 Galileo faces the Inquisition for the first time
1616 Judith Shakespeare marries Thomas Quinney
 Death of William Shakespeare, age 52
1618 Copernican system condemned by Roman Catholic Church
1619 First African slaves arrive in Virginia
1623 The First Folio, the first compiled text of Shakespeare's complete works published
- 1625**
- 1625** James I dies, succeeded by Charles I
1633 Galileo recants before the Inquisition
1636 Harvard College founded in Cambridge, Massachusetts
1642 Civil War in England begins
1642 Puritans close theaters throughout England until following the Restoration
 of the Monarchy, 18 years later, with Charles II
1649 Charles I beheaded
1649 Commonwealth declared

ca. 1596-1600

comedies

The Merchant of Venice
 Much Ado About Nothing
 The Merry Wives of Windsor
 As You Like It
 Twelfth Night

histories

Richard II
 1,2 Henry IV
 Henry V

tragedies

Julius Caesar

ca. 1601-1609

comedies

Troilus and Cressida
 All's Well That Ends Well

tragedies

Hamlet
 Othello
 King Lear
 Macbeth
 Antony and Cleopatra
 Timon of Athens
 Coriolanus
 Measure for Measure

ca. 1609-1613

romances

Pericles
 Cymbeline
 The Winter's Tale
 The Tempest
 The Two Noble Kinsmen

histories

Henry VIII

DRAMATIS PERSONAE

From the Court

DUKE SENIOR banished by his younger brother Frederick
ROSALIND daughter to Duke Senior, who disguises herself as the page "Ganymede"
DUKE FREDERICK Duke Senior's younger brother
CELIA daughter to Duke Frederick, and cousin to Rosalind
AMIENS lord attending the banished Duke Senior
JAQUES lord attending the banished Duke Senior
CHARLES a wrestler
OLIVER eldest son of Sir Rowland de Boys
JAQUES son of Sir Rowland de Boys
ORLANDO youngest son of Sir Rowland de Boys
ADAM old servant to Oliver
TOUCHSTONE the court jester

From the Country

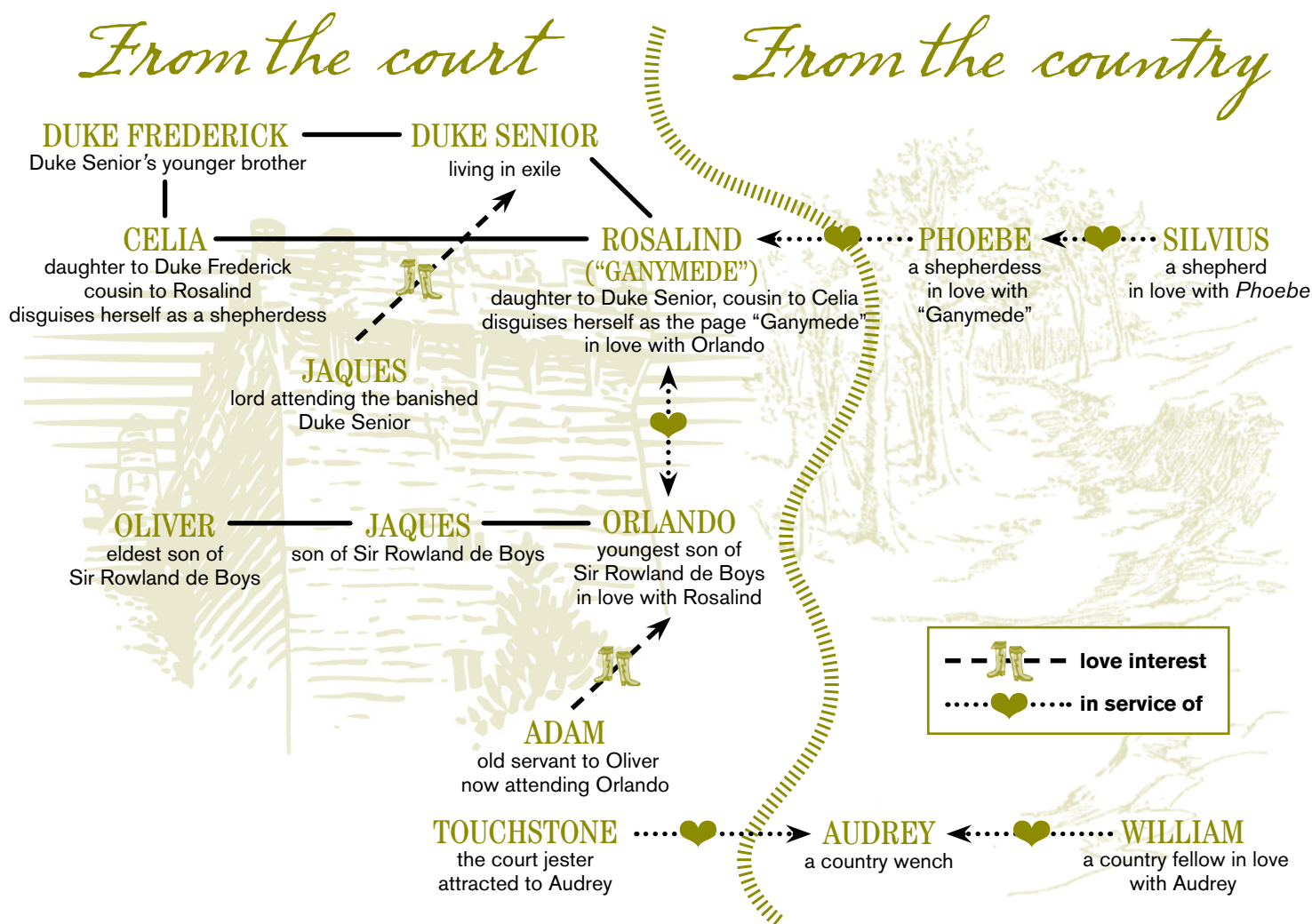
PHOEBE a shepherdess, in love with "Ganymede"
SILVIUS a shepherd, in love with Phoebe
AUDREY a country wench courted by Touchstone
WILLIAM a country fellow, in love with Audrey
CORIN an old shepherd

Scene and Time

A town in Russia and the Forest of Arden,
 Sometime in the 1800s



illustrations of *As You Like It* characters by Costume Designer Mara Blumenfeld





THE STORY

In a land where a duke can be overthrown by his own brother, the young Orlando faces a similar threat at the hands of his older brother Oliver. To escape harm, Orlando sets out for the freedom afforded by the open road—though he'd like nothing more than to stay and court a young woman he has just met, named

Rosalind. But Rosalind, daughter to the banished duke, soon suffers the same fate as her father, and is banished from the court by her uncle Frederick, the new duke. Frederick's daughter will not part from her dear cousin, and so Rosalind and Celia flee together—in disguise and in the company of the court jester Touchstone—to find Rosalind's father somewhere in the Forest of Arden, where he lives in exile with a band of loyal followers. Rosalind longs for the young man she met before leaving the court, and is caught off guard when, in the garb of a young male page, she comes upon her love in the forest. She decides to hang on to her disguise as "Ganymede" to befriend Orlando, and teach him what it truly takes to win—and keep—a woman's heart. The lovesick Orlando proves a ready student. Matters are muddled further when a country girl, named Phoebe (loved desperately by the shepherd Silvius), falls head over heels in love with the new male in the forest—named Ganymede... Oliver lands in Arden as well to track down his fugitive brother, but finds there instead love for a young woman he takes for a shepherdess. And now it is left in Rosalind's hands to untangle this web of mistaken notions and misguided loves. 🍏



Teacher Resource Center

Looking for supplementary material of *As You Like It* for your class? Check out our Teacher Resource Center, located on the Theater's fourth level. Call the Education Department at 312.595.5676 to set up an appointment to visit our collection of resources for teaching Shakespeare.



ACT-BY-ACT SYNOPSIS

Prologue + Act One

Orlando complains that, though his eldest brother was charged in their father's will to care for him, he is mistreated by Oliver and lives

as a low laborer rather than as the gentleman he is. Meeting up with Oliver, Orlando locks him in a fighting hold until Oliver agrees to give him the meager fortune promised him by their father. Oliver has no intention of keeping his promise, as he soon reveals to the audience. Charles the wrestler comes to visit Oliver with news from the court: Duke Frederick has overthrown his older brother Duke Senior, who now spends his exile in the Forest of Arden with his loyal followers. Charles mentions he has heard a rumor that Orlando intends to challenge him in a wrestling match. Oliver encourages Charles to be merciless with his opponent in the upcoming encounter. At the Duke's palace, Duke Frederick's daughter, Celia, tries to cheer up her cousin Rosalind, daughter to the banished duke, Senior. Their conversation turns to the idea of falling in love. The wrestling match is announced, and they are delighted to see the handsome young Orlando defy the odds and beat Charles. Rosalind, despite her earlier vow that she will not fall seriously in love, is smitten with Orlando. She tries to talk to the dumbstruck Orlando, and gives him her necklace as a token. No sooner are the girls gone than the lovesick Orlando is warned by LeBeau that he should flee the court: Duke Frederick is not pleased to have in his midst Orlando, the son of a dear friend of the exiled Duke. Duke Frederick's displeasure extends to Rosalind, whom he claims he has spared only for his daughter Celia's sake. When her father banishes Rosalind, Celia pledges that her cousin will not go alone: the two of them will run away together. They will disguise themselves for safety's sake—Celia as the shepherdess "Aliena" and Rosalind as her "brother, Ganymede"—and will treat the journey as an adventure.

Act Two

Duke Frederick discovers that the girls and the court jester, Touchstone, have left. He believes them to be in the company of Orlando, and orders his company to find the missing party. Though safe, by this time the travelers have arrived in Arden, and they are tired and hungry. In Arden they look on as two shepherds, Silvius and Corin, talk, the younger declaring himself more deeply in love than anyone who ever lived. The newcomers offer the older shepherd money for food and shelter. Arden proves a safer, though not always idyllic, place for the exiled Duke and his cohorts: in this remote setting they do not have to contend with the petty and often treacherous politics of the court. But Jaques makes a habit of dissenting from the general happiness: he condemns their hunting

of innocent deer, revises the merry songs that the courtier Amiens sings, and wishes he could live the life of a Fool, free to criticize whatever and whomever he chooses. At his old servant Adam's suggestion, Orlando flees from his home, fearful of his brother's plot against him. Adam vows to follow Orlando faithfully, but is weakened by the journey. To procure much-needed food for Adam, Orlando tries to ambush Duke Senior's banquet, but his threats are ineffectual. The Duke instead invites Orlando to share in their feast. When the Duke learns Orlando is the son of his old friend Rowland de Boys, he welcomes him and Adam heartily.

Act Three

Duke Frederick orders Oliver to hunt down Orlando, but the faraway threat is not felt in Arden, where Rosalind, Celia, and Touchstone have found anonymous love poems—all addressed to Rosalind—tacked up on trees. The three laugh at the amateur poems until Celia reveals to Rosalind that the author of the poems is none other than Orlando. Rosalind's usually confident manner changes instantly. The news barely has time to register when Orlando himself appears. Still disguised as Ganymede, Rosalind greets Orlando. Orlando admits to Ganymede that he is the author of the posted poems and in love with Rosalind. Ganymede protests that Orlando does not act like one in love and challenges him to prove it. Ganymede devises a game which will either prove Orlando's love or "cure" it: Orlando will woo the page as if "he" were really his beloved Rosalind, and Ganymede, being generally difficult, will try to change his mind. After the encounter, Rosalind is uncertain whether Orlando's love is true. Orlando and the disguised Rosalind are not the only lovers in the forest. Touchstone plans to marry the dim-witted Audrey in order to legitimize their union, at least for as long as Touchstone is interested. And Rosalind, watching Silvius unsuccessfully court the disdainful Phoebe, chastises the girl. But the attempt to help Silvius backfires: Ganymede becomes the object of Phoebe's adoration.



Set model for As You Like It, designed by Kevin Depinet.



Set model for As You Like It, designed by Kevin Depinet.

Act Four

When Orlando is late to meet Ganymede, "he" tells Orlando that a lover must never break a promise to his beloved. Quick to point out Orlando's misconceptions about love, Ganymede instructs Orlando that conversation should always come before a kiss. At the end of their encounter, Ganymede (as Rosalind) decides to give Orlando another chance to prove he can keep a promise. While waiting again for Orlando, Ganymede is greeted by Silvius, who has brought "him" a poem from

Phoebe. Phoebe writes that she adores Ganymede even when he rejects her, and begs for his affection. Ganymede sends Silvius away, vowing to remedy the situation. At that moment Oliver, recently arrived in Arden, appears to explain Orlando's absence: Orlando's bonds of kinship proved greater than his desire for vengeance when he rescued his sleeping brother from a snake and a hungry lioness. Oliver displays a bloody handkerchief and Ganymede faints from the sight of the blood—but recovers in time to assure "his" new acquaintance that "he" was merely acting.

Act Five & Epilogue

Touchstone meets William, a native of Arden who also desires Audrey's love and, though William is in no way a match for Touchstone, Touchstone warns William not to try to take Audrey away. In the meantime, Oliver and Celia have fallen in love, and Orlando gives his blessing to his brother's wedding plans. Rosalind gathers Orlando, Silvius, and Phoebe together and extracts promises from them all: Orlando swears to cherish Rosalind, Silvius

swears to cherish Phoebe, and Phoebe swears to accept Silvius as her husband if she should ever decide she does not want Ganymede. At Oliver's wedding, the god Hymen ushers in Celia and Rosalind, their true identities revealed. Duke Senior is ecstatic to find his daughter, as Orlando is to find his love, and Phoebe, at last, is resigned to love Silvius. Orlando and Oliver's brother, Jaques de Boys, arrives at the wedding, bearing news. Duke Frederick, having set out for Arden to take care of his enemies, along the way met a religious man and has decided to live out the rest of his life under his guidance. Duke Senior's land is returned to him, and the exiles are free to return home to the court. Jaques alone opts not to return. He declares he will join Frederick and the religious man. And Rosalind leaves the audience with some parting wisdom. 🐰

SOMETHING BORROWED, SOMETHING NEW... SHAKESPEARE'S SOURCES

He was more original than the originals. He breathed upon dead bodies and brought them into life.

—Walter Savage Landor, 1846

The detection of [Shakespeare's sources] has its own fascination and is useful insofar as they illustrate the workings of Shakespeare's imagination, but the most notable feature of the play is the dramatist's inventiveness, brilliantly fusing scattered elements from legend, folklore and earlier books and plays into a whole that remains as fresh and original now as when it was composed.

—R.A. Foakes, 1984



Watching one of Shakespeare's plays come to life on stage is exciting, especially when we stop to consider that we are watching a drama penned four centuries ago. And while the words the actors speak are old, the stories that unfold are even older. Scholars tentatively agree that *As You Like It* was written in 1599, but Shakespeare's drama is based on another work published a decade earlier. That work in turn was based on a fourteenth-century story, and so, in a way, the story of *As You Like It* is really at least six hundred years old.

The fourteenth-century story in question is known as *The Tale of Gamelyn*, and for some time scholars, mistakenly believing that it was written by Chaucer, actually included it in some editions of the *Canterbury Tales*. The story takes much of its inspiration from the Robin Hood legends of old. Sir Johan of Boundys decides to leave virtually all of his estate to Gamelyn, the youngest of his three sons, but the eldest son, jealous of Gamelyn, takes him captive. Gamelyn manages to steal away in order to join in a wrestling match, which he wins, but upon returning home, he finds his brother has locked him out. In a fit of rage, Gamelyn kills his brother's porter and flings him down a well, then breaks into the house and throws a week-long party for his friends!

John, the eldest son, pretends to be sorry and apologizes to Gamelyn, but soon reverts to his evil ways and ties Gamelyn up. When his brother hosts a feast of churchmen, Gamelyn asks for their aid, but none will free him. It is Adam the steward who loosens the ropes, allowing Gamelyn to attack the churchmen and take his revenge. He then flees with Adam as his companion. Gamelyn and Adam encounter a group of outlaws in the woods and join their ranks, with Gamelyn eventually

becoming their leader. Later, joined by his long-absent middle brother, Gamelyn and the outlaws prepare their onslaught, killing John— and some government officials in the process. The rewards for the avengers are many; Gamelyn himself becomes heir to all that was meant to be his, and best of all, finds “a wyf bothe good and feyr.”

Two centuries later, the sixteenth-century novelist Thomas Lodge was on a long voyage to the Canary Islands. For entertainment, he decided to rewrite the story of *Gamelyn*, turning it into a love story so popular that it went through nine printings. To the old tale Lodge added elements of the pastoral romances that were popular in his time. Lodge called the piece *Rosalynde* (in honor of its heroine) and changed the names of many characters. But he went beyond mere cosmetic changes. Where Gamelyn only mentions a woman at the end of the story as a reward for the hero, Lodge's work is about women and men and the love affairs between the two. He also adds a pair of royal rivals, one of whom banishes the other, to echo the conflict between the disputing brothers of *The Tale of Gamelyn*. The “banisher” has a daughter named Alinda; the daughter of the banished brother is named Rosalynde; and the girls, despite their fathers' situations, are friends.

The leading man, Rosader, is held captive by his eldest brother, named Saladyne, just as Gamelyn was in the old story. He flees his captivity and in the Forest of Arden joins a company of outlaws, led by the banished king. In Arden Rosader encounters Rosalynde and Alinda, who, too, have been banished by Alinda's paranoid father. For their safety, the girls adopt disguises and pseudonyms so that Rosader, who previously met Rosalynde and had fallen in love with her at a wrestling match, does not recognize his beloved. Instead he meets Rosalynde's “Ganymede,” a page who serves Alinda's “Aliena.” “Ganymede” urges Rosader to woo her as Rosalynde's proxy, but the game is never meant to be a cure for love; it is merely a lengthy exchange of flowery, romantic poetry.

In the meantime, Rosader's brother repents and comes to the forest where he joins the others. As the two brothers save Alinda from bandits, Alinda and Saladyne fall in love. Eventually, true identities are revealed, Rosalynde helps set straight a misguided love between two rustics, and a number of marriages take place. A battle ensues between the royal rivals' factions, with the outlaws victorious. They are restored to their rightful places, and happiness is secured by all.

It might sound as if Shakespeare's play is no different from Lodge's *Rosalynde*, and it is true that the plot of *As You Like It* is largely derived from it. But there are subtle and significant differences as Shakespeare reworks his source. Shakespeare's *As You Like It* pares away the many adventures within Lodge's story and eliminates its most violent aspects. In Lodge's tale,

men are killed in the wrestling match, Alinda nearly abducted, and lives are lost in the final battle; in Shakespeare's story, none of these dire outcomes occur. It's likely that Shakespeare wanted to focus more on his characters and their internal dramas rather than on their actions. As one scholar notes, all the characters in Lodge's version are "differently situated rather than fundamentally unlike and all they change are their fortunes, not their inner natures."

Shakespeare also added elements of satire to his play while taking out the most sentimental aspects of his source. In Lodge's story, for example, there are no characters equivalent to Touchstone or Jaques. These two characters provide alternative voices to the dominant characters in the play, counteracting the stereotypes of court and country life that otherwise threaten to make the play trite. Throughout the play Touchstone enjoys disagreeing with his companions' opinions; and when all the other characters are celebrating a joyous resolution at the end of the play, Jaques refuses to abandon his melancholy mood. Touchstone and Jaques' presence ensure that the characters do not all become identical to each other by the play's close. Just as in real life, not everyone conforms to one point of view, nor are the paths that our lives follow all the same.

Gone are the melodramatic elements of Lodge's tale. Instead of writing a sonnet the moment he falls in love as Lodge's Rosader does, Shakespeare's Orlando can find virtually no words at all. And Shakespeare's Rosalind is no corny lover. She knows that love is difficult and wants Orlando to prove his faithfulness, so the playful exchange of vows is turned into a ritual that will either prove Orlando's love or end it.

Shakespeare has taken a simple folk story and made it complex, intricate, and pleasing. No literary hand-me-down, *As You Like It* is an adventure that is infused with new life every time it is read or performed anew—not bad for a story that's at least six-hundred years old. 🐘

WHAT'S IN A GENRE? THE NATURE OF COMEDY



Mention the word "comedy" and what comes to mind? Episodes of *Saturday Night Live*? Bart Simpson playing his latest prank? Your favorite reruns of *Glee*? All of these things make us laugh. They are certainly what the twentieth century considers comedy. For Shakespeare and his audiences, though, "comedy" meant more than just a good chuckle. If an audience

went to see a comedy performed at a theater, they could be sure that certain expectations would be satisfied by the play.

Comedy, of course, includes scenes—often many scenes—that are good for a laugh. But even Shakespeare's darkest tragedies have scenes whose humor allows welcome laughter. *Othello*, *King Lear*, *Macbeth*—all of these troubling stories have clowns and fools to provide amusement and commentary. What, then, makes a comedy a comedy?

Shakespeare did not publish his plays, so we don't know how he would have (or if he would have) classified them. But when his actor friends from the Globe prepared his plays for publication in the First Folio seven years after Shakespeare's death, they categorized them into tragedies, histories, and comedies. We all know something about comedy; everybody loves to laugh. However, when Shakespearean scholars speak about the specific genre of comedy, they mean not just that the play is funny, but that it follows a certain structure.

Typically in Shakespearean comedy, chaos, mistaken identities, disguises, confusion, even magical spells, are followed by a return to order and a happy ending that wraps up all the loose ends. The play ends with hope for the future, usually in new families formed by the marriages of the central characters. The final outcome may seem unrealistic, but we don't complain because things end up the way we secretly hoped they would. Comedy, like all drama, "holds a mirror up to nature" and shows us ourselves from a distance. Comedy breaks down our sense of self-importance and allows us to make light of our own behaviors.

The comedies were written in the early part of Shakespeare's career, generally before 1600. They take dismal situations and set things right, paving the way for happy endings. Shakespeare took the historical notion of comedy and added his own inventions. Shakespearean comedy is not just a long sequence of jokes and stunts, but a story that as a whole reflects a joyful, optimistic attitude about life.

Scholars like Charles Barber and Northrop Frye have identified certain characteristics that Shakespeare's comedies have in common, and *As You Like It* is no exception. As Barber says, "the finest comedy is not a diversion from serious themes but an alternative mode of developing them." *As You Like It* approaches such serious topics as politics and betrayal, love and forgiveness, but doesn't present them in a heavy-handed way. Characters are not defeated by the problems they face, but learn how to understand and live with them.

One characteristic of Shakespearean comedy is a mood of comfort, optimism and levity. While we may not know exactly how the play will end, we can sense that it will not end in disaster. There may be a threat of danger or the actions of evil characters, but these obstacles to general happiness are relatively minor. In *As You Like It*, Rosalind and Celia forget about the abuses of Duke Frederick once they're in Arden, just as Orlando no longer fears for his life as he did back home. The threat is at a distance. And any characters in Arden who might disturb the feeling of happiness are mostly of the harmless sort. Jaques' melancholy pronouncements are so melodramatic that we have the urge to laugh at them rather than be upset by them.

Another common characteristic that scholars have noticed is that, unlike many of the tragic heroes, the principal characters in comedies are typically young. The older generation may play an important part in setting the plot in motion, but usually they fade into the background as the comedy progresses. It is as if they step aside and leave the stage to those whose adult lives still lie ahead of them. Occasionally an older character will help bring the play to its conclusion or, like Duke Senior, merely express his approval by blessing the young characters as the play draws to a close. But the young stars hold the spotlight.

Comedies often take place in a green, natural, pastoral place—like the Forest of Arden. Arden is the perfect example of a setting for a Shakespearean comedy. In Arden, problems that are due to physical need or practical limitations—like poverty or lack of food—are easily solved. There are no wars to be fought. Time barely matters or exists; no one feels the pressure of deadlines or their own mortality. In this setting, Shakespeare's characters are free to act and behave as they are allowed to do nowhere else—certainly not in the everyday world.

Shakespeare's comedies usually concern lovers and romantic complications. They deal with sex in an honest and often bawdy manner—most contemporary playgoers today don't catch *half* the sexual innuendoes an Elizabethan audience would have! And his comedies always have what is called a "festive" outcome: they result in weddings all around, celebrat-

ed with songs and dances and feasts. In a way, comedies are like ancient pagan festivals that celebrate love and sex, marriage and the rite of passage. They give their audiences hope for the future and the renewal of the world. Their young lovers promise a new generation, setting the human cycle in motion all over again.

In his comedies, Shakespeare makes fun of a good many things. In *As You Like It*, he makes fun of lovers with unrealistic expectations and of sentimental romance. But comedy is not the same as satire or farce. Shakespeare isn't saying people shouldn't fall in love, but he may be saying that people are prone to be ridiculous when they do. In satire and farce, nothing is sacred and left unscathed, but in Shakespearean comedy, the ridiculous and the serious stand side by side and clarify each other. This is the special way in which Shakespeare uses humor to deal with profound and universal issues.

The comedies have a curiously paradoxical reputation. On the one hand, they have consistently remained some of the most popular plays to produce in the four centuries that they have been around. On the other hand, theatergoers often expect Shakespeare to be solemn, full of unhappiness and death, and they are surprised that Shakespeare can be so funny. His comedies are a source of laughter and smiles for a couple of hours in the theater, but remain also a source of pleasure—and wisdom—long after the houselights come up. 🌿

BOOKS IN THE RUNNING BROOKS: AN EDUCATION IN ARDEN



Not everything Jaques says in *As You Like It* is entirely on the mark, but his words may elicit a nod of recognition when, in his famous Seven Ages of Man speech, he talks about “the whining school-boy, with his satchel / And shining morning face, creeping like a snail / Unwillingly to school.” Why all this creeping? Perhaps because much of what we learn in life occurs some-

where outside the four walls of a classroom. Learning—and learning about life—is an ongoing process, whether we’re in school or have been out for forty years.

One of the most important things we have to learn is how to love: not in the vague sense of “learning to love mankind,” but rather in the very particular sense of how to love a single human being. If we don’t learn how, the consequences can be tragic—as evidenced by all the stories of people who, unloved or neglected as children, grow up to repeat the destructive patterns that they learned. No one is born knowing the distinction between being infatuated and being in love. We have to be taught how to love, the most important emotion.

As You Like It is a play about this very lesson: how to love someone. The theme of education is introduced at the beginning of the play, where we find the hero at loose ends. Orlando complains that he is mistreated by his elder brother Oliver, the man meant to be his guardian now that their father has passed away. To make matters worse, Orlando is the only one of three brothers who seems to be getting a raw deal, for his other brother is sent away to school, where “report speaks goldenly of his profit.” Orlando is given so little care from his brother Oliver that even “his horses are bred better.”

When we first see Rosalind, she cuts an unhappy figure as well. She grieves over her father’s banishment and is exhorted by her cousin Celia to be merrier. To such entreaties Rosalind responds, “Unless you could teach me to forget a banish’d father, you must not learn me how to remember any extraordinary pleasure.” This, of course, is exactly what Celia does teach Rosalind to do. With her steadfast love, dedication, and support, and her decision to accompany Rosalind into her exile, Celia teaches Rosalind to be happy once again in the face of misfortune. She teaches her how to be strong, and sets the stage for further emotional learning.

The young hero and heroines must be the ones to teach each other about love, and they have the opportunity when they

meet in the Forest of Arden. Many scholars have commented that *As You Like It* has very little plot for a Shakespearean play. In some sense, this is quite true. There is no suspense about whether or not the attraction between Orlando and Rosalind is mutual, nor is it ever uncertain whether the two will end up together, as it is in the case of Silvius and Phoebe. Instead, the “action” that takes place in Arden is Rosalind’s education of Orlando on the subject of love.

At the time that *As You Like It* was written, many popular love stories featured sentimental lovers stripped of all human failings and doubts. *Rosalynde*, the novel on which *As You Like It* is based, is such a story: when the two lovers meet for the first time in that tale, the hero composes a love sonnet to his new-found girlfriend right there on the spot. But Shakespeare’s leading man is more like a real person: after Rosalind gives Orlando her necklace, Orlando berates himself for not being able to say anything witty. In fact, he can hardly say anything at all.

Orlando tries hard to be the sentimental sort of lover that the times seem to favor, pinning love poems on trees and carving his heartthrob’s name into their barks. Rosalind cannot tolerate Orlando’s sappy, singsong verse and uses her male disguise and her alias “Ganymede” to teach that loving an idealized perception of a person is easy, but caring for the real and imperfect person behind the image is a little harder. She removes the soft-focus haze from love, teaching that lovers must converse as well as kiss. In addition to debunking popular myths about love, Rosalind teaches Orlando to be constant and to keep his word when he makes a promise, for as Celia points out, “The oath of a lover is no stronger than the word of a tapster.” When Orlando is the slightest bit late meeting up with her, Rosalind chastises him severely. It seems Rosalind is determined to make Orlando prove his worth as a lover – or to irritate him to such a degree that he gives up his longing for her entirely!

Infatuation and sentimental love do not necessarily last, and Rosalind, despite her own desires, wants to be sure that the love she and Orlando share is real. In Shakespeare’s day, *As You Like It* confronted literary stereotypes of love that could never succeed in reality. Expecting perfection and sentimentality from our loves, they—and we—run the risk of severe disappointment. Today the message is as timely as ever. We may think we have come a long way since 1599, but we still find it difficult to make a commitment to work at loving. Rosalind knows that love, not infatuation, can stand the test of time. 🌿



LOVERS, LASSES, AND PLAYING WITH GENDER

In most modern printed copies of *As You Like It*, Rosalind's Epilogue bears a footnote in the spot where she says, "If I were a woman I would kiss as many of you as had beards that pleas'd me, complexions that lik'd me, and breaths that I defied not." The text has to be footnoted because in the twenty-first century we tend to forget that Shakespeare's plays were written for a company consisting entirely of men, and the person who first spoke the Epilogue was not, in reality, a woman. However, the fact that only men originally acted in Shakespeare's plays did not prevent Shakespeare from creating sympathetic and powerful female characters. A few critics may disagree, but Shakespeare's characters ring true to women and men alike.

As You Like It in particular communicates some noteworthy insights into the nature of, and the relationship between, the sexes. It also features what many consider the best role for women in all of Shakespeare. By assuming a disguise, Rosalind becomes known to virtually everyone else as "Ganymede." Cross-dressing reveals a new wisdom about gender that replaces the conventional.

Presumably, Rosalind adopts her new look because she is worried about safety as she and Celia journey to Arden. "Alas," she says, "what danger will it be for us, / Maids as we are to travel forth so far! / Beauty provoketh thieves sooner than gold." And yet, she does not abandon her plan for disguise when it is decided that a man, the court jester Touchstone, will accompany them. Nor does she resume the role of Rosalind once they are safe in Arden.

In the beginning of *As You Like It*, characters act pretty much according to the expectations of their respective genders. Orlando's trip to the court, in which he hopes to demonstrate his virtue by means of a wrestling match, is a very "male" thing to do. He will enter a competition, show himself the stronger of the two contestants, and prove his manhood.

Similarly, Rosalind plays the role of a quiet, well-behaved female (though her conventional feminine demeanor does nothing to prevent Duke Frederick's irrational behavior toward her). It is only when she is alone with Celia that she can defy the restrictions of the court upon women. For the time being, Rosalind and Orlando are restrained by conventional gender roles. Even when the girls decide to dress up as they run away, their stereotypes of how men (and women) behave are firmly in place. Rosalind makes fun of male bravado, declaring, "We'll have a swashing and a martial outside, / As many other mannish cowards have /

That do outface their semblances."

What Rosalind finds in her disguise, however, is a rare sort of freedom. She is free from the restrictions society places upon women (though Arden itself is more free than the regular everyday world) and also from Orlando's recognition—enabling her to do a great many things she could not do before. Paradoxically, the disguise that makes Rosalind appear to be someone else in fact allows her to become more herself. Shakespearean scholar Robert Kimbrough says, "Just as an actor's role is a disguise, so also is gender a disguise, and all disguises must be removed for people to be themselves." With her female "disguise" removed, Rosalind as Ganymede is free to "try on" new behaviors and other aspects of her personality.

Actress Juliet Stevenson, who played Rosalind in a Royal Shakespeare Company production in the 1980s, says she can identify with the freedom Rosalind must have felt when she became "Ganymede":

Literally and figuratively the disguise releases her: you have to imagine her going into doublet and hose from Elizabethan petticoat and farthingale and a rib-cracking corset. To get out of that corset must be such a relief! (In fact I know it's a relief: I loved getting out of that Vogue gown into trousers, having tottered around in tight skirts and heels for the first hour.) Rosalind can stretch her limbs, she can breathe properly, and so she's able to embark on increasingly long sweeps of thought and expression that take her ever deeper into new terrain.

Suddenly, Rosalind can say whatever is on her mind and take the initiative, where once she may have been afraid or forbidden by society. Orlando no longer has to assume a traditional macho role. Rosalind, in Ganymede's guise, convinces Orlando that it's not showy sonnets that make a man a good lover, but constancy and passion. In the words of Peter Reynolds, "It is Rosalind's acting—being false in pretending to be Ganymede—that gives Orlando the chance to be natural and to display to his love what he truly feels in his heart... Orlando is given the opportunity—rare for a man—to take an essentially passive role in courtship. The traditional roles here are fundamentally reversed."

When the lovers take up their respective roles and act out the wooing of "Rosalind," a kind of transformation takes place. Without the expectations—and limitations—that society typically places upon their genders, they can be easy and natural with each other, and discover that they're a good match. There is a parallel between what happens in *As You Like It* and what happens in the world of acting: people adopt new and increasingly complex identities, while a willing audience accepts the illusion as reality. Whoever plays Rosalind must play a girl pretending to be a boy pretending to be a girl—and in Shakespeare's day, of course, Rosalind was played by a boy, adding one more layer of disguise. Yet despite the complexity of the role, what comes through is something quite simple. A person is more than his or her gender; a person is a human being—whole and capable of many possibilities. 🐾



PLAYING THE WOMAN'S PART IN ARDEN

Robin Williams in *Mrs. Doubtfire*. Martin Lawrence in *Big Momma's House*. Dustin Hoffman in *Tootsie*. A man in a dress is Hollywood's sure-fire recipe for comedy. But in Shakespeare's day,

when boys or young men played all the female parts, audiences presumably weren't rolling in the aisles as Juliet or Lady Macbeth took the stage. As the film *Shakespeare in Love* reminds us, real women on stage were taboo and all-male casting the standard in Renaissance England. But theatrical cross-dressing still stirred up trouble with the authorities by intimating that gender is a role that can be performed, not preordained by God and fixed at birth. The fact that a lower-class actor could impersonate a woman—or even the king or queen—endangered a social order that depended on people knowing—and keeping—their place. Elizabethan law made it a crime to dress up in clothing of the opposite sex or even of another class, and the practice was only tensely tolerated on the stage.

Despite the serious implications of cross-dressing, Renaissance playwrights took comic advantage of the theatrical convention in plots featuring a cross-dressing heroine—a male actor played the part of a female character, who then disguised “herself” as a man. In *The Two Gentlemen of Verona*, *The Merchant of Venice* and *Twelfth Night*, Shakespeare tapped the gender-bending potential of this role; in *As You Like It*, he positively exploits its comic and erotic possibilities. More than any of her cross-dressing counterparts, Rosalind reminds us of her dual gender identity and delights in the freedom her masculine disguise affords her in Arden.

The play flirts with a provocative question still with us today: Are gender and sexuality determined by biology or culture? When Rosalind says that she'll be able to pass as a man simply by donning the expected doublet and sword and walking with a swagger, she suggests that the differences between men and women are a matter of costume, props, and good acting. Despite its advantages, Rosalind's masculine role seems at cross-purposes with her womanly desires when she meets up with Orlando. But for Renaissance audiences familiar with Greek mythology, Rosalind's adoption of the name Ganymede (the handsome boy adored by Jove) would have inflected her scenes with her male lover with unmistakably erotic overtones.

Rosalind attempts to straighten out this suggestive same-sex script by staging a more conventional courtship where she, as the boy Ganymede, instructs Orlando to woo Ganymede as if “he” were Rosalind. But the Rosalind that Ganymede impersonates is yet another familiar literary persona—a parody of the fickle mistress featured in the sonnets Orlando writes and pins on every tree in Arden. Rosalind's skill at performing these multiple roles makes it difficult for us to locate the “real” Rosalind behind the theatrical facade. She is the quintessential actor and the play's internal playmaker, gleefully meddling in other love plots and puncturing clichés of courtship with a dose of realism.

Rosalind's role-playing shows us how confining traditional notions of gender and courtship can be. But as the characters head back to the court from the playground of Arden, we are ultimately presented with theatrical evidence of a natural difference between the sexes when Rosalind faints at the sight of Orlando's blood. Careening headlong toward a conventional comic resolution (with four nuptials and even a cameo appearance by Hymen, the god of marriage), the play ends as Shakespeare's audiences would presumably have “liked it.” But Rosalind in the play's epilogue reminds us that she—or he—is only playing the woman's part. If “all the world's a stage,” as Jaques famously contends, then are all the men and women “merely players”? 🐿

—Beth Charlebois, Ph.D.
St. Mary's College of Maryland

1700s

Of [As You Like It] the fable is wild and pleasing. I know not how the ladies will approve the facility with which both Rosalind and Celia give away their hearts... By hastening to the end of his work Shakespeare suppressed the dialogue between the usurper and the hermit, and lost an opportunity of exhibiting a moral lesson in which he might have found matter worthy of his highest powers.

—Samuel Johnson, 1765

[As You Like It] considered at large has a very romantic air, the unities suffer severe invasion, several scenes are very trifling, and the plot is hurried on to an imperfect catastrophe: we hear something of Oliver's being punished as an unnatural, abominable brother, but have a strong objection to crowning such a monster with fortune and love...however, with all its faults, there is not a more agreeable piece on the stage.

—Francis Gentleman, 1770

[As You Like It] begins with a reflection on the first, and I may add the principal, concern in life, the education of children. Men are often more sedulous in training the brutes of their kennels, their mews and their stables, than they seem to be about the heirs of their blood, their fortunes, or their honours. In sad truth it may be said that we seldom meet with a jockey, an huntsman, or a sportsman, who is half so well-bred as his horse, his hawks, or his hounds...

—Elizabeth Griffith, 1775

1800s

In contemplating this romantic and beautiful drama, all opinion necessarily rises into panegyric. Every part is so perfect—the philosophy, the humor, the sentiments, and the imagery—that to rise from it without delight and improvement, would betray an obliquity of feeling wholly inconsistent with just perception and moral rectitude... The schools dedicated to morals and philosophy, the holy temples of religion, never echoed with more divine precepts than the solitudes of Arden.

—George Daniel, 1829

The impression left on our hearts and minds by the character of Rosalind—by the mixture of playfulness, sensibility, and what the French (and we for lack of a better expression) call naïveté—is like a delicious strain of music... She says some of the most charming things in the world, and some of the most humorous; but we apply them as phrases rather than as maxims, and remember them rather for their pointed felicity of expression and fanciful application, than for their general truth and depth of meaning.

—Anna Brownell Jameson, 1833

A more than sisterly bond inseparably chains the two cousins; in the romance they are compared with Orestes and Pylades; and in their fervent friendship alone we see the gift of self-renunciation, which renders them strangers to all egotism. Innocent and just, Celia solemnly promises at a future time to restore to Rosalind her withdrawn inheritance; she demands of her in return to be as merry as she is herself; she would, she says to her, had their provisions been different, have been happier; and so she proves this subsequently, when, a better friend than daughter, she follows the banished cousin into exile. Rosalind for a long time disarms her uncle's envy and suspicion by her innocent nature, which even in thought wishes no evil to an enemy; he was overcome by the universal impression of her character, which won for her the praise and pity of the people. She bore her sorrow in 'smoothness, silence, and patience.'

—G.G.Gervinus, 1849-1850

As You Like It is a caprice. Action there is none; interest barely; likelihood still less. And the whole is charming... Where is the pleasantness of these puerilities? First, the fact of its being puerile; the absence of the serious is refreshing.

—Hippolyte A. Taine, 1863

The exiled Duke is a perfect exemplar of what should comprise a Christian course—a cheerful gratitude for the benefits that have been showered upon him; a calm, yet firm, endurance of adversity; a tolerance of unkindness; and a promptitude to forgive injuries. How sweet, and yet how strong, is his moral nature! It seems as though no trial, social or physical, could change the current of his gracious wisdom. In a scene subsequent to that containing his celestial confession of moral faith, we have the proof that his philosophy is no cold profession merely,—no lip-deep ostentation,—no barren theory without practice. His conduct shows that his cheerful morality nestles in his heart, and inspires his actions.

—Charles Cowden Clarke, 1863



WHAT THE CRITICS SAY



In the character of Orlando, Shakespeare has depicted the very perfection of gentleness in manliness—modesty in manhood. He is an example of the power of gentleness, and the gentleness of power.

—Charles Cowden Clarke, 1863

First and foremost, [As You Like It] typifies Shakespeare's longing, the longing of this great spirit, to get away from the unnatural city life, away from the false and ungrateful city folk, intent in business and on gain, away from the flattery and falsehood and deceit, out into the country, where simple manners still endure, where it is easier to realise the dream of freedom, and where the scent of the woods is so sweet.

—George Brandes, 1895-96

How anybody over the age of seven can take any interest in a literary toy so silly in its conceit as the Seven Ages of Man passes my understanding. Even the great metaphor itself is inaccurately expressed; for the world is a playhouse, not merely a stage, and Shakespeare might have said so without making his exclamation scan any worse than Richard's exclamation, 'All the world to nothing!' And then Touchstone with his rare jests about the knight that swore by his honor that they were good pancakes! Who would endure such humor from anyone but Shakespeare? —an Eskimo would demand his money back if a modern author offered him such fare... I really shall get sick if I quote any more of it.

—George Bernard Shaw, 1896

[Rosalind] makes love to the man instead of waiting for the man to make love to her—a piece of natural history which has kept Shakespeare's heroines alive, whilst generations of properly governessed young ladies, taught to say "No" three times at least, have miserably perished.

—George Bernard Shaw, 1896

It is in [the] forest dialogues between the lovers that Shakspeare's [sic] skill in transforming Lodge's romance is most decisively shown. [Lodge] put into the mouth of Rosalind moralizing reflections on the dangers of love, containing some pretty turns of phrase, but growing oppressive in their heavy brocade. Shakespeare substituted a stream of wit that carries freshness into the close atmosphere of the conventional Arcadia.

—Frederick S. Boas, 1896

1900s

The solemn professor, the most solid moralist, will not be able to assert that Shakespeare wrote [As You Like It] with a moral purpose, or from a special desire to teach mankind. He wrote it as he liked it, for his own delight. He hoped men would listen to it for their pleasure, and take it just as they liked best to take it. It is true there is much matter in it, as there is in human life, which the prophets and moralists may use for their own purposes, but Shakespeare did not write these things for their ethical ends. He wrote them because they were the right things in their places; and he smiled, as he wrote them, with pleasure in them.

—Stopford A. Brooke, 1905

And yet, splendid as is Rosalind's, there is an even greater part in As You Like It. And that is the part of the Forest of Arden. Commentators dispute whether Arden is a duchy on the confines of France and Germany, or whether it lies north of the Avon in Warwickshire, just as they dispute whether the island of The Tempest is this or that little nook of land in the Mediterranean. Actually, of course, it too is the essential forest of romance with its strange flora and fauna, its possibilities of a lioness beneath every bush, its olive trees and its osiers, its palms and its oaks growing together. It is here that men live like the old Robin Hood of England, fleeing the time carelessly as they did in the golden world... It is something more than a mere scenic background; [it is] a spiritual force, bringing medicine to the hurt souls of men...

—E.K. Chambers, 1905

[Stoneleigh Deer Park] (I repeat) is verily and historically Arden. We know that Arden—a lovely word in itself—was endeared to Shakespeare by scores of boyish memories; Arden was his mother's maiden name. I think it arguable of the greatest creative artists that, however they learn and improve, they are always trading on the stored memories of childhood.

—Sir Arthur Quiller-Couch, 1917

The reason why Jaques came into being is perfectly clear: he is needed as a foil, as a contrast. In a world of convinced optimists like the banished Duke, who finds life in the Forest of Arden "more sweet than

1900s *continued*

that of painted pomp," and of high-spirited lovers, like Orlando and Rosalind, he speaks the language of disillusionment. But, as is befitting in a comedy, his disillusionment does not go very deep, and the speaker is invariably shown to be speaking nonsense; or, to use an expressive schoolboy phrase, he is invariably 'scored off.'

—G.F. Bradby, 1929

There remains one important question. If Jaques is based on the traveler and Shakespeare is laughing at him, how is one to account for the fact that there are moments in the play when he is more than the mere railer against life, moments when his questioning of life and destiny seems to be the anxious inquiry of a disillusioned, but not unsympathetically treated man? The answer to this question is, I believe, that Shakespeare's delineation of the type was softened by the fact that Jaques' melancholy was rapidly becoming in 1600 a disillusion shared by the age, and shared, furthermore, by Shakespeare. A few years earlier, the melancholy and cynicism of the traveler had been material for satire and laughter, and they still were in 1600, but the laughter was becoming increasingly difficult. To accept this explanation, we need not assume that Shakespeare's middle period was clouded by personal sorrow and grief; we need only assume that Shakespeare was not impervious to the main currents of thought and feeling in his own time.

—Z.S. Fink, 1935

Jaques is a fat and greasy citizen of the world of easy words.

—Mark Van Doren, 1939

When I say that the characters of *As You Like It* are at-one with nature, I have in mind the physical facts of life, the flux of things of which they themselves are part. They accept their animal, vegetable selves and the end as well as the functions by which they are inevitably characterized. The most important physical fact of life is growth followed by decay and dissolution, or death; and to this the characters of *As You Like It* are reconciled genially and compassionately... And so all the absurd, the distasteful, the sad, even the ugly things of life are openly faced and serenely accepted by the memorable figures of *As You Like It*. The elusiveness of time, the ephemerality of beauty and love and life are touched in this play with a warmth and compassion which recall *Ecclesiastes*. Dust we are, and dust to dust we return. Purged by the sympathy and vision of Jaques, Touchstone and Rosalind, the gross is no longer gross.

—Warren Staebler, 1949

As You Like It is far from being one of Shakespeare's greatest plays, but it is one of his best loved ones... We so surrender ourselves after a little to its special tone and atmosphere that there is no other work of Shakespeare's in which coincidences, gods from the machine, and what we can only call operatic duets, trios, and quartettes trouble us less or seem less out of place.

—Harold C. Goddard, 1951

One must not say that Shakespeare never judges, but one judgement is always being modified by another. Opposite views may contradict one another, but of course they do not cancel out. Instead they add up to an all-embracing view, far larger and more satisfying than any one of them in itself.

—Harold Jenkins, 1953

Like other comic places, Arden is a place of discovery where the truth becomes clear and where each man finds himself and his true way. This discovery of truth in comedy is made through errors and mistakings. The trial and error by which we come to knowledge of ourselves and of our world is symbolized by the disguisings which are a recurrent element in all comedy, but are particularly common in Shakespeare's. Things have...to become worse before they become better, more confused and farther from the proper pattern. By misunderstandings men come to understand, and by lies and feignings they discover truth.

—Helen Gardner, c.1954

Indeed, the golden assurance of the conquering good in love that this play presents is necessarily connected with the assumption that lovers are absurd; to know one's own absurdity, yet not to be oppressed by it, indeed to enjoy it, is the basis of romantic heroism as the play shows it.

—G.K. Hunter, 1962



1900s *continued*

Shakespearean forests are real and enchanted, tragic and grotesque; pathetic and lyrical scenes are performed in them. In Shakespeare's forest, life is speeded up, becomes more intense, violent, and at the same time, as it were, clearer. Everything acquires a double significance: the literal and the metaphorical. Everything exists for itself and is also its own reflection, generalization, archetype.

—Jan Kott, 1964

The opening of As You Like It has the atmosphere of the Histories; the air is stuffy and everyone is afraid. The new prince is distrustful, suspicious, jealous of everything and everybody, unsure of his position, sensing the enemy in everyone. As in the Histories, the only hope of salvation is escape, escape at any price as fast as one can...

—Jan Kott, 1966

All the possibilities and contradictions we have seen can be brought into a kind of harmony, in Arden if not in the real world; what proves it is that we have been able to absorb them all as parts of the rich and unified world of As You Like It... What we are offered, finally, is perspective, in the amount required to make us laugh at Fortune and take Nature on her own terms. And is it not this perspective, this prospect on life, rather than escape and wish fulfillment, that is the best and truest aim of pastoral?

—David Young, 1972

Shakespeare refuses to legislate or even to take sides in the various rivalries the comedy sets up: between court and country, nature and fortune, youth and age, realism and romanticism, inherent nobility and the virtue that is acquired, the active and the contemplative life, laughter and melancholy. These polarities, the subject of ceaseless debate and meditation, tend to be identified with particular characters, but the comedy as a whole is far more interested in doing justice to the complexity of the argument than in prescribing correct choices. No society, if it is honest with itself, can pretend that these antinomies do not exist. Equally, no society can have any true cohesion or self-respect if it does not try to accommodate them all, fairly, within its total structure.

—Anne Barton, 1974

Now I must confess it. I don't like your As You Like It. I'm sorry, but I find it too hearty, a sort of advertisement for beer, unpoetic and, frankly, not very funny. When you have one villain repenting because he's nearly eaten by a lion and another villain at the head of his army 'converted from the world' because he happens to meet an 'old religious man' and has 'some question' with him, I really lose all patience.

—Peter Brook, c.1974

The liberty of the mind that allows Shakespeare to mix dramatic styles is not only a part of the play's manner, but a part of its matter as well. We are often assured by critics that Arden is a place of testing and education, as though there were something suspect about pure holiday.

—Alexander Leggatt, 1974

I cannot remember enjoying a production so much. Even when I was depressed, after a few scenes the depression would lift.

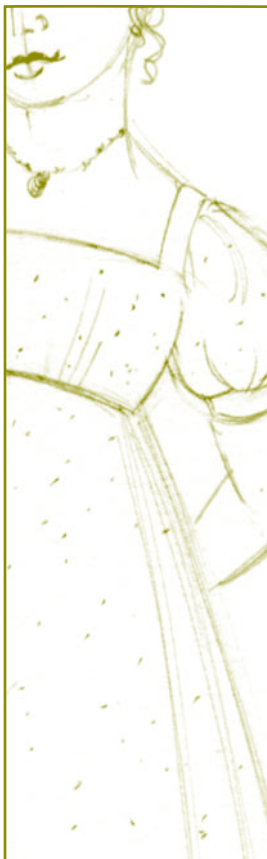
—John Bowes, who played Orlando with the Royal Shakespeare Company in 1980

Neither Rosalind nor the play questions the conventional categories of masculine and feminine. She does not reconcile gender definitions in the sense of integrating or synthesizing them. Her own insistence on the metaphor of exterior (male) and interior (female) keeps the categories distinct and separable. The liberation that Rosalind experiences in the forest has built into it the conservative countermovement by which, as the play returns to the normal world, she will be reduced to the traditional woman who is subservient to men... We are apt to assume that the green world is more free than it actually is.

—Peter Erickson, 1985

She arrives in Arden saying she could 'cry like a woman,' but she then realizes that because she's dressed as a boy, certain things are expected of her. So she has to fulfill them. Then she finds she can, and a kind of courage is born in her that's never been asked of her before.

—Juliet Stevenson, who played Rosalind with the Royal Shakespeare Company in 1985



1900s *continued*

My Celia, who had a relationship to language, also had an intellectual snobbery about it that was wonderfully displayed at this moment. Celia recognizes trite verse when she sees it. And this is trite verse. Trité love verse. Celia is someone who, in Act I, reacted to love as if she'd been presented with a smelly sock. Love is to be disdained. And trite verse reinforces her opinion.

—Fiona Shaw, who played Celia in the same production

Like all utopias, Arden has its limitations and its drawbacks. Corin's master is a penny pincher; Audrey, the goatmaid, is slow of wit. The exiles do not rediscover innocence in the forest; they bring it with them, together with well-filled purses, lutes, music books and manuscript paper. Even then they find the unhurried pace of life in Arden something of a trial. Here ripeness is not necessarily all, for it may lead in the inevitable course of things to rottenness in men as well as fruit.

—Robert Ornstein, 1986

In the earlier comedies the characters have to cope with the perplexing situations that Shakespeare creates through the presence of identical twins or the interference of a father. In the later comedies [like As You Like It] the impediments to love and happiness are more than complications of plot. They exist because the world is not 'as we like it,' because barriers of rank and class exist, and because envy and arrogance exact a price that brings Shakespeare's last romantic fables closer to the edge of tragedy.

—Robert Ornstein, 1986

[We rejected] ...the traditional conception of Arden as a kind of theatrical arcadia...full of logs and boughs and rivers of trout, where the inhabitants slap their thighs, jump off stumps and wear feathered caps at a jaunty angle. The play is so clearly not a rural romp, and Shakespeare's description of the forest bears no relation to the familiar or recognizable—it is a 'desert' and 'uncouth,' it is referred to as bleak and barren...it seems to be a strange, weird realm which has the power to transform itself, and in which all things are possible. It is both an image from our nightmares and a place of infinite potential. Above all, we felt, it is a metaphor. But a metaphor for what exactly?

—Fiona Shaw and Juliet Stevenson who played Celia and Rosalind in the 1985 RSC production, 1988

Her magic is one of the world's oldest forces bringing harmony out of conflict—love. Not only is Rosalind the magician she claims to be, she is herself the product of her magic. More accurately, she is that special magician, the alchemist, who seeks to achieve the Sacred Marriage in order to compound higher substances out of lesser, contrary elements, all of which are carefully divided under male and female headings.

—Robert Kimbrough, 1990

Rosalind has been growing all during the play. She started as a wise and witty young woman, became a wise and witty young man, and through her interactions with both a man, Orlando, and a woman, Phoebe, reached toward a fuller realization of her humanhood, or potential for androgyny. The catalyst in the process towards wholeness is love. Once Rosalind knows herself and what she wants, she can remove what has been her self-protective disguise to come before her lover and father, leaving her earlier restlessness behind.

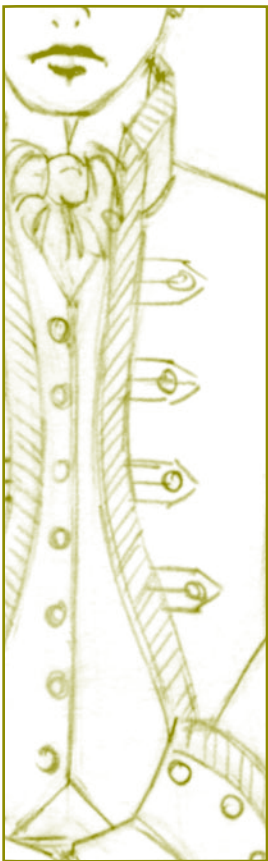
—Robert Kimbrough, 1990

Part of the play's appeal to modern audiences comes from its recognition that women need to express desire as much as men do. In the Forest Rosalind, through wooing Orlando, can herself become not just the object of male desires, but a woman who commands the language of love.

—Juliet Dusinberre, 1992

The afterlife of a play is its breathing essence, its spiritual echo, suspended in the ether to be captured by the modern artist and filtered through him or her into new expression...As I entered into the process of authoring my production of As You Like It, my sense of the play's afterlife distilled itself into issues of love and exile...For me the mystery and challenge of their journey into a land of unknown peril and breathtaking beauty seemed a marvelous, and distinctly American, metaphor for Rosalind's journey into exile and, subsequently, self-discovery and love. I made a poetic link between Shakespeare's mythical Forest of Arden and the American myth of the West.

—Michael Maggio, director of the 1997 Goodman Theatre production



2000s

Touchstone and Feste are creatures who, whatever their overt intentions, inspire expansive, self-enlarging gestures in their pupils...In Shakespeare, to have a fool attending on you is generally a mark of distinction. It means that you've retained some flexibility, can learn things, might change; it means that you're not quite past hope, even if the path of instruction will be singularly arduous. To be assigned a fool in Shakespeare is often a sign that one is, potentially, wise.

—Mark Edmundson, 2000

The play flirts with a provocative question still with us today: Are gender and sexuality determined by biology or culture?

—Elizabeth Charlebois, 2001

If you read Jan Kott's "The Gender of Rosalind," you think that As You Like It is a gender-motivated show. It can be about that, but only in my opinion at the cost of Shakespeare and at the cost of As You Like It. It's great comic writing. Issues of feminism are, however, very important—and I separate those two. I think it is a fabulous piece of feminist literature—but it isn't just that, it is partly that. Rosalind could not operate the way that she does—with the freedom she does and the power she has—were she not disguised as a male. Ultimately what Shakespeare is saying is that women are profoundly capable. It is feminism that is a central part of the show—and an interesting, provocative part—when you think of the time it was written.

—David Bell, director of Chicago Shakespeare Theater's 2002 production

Ultimately, the only element of the play which flouts realism entirely (other than the completeness of Rosalind's disguise) is the resolution to the conflict between Oliver and Orlando, and Duke Frederick and Duke Senior. While it is, presumably, the conclusion we desire—"as you like it"—the mechanism is highly contrived and incredible. Oliver's change of heart is somewhat understandable since it results from Orlando's heroic actions and forgiving nature, but the events which make this reconciliation possible—the successive appearances of the viper and the lioness—are rather too convenient. Likewise, Duke Frederick's sudden and inexplicable conversion by an "old religious man" (5.4.165), upon whom he stumbles en route to the forest, is entirely beyond the realm of belief. Thus, although the ends are precisely what we wanted, the means leave us feeling less than satisfied; ultimately, these contrivances are anticlimactic and undermine the very happy ending... So we find that a magical, fairy-tale resolution is not precisely what we wanted after all—we find ourselves wishing for just a bit more realism and drama.

—Stephanie Chidester, 2002

As You Like It anticipates the romances, particularly The Tempest and The Winter's Tale, in the idealization of a pastoral place where kindness and generosity prevail. The tone is more high-spirited and less nostalgic than that of these later plays, however. Perhaps the reason is that the focus is on the present generation, the resilient daughter rather than the yearning father.

—Sharon Hamilton, 2003

It is possible, I believe, to love Shakespeare and not love As You Like It. When I uttered these sentiments to a scholar I admired, Russ McDonald, he asked me, with wonder in his voice, how I could hold such a view. I recall my saying that I found the 'witty jests' and 'spirited raillery' everyone likes to talk about 'leaden and strained.' And Rosalind herself, preening in her self-congratulatory verbal gymnastics, often seemed a manufactured wit machine, rather than the appealing spirit so often, so reverently spoken of. The conventionality of its satire on love and the lack of any sense that there was something real about love worth satirizing left me cold. For a play about love it seemed remarkably loveless, however much Harold Bloom would rhapsodize about Rosalind as the only Being, the only woman, worthy of the exalted company of Hamlet and Falstaff.

—Ron Rosenbaum, 2006

The relation between Celia and Rosalind is socially the most equal of all friendships between women in Shakespeare's plays.

—Juliet Dusinberre, 2006



2000s *continued*

Touchstone is urban, courtly, clever, and corrupt; although Audrey is a comic figure, she upholds the core pastoral values; she is artless and virtuous. It is deeply appropriate that she should need to ask what "poetical" means; she, as nature, must be artless, and poetry is art. Artful Touchstone is hardly satanic, but he is certainly subtle (the word applied to the serpent in Genesis). He introduces sexuality into Eden/Arden and seeks to induce a Fall. One might have predicted that when an artificial fool takes on a natural fool there can be no contest: the artificial fool will run rings round the natural. But this is a pastoral comedy, and so, wonderfully, the natural fool wins. Audrey repels the serpent Touchstone (who has to wait like everyone else for the wedding at the end); her simple virtue is unshaken.

—A.D. Nuttall, 2007

As You Like It is, then, true pastoral. Indeed it is the greatest pastoral in the English language. Although Duke Senior is implicitly satirized as a man incapable of grasping the nature he thinks he admires, Nature herself is made strong enough in the drama to act as a healing antidote to the self-dissolving intricacies of courtly consciousness. It is not simply that the rural world is made to seem real. It is also made irreducibly mysterious. In some strange way the forest is outside time.

—A.D. Nuttall, 2007

When a gender switcheroo is part of the game, as it is in As You Like It, Shakespeare always seizes the chance to play up the double vision and make us aware of a tension between the actor and the role he is playing. In the case of As You Like It, as in the other comedies that involve crossdressing, the dialogue creates an erotic frisson in that tension. Characters like Rosalind call attention again and again to the fact that the body beneath the costume is not the same as the costume reads, and they invite us to give our erotic imagination free play.

—Bruce Smith, 2008

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?

—Maria Aitkin, 2009

I was very interested in the conflict between Duke Senior's idealization of the life of the exiled court and Jaques' cynicism. For me, every scene of As You Like It contrasts a romantic with a realistic view of life, and that exists as much in the court as in the country scenes. Duke Senior's opening speech expresses the notion that by throwing off the shackles of civilization it is possible to reveal an inner authenticity, free of 'painted pomp,' whereas Jaques' view is that life is a series of different performances – as expressed in his 'seven ages of man' speech – and there is no 'inner core': the idea that you can throw off civilization and become this pure being, to him, is just a sentimental myth, a political ideology to make the exiles feel that their lot, which is pretty miserable, is actually a happy one.

—Dominic Cooke, 2009

Rosalind is our Hamlet as we would like it. Written around the same time as her less fortunate brother Hamlet, and her other sibling Henry V, Rosalind comes at civil strife and injustice and a world out of joint from a different angle. Perhaps she is blessed that as a woman she was not 'born to set it right,' and can therefore behave more like an artist, more like Shakespeare: the 'powerless' subversive.

—Michael Boyd, 2009

Consider the Forest of Arden. Some characters in As You Like It have French names – Amiens, Le Beau, Jaques de Boys – so is this meant to be the Ardennes? Or is it the Warwickshire region of Arden from which Shakespeare's maternal family took their surname? Is it perhaps the Garden of Eden? Is it a harsh rustic landscape where food is scarce and the wind blows icy cold, or is it a dreamlike wonderland where palm trees and lions coexist and love flourishes? Is it, finally, no physical place at all but simply a state of mind? The answer to all these questions is yes.

—Des McAnuff, 2010



2000s *continued*

If you take careful note of chronological references in the text, you realize that the action occurs in seven days, mirroring the seven days of creation...Yet this same seven days' action also seems to encompass more than one season, perhaps even spanning a full year...Indeed, time moves according to our own perception, and this is a fundamental truth of life that cannot be measured by the clock. Shakespeare could thus be said to have anticipated the artistic journeys into the irrational that would later be undertaken by the surrealists, absurdist and magic realists.

—Des McNuff, 2010

In A Midsummer Night's Dream, Shakespeare takes his lovers and us back into life in the court for the fifth act of that play. By the time he wrote As You Like It, however, he was unwilling to do this. He has become so honest a writer that he knows the only way for his play to remain a comedy is to end it at the point of equilibrium. What becomes of his lovers after they return to the court, he keeps to himself.

—Robert Blacker, 2010

Rosalind sustains her disguise as the youth Ganymede far longer than the plot requires, but the unrealistically and artificially long-drawn-out game of courtship that they play creates the opportunity for a complex and sexually ambivalent exploration of the many faces of love...Shakespeare shows us Orlando becoming confused between desire for an imaginary Rosalind and for the boy Ganymede whom the real Rosalind impersonates. It is an ambivalence that would have been enhanced when the real Rosalind was played by a boy, and that would have been signaled and emphasized by the use of the name 'Ganymede,' a common term for a man's young male sexual partner.

—Stanley Wells, 2010

As You Like It is Shakespeare's most elegant play. At its climax Rosalind calls the cast into a circle, the figure of perfection, and resolves the plot with the assistance of Hymen, god of marriage. Whereas most of the other comedies are shadowed by death, this one offers four weddings and no funeral. The part of Rosalind is the longest and most joyous female role in the complete works.

—Jonathan Bate and Eric Rasmussen, 2010

The major problem in producing the play today lies not in Orlando and Rosalind, whose relationship, for all its fantastic context, seems to have an everlasting modernity, but in finding satisfactory equivalents for its sixteenth-century variety turns...Touchstone, the professional clown, and Jacques the natural melancholic, punctuate the play with opposing witticisms. Unfortunately, comedy does have a tendency to date, and Touchstone, more than most Shakespearean comic roles, does not seem to have stood the test of time.

—Jonathan Bate and Eric Rasmussen, 2010

As You Like It starts in a manner that we would recognize in a folk tale or a fairy tale. There were two dukes – one good Duke and one bad Duke. There were three sons...there were two friends. It's set up in dualities and symmetries that immediately flag it in our head – oh this is something of fairy tale, of folk tale. These symbolize things...Running into the forest, escaping into the forest has that mythological overtone of not just hiding but finding. Finding themselves. The hero's journey – that's Orlando's, but it's also Rosalind's.

—J.R. Sullivan, 2010

What Orlando goes through is also what we want the audience to go through. He gives himself so completely to this suspension of disbelief...that this Ganymede person pretending to be Rosalind actually becomes Rosalind to him, through that act of performance. That's what we want to have with the audience. We want this artificial world which we know to be a play. We can see it as obviously scenery. We know them obviously as actors. But if the engagement is there, it's a miracle. It transforms into something more real than reality, deeper than that. And we're changed.

—J.R. Sullivan, 2010



A LOOK BACK AT *AS YOU LIKE IT* IN PERFORMANCE

Whether his dramas should be taken as plays or as literature has been disputed. But surely they should be taken as both. Acted, or seen on the stage, they disclose things hidden to the reader. Read, they reveal what no actor or theater can convey.

—Harold C. Goddard, 1951

Like it or not, we must acknowledge the *possibility* at least, that *As You Like It* was never performed in Shakespeare's time. No written record remains anywhere—or at least no written record that scholars know of—that proves Shakespeare's popular comedy was produced, either at the Globe (which had just opened at the time the play was written) or anywhere else.

But there are a few clues that the play may have been performed. In August of 1600 *As You Like It* was “stayed” in the Stationers’ Register of plays, meaning that no one other than Shakespeare’s company could print the play. A likely reason for “staying” a play was due to its current popularity: if it was earning money for Shakespeare’s company, they would want to keep a monopoly on the rights to stage it.

More fuel for our conjectures that *As You Like It* might indeed have been performed sometime when Shakespeare himself actually could have seen it comes from a story told by a nineteenth-century Englishman named William Cory. Cory was told by his host at Wilton House about a letter from the lady who had lived there in 1603. The letter instructed her son to bring King James I to Wilton House to see a production of *As You Like It*, for William Shakespeare would surely be there. But no one has ever seen the letter in question, so we are left with yet another unsolved mystery about Shakespeare.

And so scholars, after years of debate, are fairly certain that no production even resembling *As You Like It* was staged until 1723, when *Love in a Forest* debuted at London’s Drury Lane. The Prologue to the play, spoken by the actor who played Orlando, stated that the intention of its producer, Charles Johnson, was to “tune the sacred Bard’s immortal lyre; / The scheme from time and error to restore, / And give the stage from Shakespeare one play more.” But Johnson did not really bring Shakespeare’s *As You Like It* back to the stage; if *Love in a Forest* sounds like a funny title for Shakespeare’s play, that’s because the play hardly resembled Shakespeare’s original. It used the basic plot line of Shakespeare’s play, but it cut certain characters from the play entirely, most notably Touchstone. The wrestling match of Act I became a sword fight, and Celia married Jaques, not Oliver. Strangest of all, Johnson imported speeches and characters from other Shakespearean plays: when Oliver and Orlando ar-

gued at the play’s opening, for example, they used Bolingbroke and Mowbray’s words from *Richard II*; and in the final scene, the Rude Mechanicals from *A Midsummer Night’s Dream* appeared to offer up their rendition of “Pyramus and Thisbe.” Johnson’s curious production had a total of six performances.

As You Like It was revived in the 1740s in a truer form, probably due to the popularity in the 1730s of “breeches” parts—parts in which women dress as men. It became a popular play to perform, often running at more than one theater in London simultaneously. Two actresses, Hannah Pritchard and Margaret Woffington, were considered “rival Rosalinds” during their many performances at two different theaters between 1741 and 1750. Woffington, however, met a very unfortunate end as Rosalind: she suffered a stroke as she was delivering the Epilogue, and in the words of the spectator John Doran, “that once saucy tongue became paralyzed.”

It has often been said that the stage history of *As You Like It* is really the history of different Rosalinds, often reflecting society’s current feelings about women. If Rosalind was played in a mischievous, tomboyish way in the eighteenth century, she was romantic and tender in the nineteenth, and liberated in the twentieth. After a few operatic versions of the play were attempted



photo by Liz Lauren

Deborah Staples as Celie and Mariann Mayberry as Rosalind in CST's 1995 production of *As You Like It*.

in the 1820s, *As You Like It* saw its share of lavish productions and sentimental Rosalinds. William Charles Macready's 1842 version of the play included 97 cast members! In 1908 Richard Flanagan put on an *As You Like It* with highly elaborate and realistic scenery, including a flock of deer, which one night persisted in chasing Orlando around the stage. Meanwhile, Helen Faucit was at work perfecting the nineteenth-century Rosalind. She wrote that every time she delivered the line, "I do take thee, Orlando, for my husband," she experienced "the involuntary rushing of happy tears to the eyes, which made it necessary for me to turn my head away from Orlando."

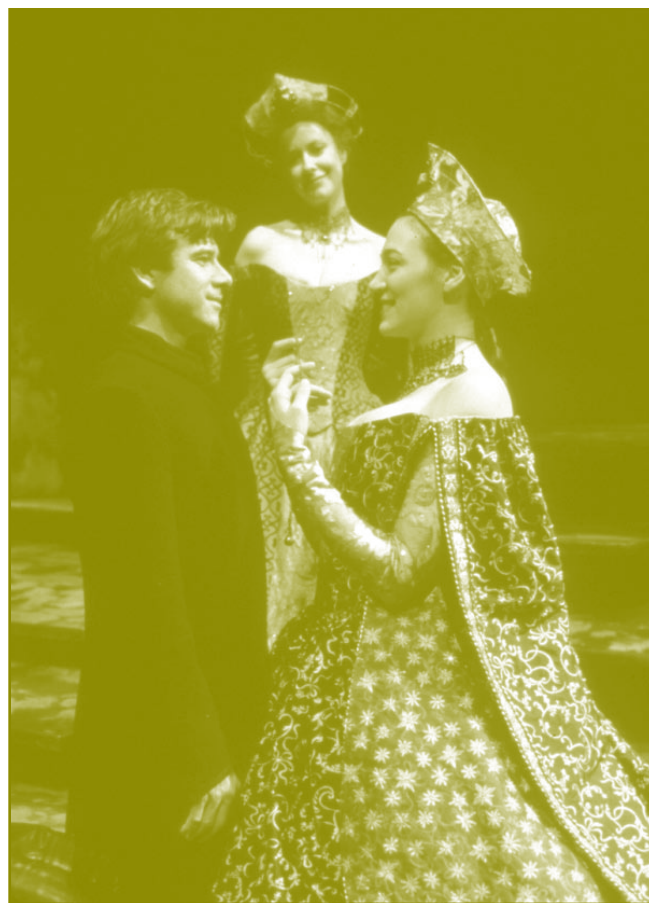
As theater moved into the twentieth century, new approaches were taken to the play. At Stratford, England in 1919, Nigel Playfair used virtually the whole text of *As You Like It* but scaled back the intricate set and costumes, previously so common. For the backdrop of the play he used unrealistic, stylized foliage reminiscent of an illuminated manuscript, and instead of taffeta costumes he used brightly dyed linen. Lines were spoken more quickly and naturalistically than had been traditional in the eighteenth and nineteenth centuries, and Athene Saylor played a giggling, girlish Rosalind. In 1950 Katherine Hepburn starred in the play in New York, and though critics thought she made a poor Rosalind, crowds came night after night to see her.

Twentieth-century productions often displayed contrasting interpretations of Shakespeare's text. For example, in 1936 Michael Redgrave played a young Orlando wooed by an older Rosalind (Edith Evans) in a romantic performance. Twenty-five years later, Redgrave's own daughter, Vanessa, starred in a Royal Shakespeare Company production that turned traditional productions on their heads. Ian Bannen's Orlando grew attracted to and wooed the "male" Ganymede rather than the woman that Ganymede pretended to be, thereby making the story more complicated, and perhaps, according to some scholars, closer to its author's original intention.

As You Like It has made its way into film and video, as well. Sir James Barrie, the author of *Peter Pan*, adapted *As You Like It* to the silver screen for Paul Czinner's 1936 movie. Whether Barrie thought he was at work on another children's story is hard to say, but the resulting production eliminates all the satirical elements of Shakespeare's script and leaves us with nothing but a simplistic pastoral. Touchstone and Jaques are amiable characters, with their most satirical lines left out. When the characters begin their journey into Arden, waterfalls and herds of sheep line their path. Later, with the camera focusing in on a close-up of sniffing rabbits, the message seems to be that in Arden, everything is cute. In 1978, the BBC produced a video version of *As You Like It* performed *al fresco*. Though nearly the entire production takes place out of doors, a sharp contrast is drawn between the court and Arden, the former being a manicured garden; the latter, a more natural, woodsy setting.

Back on stage, directors continued to experiment with the matter of gender in their productions of *As You Like It*. Buzz Goodbody, a woman directing the 1973 Royal Shakespeare Theatre production, chose to dress the players in contemporary styles—long hair for women or men, and tight jeans for both—reflecting the cultural movement towards androgyny in the 1960s and 1970s. While such a setting might seem the ideal one for a play like *As You Like It*, not all critics were pleased with what they saw. As one commented, Rosalind in her Ganymede costume "could just as easily be a boy as a girl. She could, however, just as easily be a girl as a boy, and I have never felt less inclination to suspend my disbelief."

A few years later, Peter Stein mounted a production in Berlin which began its performance in a film studio; after Act I, the audience, limited to 300 people for obvious reasons, then walked fifteen minutes to an open forest where they viewed the remainder of the play beside a stream, a pond, and singing shepherds. Some critics said this experience was nothing short of "total Shakespeare," but others found the four-and-a-half-hour production overwhelming.



Timothy Gregory, Kate Fry and Elizabeth Laidlaw
in CST's 2002 production of *As You Like It*.

photo by Liz Lauren

Inspired by a 1920 production at a YMCA with an all-male cast, Clifford Williams directed his own group of men in *As You Like It* at the Old Vic Theatre in England in 1967. Williams' serious intention was to clarify some truths about love that had nothing to do with gender. He wanted to show a version of love that was more spiritual than sexual. He was not above a good laugh however, and featured an Audrey with a "thick blonde pigtail and a five o'clock shadow."

A little more than twenty years later, director Declan Donnellan continued the trend of single-sex casting. As an audience, we exhibit a certain faith by accepting what takes place on stage as "real," at least momentarily, and Donnellan reasoned that if playgoers could suspend their disbelief about the gender of an actor, the result would be a powerful sort of theater. His London company, Cheek by Jowl, found their model in the work of Kabuki actors in Tokyo, where, as Donnellan says, "people can accept men as women if their belief is there." Apparently, audiences have exhibited the sort of belief that Donnellan hoped to see, for his *As You Like It* toured internationally and was restaged for another run in New York. His Rosalind was played by the tall, handsome English actor, Adrian Lester (who in 2001 starred in Peter Brook's *The Tragedy of Hamlet*, which toured to Chicago Shakespeare).

In 1985, the Royal Shakespeare Company staged *As You Like It*, directed by Adrian Noble. Noble envisioned Arden not as a solid, realistic place, but as an abstraction and a metaphor. Arden's set was the court set reworked, but not obliterated: its blacks turned to green; the court's clocks still hung where they had, but had lost their faces; and the mirrors, which once reflected back the decadent figures of the Duke's world, lost their reflective glass. When the production was first staged in Stratford, the god Hymen appeared as a flickering silhouette on a lighted screen upstage. With the actors facing upstage and their backs to the audience, Noble felt that the scene became about Hymen and not the characters' individual responses to their separate futures. When the production moved to London, Noble made Hymen a beam of light with its source *behind* the audience so that, with the actors facing downstage, their faces and individual responses could be read by their audience.

When Chicago Shakespeare (then Shakespeare Repertory) first staged *As You Like It* in 1995, the production was directed by Englishman David Gilmore. Gilmore's design concept was inspired by the French Impressionists' view of the pastoral, and he chose to set his production in the mid-1800s: his women dressed in full hoop skirts and his men in waistcoats. Fascinated by American dialects, Gilmore's rustics in Arden spoke in thick, hillbilly twangs.

In 1997, Associate Artistic Director Michael Maggio directed *As You Like It* at The Goodman Theatre, and set his produc-

tion in in the American Old West. Maggio saw a direct connection between Shakespeare's mythical Forest of Arden and the American myth of the western frontier, where the European ideal of the pastoral seemed once more to be a possibility. The play began in the decadent society of the industrialized East, and we watched the young women head west, pulled along on a wagon by Touchstone. Touchstone took on the persona of a traveling cowboy, who out-rusticked the rustics they met along the way. Jaques was dressed in a uniform reminiscent of the Confederacy, his hopelessness a remnant of the recent defeat of the South.

In 2002, Director David Bell set Chicago Shakespeare's second production of *As You Like It* in a strikingly different locale: the luxurious imperial courts and wild rustic countryside of Pushkin and Tolstoy's Russia. Rich, opulent, and weather-beaten, Bell's 19th-century production channeled playwright Anton Chekhov in its interwoven layers of light and darkness, freedom and exile, love and betrayal.

In 2009 Maria Aitken directed an adaptation at the Shakespeare Theatre Company that envisioned Arden as the America from classic movies. Set in a Hollywood soundstage, the show genre-hopped and time-traveled through familiar cinematic landscapes (the Old West, *Gone with the Wind* South, and 1930s night-clubs to name a few), borrowing on the idea that "all the world's a stage and all the men and women merely players."

Director Sam Mendes and The Bridge Project took an atypically bleak look at *As You Like It* in 2010. Drawing out a more hard-hearted subtext beneath the lighter comedy, Mendes's production presented audiences with a cold, bare Arden in winter, a colorless palette, and performances that emphasized the fickleness and deceptions of love as well its raptures. Here, Jaques' melancholy speech to the happy lovers seemed poignant rather than comically out-of-place.

The thematically rich landscape of Arden has often provided directors with inspiration to stretch the bounds of Shakespeare's text. In the summer of 2010, Des McAnuff of the Stratford Shakespeare Festival took a boldly imaginative approach to outfitting the pastoral wonderland as he forsook quaint rural devices for surrealist set pieces from the art of Dali, Picasso, and Magritte, complete with a bowler-clad, apple-bearing Jaques. Pictured as an escape from the '30s-era, fascist-toned court in the opening scene, Arden was represented more as an artistic expression of freedom than it was a real-world locale.

The possibilities for performing *As You Like It* evolve in every new production. Four hundred years after Shakespeare's comedy was written, directors and actors still relish the challenge of creating their own Arden, just as audiences still relish the journey into those deep and surprising woods. 🍷

AN INTERVIEW WITH DIRECTOR GARY GRIFFIN



Members of the Education Department met with Chicago Shakespeare Theater Associate Artistic Director Gary Griffin as he prepared for his upcoming production of As You Like It.

Q What was it about this play that helped you decide upon *As You Like It* as your first full-length Shakespeare to direct on CST's mainstage?

A **Gary Griffin:** Sometimes when you go back to read a play again, something startles you about it, and that's what gets you excited. What surprised me in returning to this play is how much it's about creating our identity, about those times in life when you go on an adventure and start to explore aspects of yourself that you wouldn't normally. You take risks, and you learn about yourself simply by being away from all the things that defined you before. In *As You Like It*, the characters' definitions of themselves are changed once they enter the Forest of Arden. What is extraordinary is the way in which these characters take risks and go outside themselves—that's what really excites me about directing this play for the first time.

Q What is it about their journey into the forest that is so essential and has such a profound impact upon these characters?

A **GG:** It's the equivalent to going off to college now: all of the sudden, there are people who don't know us, and we can take on new roles and experiment with a different character to see who we are. We learn by the ways people react to us in the different disguises we try on. And while we continue to do this throughout our lives, it is perhaps most profound when we're young adults leaving home for the first time. I think ultimately we choose our identity, we choose our personal character. We like to think it's been given to us, but as we mature, our character develops through the choices we make. For me, that's what I think this title is about: *As You Like It*—who you are is created out of what you discover you like. And you can only discover what you like through trying out new roles and taking on various "disguises" as you grow up.

Q So much of this story involves various forms of "disguise-making."

A **GG:** Yes. That's what moves me now about Jaques' speech, which I've always understood as this wonderful, elevated definition of the seven ages of man. But what I'm much more interested in is what he's saying about acting being part of all our lives. Acting is natural to human beings. And it isn't an isolated activity; we're acting all the time. And all through our lives we're playing a role, and that's why Jaques' speech resonates so much in this play about identity-making.

Q Let's talk about the young couple at the center of this play's story, Rosalind and Orlando, and what happens between them from that first encounter.

A **GG:** Rosalind isn't a risk-taker to begin with, but when she meets Orlando and sees him succeeding in the face of impossible odds, she's inspired by his spirit. She falls in love with that will and that kind of spirit he has. He invigorates her about adventure. Watching him in that wrestling match is critical. He has to win it; for him it's the only way out and he's got this one shot. I think it's that little bit of miracle in him, and then he spends the rest of the play earning it. In truth, they have to create each other. It has to be 50/50. It's a big challenge.



photo by Peter Bosy

Matt Schwader, Kate Fry, and Chaon Cross in CST's 2011 production of As You Like It.

Q What you're saying about Orlando helps illuminate what Rosalind might be so drawn to in him.

A GG: He has no guile whatsoever. He has no mask and therefore he's hugely appealing--and also hugely threatening because your mask is what people think they can control by thinking that they're "on to you." And I think that's who Orlando is, so he's quite extraordinary to me. I think if you don't invest 100% in the love story, he can come off as bland or boring. Instead, infuse him with such passion that she's thinking, "This guy can't be for real"--which is what I think Rosalind is feeling all the time. Often the scenes between them are played so that he's left dealing with, "Well, am I talking to a boy or a girl?" He doesn't have to do anything--Shakespeare took care of all that. He doesn't say anything that indicates he's uncomfortable about it. He wants to play this out. It gives him a chance to play the improv, so it's pure. Let the audience decide if it's a little weird. Then Orlando becomes special because he's not reacting in a way that we would. He's loving in a place we don't understand. And I think that is why he is extraordinary.

Q In this way, are he and Silvius kindred spirits?

A GG: Silvius is a pure country boy, pure, pure, pure. For him it's all about this love he has for Phoebe. And I love that it's to Silvius that Rosalind turns to speak of love, the one to speak for all of us who appears the least likely. But, man, on that subject he is absolutely perfect. It always comes off as so lyrical to me...

Q There are so many different kinds of love within the expanse of this one story.

A GG: Yes, it's fascinating about love, this play, and it's about family and friendship too. So much of it is about family: brothers, fathers, children. I love Celia and Rosalind so much because they are just about friendship. They're exploring friendship together in the deepest personal way. Celia is willing to risk everything because she's so devoted to Rosalind.

Then there's Duke Frederick, who is also about love in his own way--about love not felt. People behave like Duke Frederick when they don't think love is possible. Love is not powerful to him because he hasn't ever known it. So instead he controls.

For Touchstone, the last person he would've fallen in love with is this goatherd wench, and yet it's better than anything he's come upon ever. You can't imagine these things could happen to you. But they don't happen because a fairy put juice in your eyes. They happen because you took the risk that these characters take and you think with your heart. And everybody ends up exactly where they should. They all get home.

You know, the first time I read the play I was cynical about the end. But these are brave marriages. Phoebe wished for more, but Silvius is a lovely human being. I think there are many people who've felt that in their lives. We're watching these people make a brave commitment to love--that's what marriage is. It's a brave public commitment to make your life work together. We won't sense that these marriages are going to breed safety or cynicism or survival; these are people who have committed to love.

Q Who is Jaques in this story of love?

A GG: Generally the perception of Jaques is that he's kind of this emotionally shut-down cynic, whereas I think his only way of getting attention, of being in the game, is to be the most articulate, to have the best turn of phrase, the highest level of wit and intelligence. He gets brought along because they love to hear him talk. And he has that artist's perspective, that remove, that "I can look at it all and I don't get involved" in that way Wilde did or Truman Capote did. Death is present in Jaques' every thought. He lives it. We don't live that way, but he does. Love is an action against death.

Q Gary, talk about the production's original score that Jennifer Giering is composing.

A GG: Jenny Giering is a truly gifted, remarkable music theater writer. I love her work. It's unfair in a way to call her a "composer" because she really is a dramatist who understands storytelling in a way that makes her that rare, rare artist. As *You Like It* has been called Shakespeare's most musical play. I think that its music should help you emotionally savor the discoveries in the play. We imagined a lot of small musical phrases in places where you have an opportunity to let the audience breathe emotionally. Jenny talked about the music flowing from Rosalind; she is the musical heart and soul of the piece and the music is her soul. The first phrase of music you hear should be so delicate as her name is first mentioned when Oliver asks if she is with her exiled father. And there should be another fragment that builds when we first meet her, that returns again, and as she's affect-

ing the universe the music envelops everybody. I want to ask the actors, When does your character hear music? I think that Duke Frederick's story will be underscored in such a way that we know he also has heard music at last.

You and a great favorite of yours, Costume Designer Mara Blumenfeld, are working together again. Can you describe your process in imagining this particular world for *As You Like It*?

AG: When I started meeting with Mara I was imagining the late 19th century, but wasn't sure. There's a confusion of countries in this play—it's set in France and is largely populated by French people, but it has an English sensibility about certain things. But at the core of this play about masculinity and femininity, I wanted a period beautifully defined in terms of masculine and feminine, and Mara pointed us toward the 1820s, the Regency period when the silhouettes of male and female are romantic and clearly distinguished. It's a rare period of time when women are actually uncorsetted, and men, by contrast, are in form-fitting clothes from their high boots and tight-fitting trousers up to their high collars. For a woman to dress as a man in this period would have been very, very dangerous and, if discovered, hugely scandalous.

This play, like others of Shakespeare's comedies, begins in such a very dark world.

AG: I don't think you can categorize this play. It's a comedy but it doesn't exist to make you laugh. *A Flea in Her Ear* does exist to make you laugh. But this play is funny because of its truth; it's not funny because it has a desire to make you laugh. It has a huge desire to entertain you, a huge desire to involve you. It's romantic. But, yes, it's actually quite serious for quite a while, which I think is important. I think if there's laughter, it's release. It's recognition. It's people articulating things in a heightened way that they don't yet understand before they take this journey.

And of course another convention this play shares with other Shakespeare comedies is that journey you speak of from the court into the forest. How have you come to understand those two worlds in this particular play with the help of a set designed by Kevin Depinet?

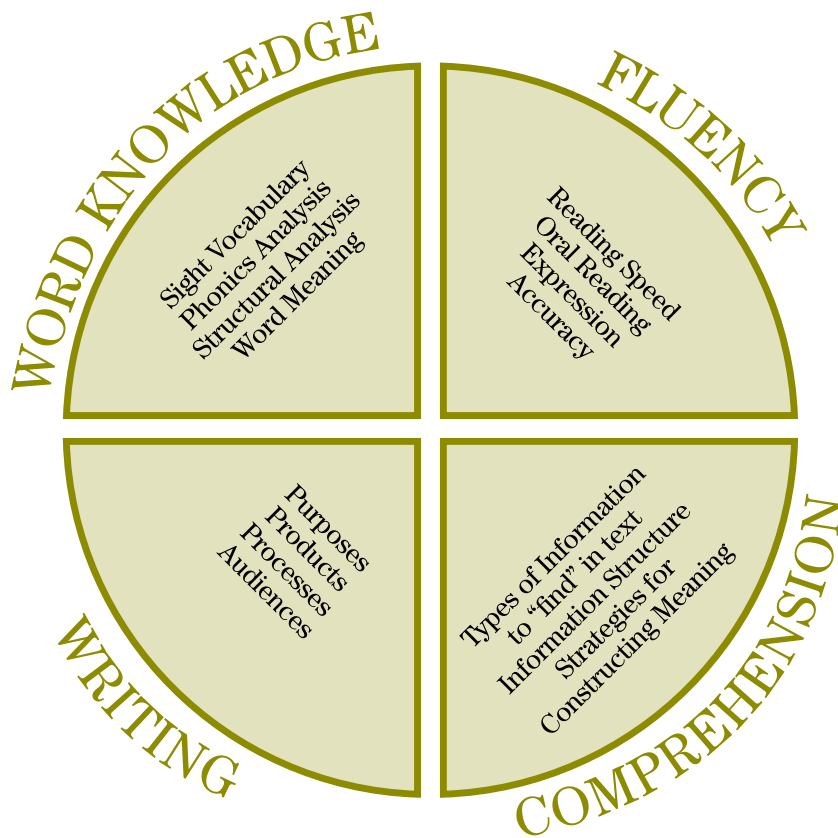
AG: There's nothing supernatural in this play, no ghosts or fairies as in *A Midsummer Night's Dream*. To me it's the most natural of Shakespeare's plays. There's nature in both worlds. Orchards are very pretty but they're ordered. Nature



photo by Peter Bosy

Kate Fry and Matt Schwader in CST's 2011 production of *As You Like It*.

has been controlled. A natural forest is unwieldy and winding and not hurt by man. But in the orchard man has taken nature and ordered it and made it livable. Forests are very hard to realize on stage. You have to have restraint; everything has to point your eye toward the human beings and relationships, which is what I think Kevin's design has accomplished brilliantly. This play is too big. Once you limit it with a single idea, you've probably just silenced a lot of its voices. I do think that the theatrical imagination of a play like *Midsummer* needs to be supported scenically. But this one is different. It's vast. This is a big play of ideas. Here I'm trying to support the humanity of the play and to try and stay out of the way of you getting as much of it as possible. There's a big difference between helping the audience believe and giving them enough so they can engage their own imagination. 🍷



Activity Index

The Reading Instruction Framework is an easy-to-use template, developed in 2001 for the “Chicago Reading Initiative,” committed to strengthening literacy in the Chicago Public Schools, K-12.

The framework categorizes instructional methods into the four chief components of literacy.

THEATER WARM-UPS

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9. Descriptive Writing	42				X		X

BEFORE YOU READ THE PLAY

CLASSROOM ACTIVITIES

AS YOU READ THE PLAY

Act I

	PAGE	Word Knowledge	Fluency	Comprehension	Writing	Community Building	Focusing
1. Defining Words	43	x	x			x	
2. In Their Own Words	43			x		x	x
3. Adopt a Character	43			x		x	x
4. Character Diary	43	x		x			x
5. Actor's Journal	44	x		x	x		x
6. Shared Synopsis	44			x		x	x
7. First Impressions	44			x			x

Act II

1. Introducing Shakespeare's Language	45	x	x	x		x	x
2. Cutting Words	46		x			x	x
3. Statues	46			x		x	x
4. One Word Titles	46	x		x		x	x
5. Descriptive Lines	46			x		x	x
1. Modern "Ages of Man"	47	x		x	x	x	x
2. Typical Gesture	47				x	x	x
3. Character References	47			x			x
4. Oh, Brother	47			x	x		x
5. Natural Escape	47			x	x		x

Act III

1. Word Web Tableaux	48			x		x	x
2. Celia on Stage	48	x	x	x		x	x
3. Echoed Words	48	x	x	x		x	x
4. Short Lines	48		x	x			x
5. Love Poems	49			x	x		x

Act IV

1. Tableaux	49			x		x	x
2. Offstage Action	50					x	x
3. Choices in Action	50			x	x	x	x
4. You Beast!	50			x	x		x
5. Oliver and Orlando	50			x			x

Act V

1. Orlando's Discovery	51	x		x		x	x
2. Epilogue Exploration	51			x	x		x
3. Silly Quarrel	51			x			x
4. Long-lost Scene	51		x	x	x		x
5. Character Wants	51			x			x

		PAGE	Word Knowledge Fluency	Comprehension	Writing	Community Building	Focusing
AFTER READING THE PLAY	1. Shakespeare on the Hot Seat	52		x		x	
	2. <i>As You Like It</i> Jeopardy	52		x		x	
	3. <i>As You Like It</i> Charades	53		x		x	
	4. Prose vs. Verse	53		x			x
	5. <i>As You Like It</i> soundtrack	53		x	x		x
	6. Touchstone Defined	53		x	x		
	7. Rosalind's Personal Essay	54		x	x		x
	8. Wants and Fears	54		x	x		x
	9. Character Backpacks	54		x			x
	10. Five Years Later	54		x	x		x
PREPARING FOR THE PERFORMANCE	1. In Full View	55					x
	2. Time and Place	55		x		x	x
	3. Wordless Scene	55				x	x
	4. Casting <i>As You Like It</i>	56		x		x	x
BACK IN THE CLASSROOM	1. Your Perspective	56		x			x
	2. Setting and Costume	56		x			x
	3. Rosalind's Character	56		x			x
	4. Talking Heads	56			x		x

Theater Warm-ups

A brief physical and vocal warm-up can help your students move from a “classroom mode” to a “studio mode.” It sets the tone for a student learning Shakespeare in a theatrical sense as well as a literary sense.

Every actor develops his/her own set of physical and vocal warm-ups. Warm-ups help the actor prepare for rehearsal or performance not only physically, but also mentally. The actor has the chance to focus on the work at hand, forgetting all the day-to-day distractions of life, and beginning to assume the flexibility required to create a character. The body, the voice and the imagination are the actor’s tools.

PHYSICAL WARM-UPS

- 🦋 create focus on the immediate moment
- 🦋 bring students to body awareness
- 🦋 help dispel tension
- 🦋 gentle movement helps increase circulation, flexibility, and body readiness
- 🦋 increase physical and spatial awareness

Getting Started

Begin by asking your students to take a comfortable stance with their feet shoulder-width apart, toes pointing straight ahead, knees relaxed. Ask them to inhale deeply through their noses, filling their lungs deep into their abdomen, and exhale through their mouths. Repeat this a few times and ask them to notice how their lungs fill like a six-sided box, creating movement in all six directions.

Warm-up from the top of the body down

- (a) Begin by doing head-rolls to the left and to the right, about four times each way, very slowly. Then do a series of shoulder rolls to the back and to the front, again very slowly, and emphasizing a full range of motion.
- (b) Stretch each arm toward the ceiling alternately, and try to pull all the way through the rib cage, repeating this motion six to eight times.
- (c) Next, with particular care to keep knees slightly bent, twist from the waist in each direction, trying to look behind. Again, repeat six to eight times.
- (d) From a standing position, starting with the top of the head, roll down with relaxed neck and arms until the body is hanging from the waist. Ask the students to shake things around, making sure their bodies are relaxed. From this position, bend at the knees, putting both hands on the floor. Stretch back up to hanging. Repeat this action about four times. Then roll back up—starting from the base of the spine, stack each vertebra until the head is the last thing to come up.
- (e) Repeat the deep breathing from the beginning of the warm-up. Ask the students to bring their feet together, bend their knees, and keeping their knees together ask the students to rotate their knees in a circle parallel to the ground six to eight times. Repeat in the other direction. Return to standing.
- (f) Pick up the right foot, rotate it inward six to eight times, and then do the same with the left foot. Repeat with outward rotation of the foot. Take a few moments and shake out the entire body.

(This entire process should take about seven to ten minutes.)

Stage Pictures

- 🦋 show how varied interpretation is: there is no wrong answer
- 🦋 encourage the students to interpret concepts with their whole bodies
- 🦋 begin to show how the body interprets emotion

You will need a list of very strong descriptive, colorful, emotional words from the script for this activity. Ask your actor-students to begin walking around the room. Ask them to fill up the entire space, exploring pacing, what it would feel like to be a different weight, a different height, and ask them to move the center of their body into different places. Encourage them to see if they feel any emotional differences within these changes. Giving them about three minutes to explore these changes, see if you notice any particularly interesting discoveries. Encourage these discoveries without necessarily drawing focus to individual students, as this is a self-reflective activity, but perhaps suggest to the group they might “Try what it feels like if you slow your pace, hunch your shoulders, droop your head, and move your center into your knees.”

After a few minutes of this exploration, ask your actor-students to find a “neutral” walk. Explain that they are going to create a stage picture as an entire group. You will give them a word, and then count down from seven. After those seven beats, you will say freeze, and they must create a photograph of the word you have given them, with their entire bodies, collectively. Comment on the emotions you feel from their stage picture. After a couple of words, split the group in half—half will be in the space and half will be audience. Repeat the process, encouraging the audience’s reactions after each tableau. This might be a good time to discuss balance, stage direction, and the use of levels as effective variation for the audience’s visual interpretation. (This activity should take about ten minutes.)

Shakespeare’s characters are often very physically broad. There were crippled characters, old people, clowns, star-crossed lovers, and more. These characters call for the actors to figure out how they move. If the character is greedy, should his center be in a big fat belly? The actor must be prepared to experiment with the character’s body.

Mirroring

- 🦋 helps build trust within the ensemble
- 🦋 encourages the students to “listen” with all their senses
- 🦋 helps the students reach a state of “relaxed readiness,” which will encourage their impulses, and discourage their internal censors

Either ask your actor-students to partner up, or count them off in pairs. Ask them to sit, comfortably facing their partner, in fairly close proximity. Explain to them that they are mirrors of each other. One partner will begin as the leader, and the other partner will move as their reflection. Explain to the actor-students that they must begin by using smaller, slower movements, and work up to the maximum range of movement that their partner can follow. Encourage the partners to make eye-contact and see each other as a whole picture, rather than following each other’s small motions with their eyes. Switch leaders and repeat. After the second leader has had a turn, ask the actor-students to stand and increase their range of movement. Switch leaders and repeat. After the second leader has had a turn, tell them that they should keep going, but there is no leader. See what happens, and then discuss. (This activity should last about ten minutes.)

Many actors will tell you that learning the lines is the easy part, making it come out of their mouths as if for the first time is the hard part, especially with Shakespeare. Shakespeare can sound like a song, but how do you make it sound like real people talking to each other? Actors listen to each other, and try to respond to what they hear in the moment of the play. Listening is a very important part of acting; it keeps the moment real.

VOCAL WARM-UP

- 🦋 helps connect physicality to vocality
- 🦋 begins to open the imagination to performance possibilities

Your vocal warm-up should follow your physical warm-up directly

- Ask students to gently massage and pat the muscles of their faces. This will help wake up the facial muscles.
- Ask students to stick their tongues out as far as possible—repeat this with the tongue pointing up, down, and to each side. (This process will probably seem strange, but can be made silly and fun, while accomplishing the necessary vocal warm-up. When students see you going through these exercises with commitment, that's often all they need to draw them in.) Repeat this exercise once or twice.
- Ask students to put their lips gently together and blow air through them, creating a “raspberry.”
- Next, hum, quietly, loudly, and across the entire vocal range. The vocal instrument loves to hum. Explore all the resonating spaces in the body, by moving the sound around. Humming helps to lubricate
- Create the vowel sounds, overemphasizing each shape with the face –A, E, I, O, and U—with no break.
- Choose two or three tongue-twisters—there are some listed below. Again overemphasizing the shape of each sound with the lips, tongue, jaw, and facial muscles, begin slowly with each tongue-twister, and gradually speed up, repeating until the speed is such that the enunciation is lost. (This entire process should take about seven minutes.)

Tongue Twisters

- 🦋 red leather, yellow leather ...(focus on the vertical motion of the mouth)
- 🦋 unique New York...(focus on the front to back movement of the face)
- 🦋 rubber, baby, buggy, bumpers...(focus on the clear repetition of the soft plosives)
- 🦋 Peter Piper picked a peck of pickled peppers...(focus on the clear repetition of hard plosives)

One of the actors at Chicago Shakespeare Theater likes to describe the experience of acting Shakespeare as the “Olympics of Acting.” Shakespeare’s verse demands a very flexible vocal instrument, and an ability to express not only the flow of the text, but the emotional shifts which are suggested by the variations in rhythm and sound. In light of the sheer volume of words, some of which are rarely—if ever—used in modern vocabulary, the actor must also be prepared to help the audience with his body, as well. An actor acting Shakespeare must go through each word of his text, determine its meaning, and then express it clearly to his audience. This requires a very physically demanding style. The physical and vocal warm-up is the actor’s basis for each performance.



Teacher Resource Center

If you have an activity or lesson plan that was a classroom success with your students, we want to hear about it! Consider donating your lesson plan to the Teacher Resource Center, and become part of our ever-growing, permanent collection! Or, if you are looking for the perfect activity or “proven” lesson plan, stop by the Center and see what other educators have offered us. A lesson plan cover sheet is inserted into this handbook—please consider donating a favorite idea of yours to others!

THEATER EXERCISES

Each of these exercises is meant to open and expand your students' imaginations, increase their sense of "ensemble" or teamwork, and bring them "into the moment." These are some of the most fundamental and crucial elements of an actor's training. Their imaginations will allow them to believe the situation of the play, their sense of ensemble will bring them together with their scene partners to create the relationships necessary to the movement of the play, and their willingness to be in the moment will allow them to live in the play in such a way as to make it believable to their audience. In each of these exercises the use of students as audience, and constructive reflection from that audience, will be helpful to the ensemble of your classroom. Remember, there is no wrong answer, only different interpretations—encourage them!

Zing! Ball

- 🦋 helps the ensemble grow together
- 🦋 helps the students let go of their internal "censor" and begin tapping into their impulses
- 🦋 brings the physical and the vocal actor tools together

This exercise requires a soft ball about 8-12 inches in diameter.

Ask the students to stand in a circle, facing in. Explain that the ball carries with it energy. This energy is like a feedback loop that increases the energy, speed, and focus of the entire group by the amount that each actor-student puts into the ball. The idea is to keep the ball moving in the circle without letting the energy drop. There should be no space between throw and catch. There should be no thought as to whom the actor-student will throw the ball to next. As the ball is thrown, to keep the intensity of the energy, the actor-student must make eye contact with the person he is throwing the ball to, and at the moment of release, the throwing actor-student should say "Zing!" Note: Encourage the actor-students to experiment with the way they say "Zing!" It could be loud or soft, in a character voice, or in whatever way they wish, as long as it is impulsive and with energy. (This activity lasts about five minutes.)

Shakespeare has love scenes, sword fights, betrayals, and all sorts of relationships in his plays. An ensemble must have the trust in each other to make a performance believable, without any of the actors getting hurt. They must be able to experiment, follow their impulses, and create character without the fear of failure. Shakespeare wrote many clues about his characters in his text, but the actor must be given license to find his character, and his relationship with the rest of the characters in the script.

Zing! Ball without a Ball

- 🦋 asks the students to make their imagination clear to the ensemble
- 🦋 focuses the students on physical detail

This exercise builds on Zing! Ball. Take the ball out of the circle and set it aside. Take an imaginary Zing! Ball out of your pocket. Grow this ball from a tiny rubber ball into a huge balloon. Using "Zing!," toss the ball to an actor-student across the circle, and as it floats down, ask the actor-student to catch it with the same weight and speed as you threw it. Then ask that actor-student to recreate the ball into a different weight and size, making it clear to the rest of the circle how they've changed it. In the same way as Zing! Ball, work around the circle. (This activity takes five to seven minutes.)

The wide range of vocabulary in Shakespeare's plays can often be intimidating as one reads the scripts. The actor's job is to make the language clear, and this is often accomplished by very specific physical gesturing.

Before You Read the Play AS A CLASS

1. *As You Like It* Bulletin Board

Create the beginnings of an *As You Like It* bulletin board that your students will add to as you read through the play. Look for pictures of some of the play's predominant symbols and images—a tree, the forest, marriage, the country, letters, music, sword, clock, bow and arrow, shepherd's staff. Look for pictures that conjure up a few of the play's main characters. As you work through the play, encourage students to add their own pictures, quotes, related phrases, articles to the board—and always use it as a kick-start for discussion. **Illinois English Language Arts Goals 1B(4-5)a, 2A(4-5)b, 5A(4-5)a**

2. Disembodied Lines

To the teacher: Excerpt 30 lines from the play that are rich in Shakespeare's language or are descriptive of character. Distribute a line or lines to each student on a slip of paper, not revealing the character who spoke it. Look at your line/s and, as you walk around the room, say it aloud again and again without addressing anyone. Now walk around the room and deliver your line directly to your classmates as they do the same. Regroup in a circle, each reading your line aloud in turn.

Sit down in the circle and discuss the lines. What questions do you have about the words? Imagine what this play is about based upon some of the words you've heard its characters speak. What do you imagine about the character who spoke your line? Did you hear lines that seemed to be spoken by the same character? All ideas are encouraged, and none can be wrong! This is your time to listen to the language and begin to use your imagination to think about the world of the play you've just entered... **Illinois English Language Arts Goals 1A(4-5)b, 1B(4-5)a, 1C(4-5)a, 1C(4-5)d, 2B(4-5)a, 4A(4-5)a**

3. Summary in Action

Still playing with dolls? Yes, when it helps, so have fun with it! Using action figures, stuffed animals, Legos, etc. to represent the characters from the *dramatis personae*, as one person reads through the play's synopsis out loud, the others use the figures to enact the story. Repeat this activity a few times, bringing all the creativity and enthusiasm you can to your play. Keep the figures on hand as you study the play for enacting certain scenes or simply as a reference. **Illinois English Language Arts Goals 1B(4-5)a, 4A(4-5)b**

IN SMALL GROUPS OR PAIRS

4. How Insulting!

In groups of 4-6: Practice aloud—at each other, with feeling!—the insults below that characters from *As You Like It* sling at each other. If the meaning of a word is not clear, don't get stuck! Keep repeating the insult and you'll be closer to the meaning than you might think... Stay in your group, but now take turns throwing out each insult. The others, as quickly as you can, imagine a contemporary situation that might provoke such a rebuke! **Illinois English Language Arts Goals 1A(4-5)a, 2A(4-5)d, 4A(4-5)a**

<i>His animals on his dunghills are as much bound to him as I.</i>	1.1.14-15
<i>I will no further offend you than becomes me for my good.</i>	1.1.61-62
<i>The dullness of the fool is the whetstone of the wits.</i>	1.2.52-53
<i>Your mistrust cannot make me a traitor.</i>	1.3.52
<i>[You're] like the toad, ugly and venomous.</i>	2.1.13
<i>Sweep on you fat and greasy citizens!</i>	2.1.55
<i>His brain is as dry as the remainder biscuit after a voyage.</i>	2.7.38-40
<i>In civility thou seem'st so empty.</i>	2.7.94
<i>Truly thou art damned, like an ill-roasted egg, all on one side.</i>	3.2.36-37
<i>Most shallow man! Thou worms-meat in respect of a good piece of flesh indeed!</i>	3.2.63-64
<i>God help thee, shallow man! God make incision in thee, thou art raw!</i>	3.2.69-70
<i>This is a very false gallop of verses; why do you infect yourself with them?</i>	3.2.111-112
<i>You'll be rotten ere you be half ripe.</i>	3.2.117
<i>I do desire we may be better strangers.</i>	3.2.254
<i>By my troth, I was seeking for a fool when I found you.</i>	3.2.280-81
<i>Praised be the gods for thy foulness; sluttishness may come hereafter.</i>	3.3.34-35
<i>I do frown on thee with all my heart And if mine eyes can wound, now let them kill thee.</i>	3.5.15-16
<i>Tis such fools as you/That makes the world full of ill-favour'd children.</i>	3.5.52-53
<i>Sell when you can, you are not for all markets.</i>	3.5.60
<i>You lisp and wear strange suits.</i>	4.1.31-32
<i>I had as lief be wooed of a snail.</i>	4.1.50
<i>Let her never nurse her child herself, for she will breed it like a fool.</i>	4.1.165-67
<i>[You're] conceived of spleen and born of madness.</i>	4.1.202-3
<i>I will kill thee a hundred and fifty ways. Therefore tremble and depart.</i>	5.1.55-57
<i>[You] motley-minded gentlemen!</i>	5.4.40-41

5. Punctuation Exploration

In pairs, read aloud the verse passage below that has been stripped of all its punctuation. Read it again several times aloud, listening for the rhythm and to discover its sense. When you feel you've grasped the meaning, punctuate and compare with your text. The words are spoken by Celia, 1.3.94-103. **Illinois English Language Arts Goals 1A(4-5)b, 1B(4-5)b, 2A(4-5)d, 4B(4-5)b**

No hath not Rosalind lacks then the love
Which teacheth thee that thou and I am one
Shall we be sund'red shall we part sweet girl
No let my father seek another heir
Therefore devise with me how we may fly
Whither to go and what to bear with us
And do not seek to take your change upon you
To bear your griefs yourself and leave me out
For by this heaven now at our sorrows pale
Say what thou canst I'll go along with thee

6. Photo Captions

Find four to five (or more!) production photos from various *As You Like It* film/television/theater interpretations (try the Internet Movie Database [www.imdb.com], or Google “*As You Like It* production stills.” You can use this activity to introduce the play’s themes, or after the students have gotten into the text and have started thinking about the themes themselves.) In groups of three to four, write newspaper headlines and captions for the photos. Imagine what the people are saying and what they’re thinking; figure out the relationships among the people in the photo, who they might be. After you’ve worked to write a headline, present your picture and caption to the class and explain your headline. **Illinois English Language Arts Goals 1B(4-5)a, 1C(4-5)a, 1C(4-5)b, 1C(4-5)d, 2B(4-5)a, 3C(4-5)a, 4B(4-5)b**

7. Creative Definitions

In small groups, leaf through the script to find three words that you’re pretty sure will be unfamiliar to everyone, including you! Then, using the footnotes (or a lexicon if you have one in the classroom), look up and write out the definition that seems to make the most sense in the context of the story. Next, make up two other convincing definitions for each word that your classmates are sure to believe. Now in your group first read aloud the line in which the word appears. Then read your three possible definitions for the word, including the right one, while you try to stump the others! So often in Shakespeare (as in other texts), the context will help lead you to a word’s meaning—even if you’ve never heard the word before. **Illinois English Language Arts Goals 1A(4-5)a, 1A(4-5)b, 2A(4-5)d, 4B(4-5)a**

ON YOUR OWN

8. Personalizing *As You Like It*

One of the reasons that Shakespeare’s plays are still so well loved is that their themes relate to our own experiences in life. *As You Like It* has many situations which may seem familiar to you. Jot down some of your ideas about one of the following situations. Don’t worry about your writing style—these will be collected but not graded. **Illinois English Language Arts Goals 3A(4-5), 3B4a, 3C(4-5)a**

- ❧ Can you think of a situation you’ve ever been in which just might have been easier had you been a member of the opposite sex? What was the situation? How would being a boy (if you’re a girl) or a being girl (if you’re a boy) have been easier? Would it have made things any more complicated? Can you imagine that being the opposite sex might offer you some freedoms that as a boy/girl, you lack—and could have used in this situation?
- ❧ Have you ever had to choose between your loyalties to two people you care about? Why did you have to choose one or the other? How did you choose? What were the consequences of your decision? Looking back, does the choice—and the decision—look the same to you as it did when you faced it? Explain.
- ❧ Describe a trip you’ve taken to a new and different place. What did you learn about yourself while traveling? What did you learn about the people with whom you traveled—or met along the way? Do you think your journey changed you even after you returned? If so, how?

9. Descriptive Writing

Shakespeare was a descriptive writer—something any of us can also achieve when we know and observe our subject very closely. Choose a place to sit and write for 10 minutes on your own. Pick a location that is active, like a school hallway, the cafeteria, or the gym. Keep writing throughout, and don’t stop writing until the time is up. Just write what you see, hear, smell, and how the place feels. Make your words as descriptive as possible. Poets like Shakespeare rely on metaphors—comparisons of seemingly dissimilar things (like love and food) to describe abstract emotions and sensory experience. Test out your metaphorical skills! **Illinois English Language Arts Goals 2A4a, 4A(4-5)b**

As You Read the Play

AS A CLASS

1. Defining Words

Shakespeare will use words in his plays that are no longer part of modern American English. He was also making up so many words that were completely new to the English language that his own audiences wouldn't have known many of their meanings either! But in performance, now or then, actors use vocal expression as well as body language to help communicate their meaning to their audience who might otherwise be left in the dark. As you're reading, jot down three words that aren't used in modern-day English. Then look your words up in the text's glossary or a lexicon to make sure that you understand them! Now, standing in a circle, say your word and definition. Say your word again, this time making a strong verbal "choice" as you recite it. Pass the word to the person next to you, who repeats that same word, first with your inflection, then with his or her own vocal choice. Once the word makes its way around the circle, the person who chose it will repeat the definition one last time and then the next student will continue on with her selected word and definition. **Illinois English Language Arts Goals 1A(4-5)b, 4A(4-5)b**

IN SMALL GROUPS OR PAIRS

2. In Their Own Words

In pairs as an actor and understudy for a part, select a character from the *Dramatis Personae* to explore through the play. Skim through the play and mark speeches or lines that appear characteristic. Select three or four small segments that seem to best portray your character and prepare to present to the class – and defend your ideas! Elizabethan actors had to learn their lines and come to know their characters, having no more than their own part in front of them. They were given just their own lines with the cue lines that preceded theirs, and were never handed an entire script. (At the end of your study, go back and repeat this exercise with the same character. Present again and discuss the differences now that you've read the play.) **Illinois English Language Arts Goals 1C(4-5)a, 1C(4-5)b, 1C(4-5)d, 2A(4-5)b, 2B4c, 4B(4-5)a**

3. Adopt a Character

To the teacher: Select several students to lie on large sheets of paper to trace their profile. In small "adopt-a-character" groups, draw, cut-and-paste or attach costumes to these life-size portraits. As you read through the play, use "caption bubbles" to attach quotes from the text that have particular significance for this character. Continue to costume the portrait and add caption bubbles, developing your character throughout the study of the play. **Illinois English Language Arts Goals 1C(4-5)e**

ON YOUR OWN

4. Character Diary

Choose a character to follow through the play. Keep a journal of text references for that character—both their lines and other characters' lines about them. What does s/he feel about the other characters? How do they feel about him/her? Can you see any of the play's themes reflected in your character's lines? **Illinois English Language Arts Goals 1C(4-5)d, 2A(4-5)b, 2B4c, 3C(4-5)a**

5. Actor's Journal

In order to understand their characters, actors use a number of different “clues” from the text: their own lines; other characters’ lines; whether the text is in prose or verse; the setting of a particular scene, etc. For actors playing roles with fewer lines, creating a full character can sometimes be daunting, since they have fewer of these textual hints to help them. On the other hand, they are faced with a terrific creative challenge. Imagine that you have been cast as one of the smaller parts in *As You Like It*. Keep a journal of that character’s reactions to what goes on around him or her. Start by using text references as a clue, and go on from there, building on your observations of the character to decide what s/he thinks or feels about what happens during the play. **Illinois English Language Arts Goals 1C(4-5)d, 2A(4-5)b, 2B4c, 3C(4-5)a**

Some questions to answer might be:

- 📖 What does the character say about himself or herself?
- 📖 Who does my character like and dislike?
- 📖 Does my character know something at a particular point that the other characters don’t?
- 📖 What do other characters say about him/her?
- 📖 Is there anything going on in the play that my character doesn’t understand?

6. Shared Synopsis

This is a good refresher to do after you’ve finished reading an act—or finally, the entire play. Sitting in a circle, choose a leader. The leader begins to describe the action from Act I (or II or III...) until he has come up with three plot points, or can’t think of what comes next. Then the story passes to the next person, who adds the next few actions. You can use the “Act-by-Act” synopsis included in this book as a place to check your own story against! **Illinois English Language Arts Goals 1C(4-5)c, 2B4c, 4B(4-5)b**

7. First Impressions

First—and last—impressions are often great insights into character development and relationships. Using the *Dramatis Personae* and the text, make a list of a character’s first lines and their context as you come across each new important character. What predictions can you make from these first impressions? Then return to your predictions at the end of the play. Go back and see what the characters’ final lines are. What has changed? How close were your predictions? What deeper meanings are in these lines now that you’ve read the entire play? **Illinois English Language Arts Goals 1A(4-5)b, 1B(4-5)a, 1C(4-5)a, 2A4d, 2B(4-5)a**

Act One

AS A CLASS

1. Introducing Shakespeare's Language

Actor Michael Tolaydo developed the following exercise as a way to introduce Shakespeare's language and style to students unfamiliar with his work. Tolaydo emphasizes that Shakespeare's plays are not always just about the plot, but are an exploration of human nature and the use of language. Most importantly, his plays were written to be performed, not simply read. This activity may take two class sessions to complete, but is well worth it! The exercise is a performed group scene, involving five or more characters from the play. This is not a "staged" performance, so there should be no heavy focus on acting skills; rather, this should be approached as a learning experience involving exploration of plot, character, language, play structure, and play style.

For our purposes, the second scene from Act I of *As You Like It* will work very well. The script should be photocopied and typed in a large font (at least 13 point), with no text notes or glossary, and enough copies for every student in the classroom. In selecting readers for the seven speaking roles (with as many "lords" as you can handle) it is important to remember that the play is not being "cast," but rather that the students are actively exploring the text; your students need not be aspiring actors in order to learn from this exercise! While the scene is being read for the first time, the rest of the class should listen rather than read along, so no open books! Don't worry about the correct pronunciation of unfamiliar words or phrases. Encourage your students to say them the way they think they would sound. (Later, you can take a class vote on the pronunciation of any words that cannot be located in the dictionary.)

The first reading should be followed by a second one, with seven new students reading the parts—not to give a "better" reading of the scene but to provide an opportunity for the students to expand their familiarity with the text, and possibly gain new information or a clearer understanding of a particular passage. This second reading should be followed by a question-and-answer session. Answers to the questions asked should come only from the scene being read, and not rely on any further knowledge of the play outside the scene at hand. Some examples of the questions to be discussed: Who are these people? Where are they? Why are they there? What are they doing? What are their relationships to each other? Also, this is a good time to address any particular words or phrases that are not understood. Give the students the answers to a few, but have them look up the majority as homework. (*Oxford English Dictionary* and C.T. Onions's *A Shakespeare Glossary* are good sources.) Encourage them to ask questions about anything they don't understand in the scene. If there is disagreement, take a class vote. Majority rules! Remember, there is no one right answer, but a myriad of possibilities—as long as the students' conclusions are supported by the text. After this, you may choose to read the scene a few more times, with new sets of readers, followed by more questions.

The "fast read-through" is next. Ask your students to stand in a circle; each student reads a line up to a punctuation mark (commas don't count) and then the next student picks up. The point of this is to get as smooth and as quick a read as possible, so that the thoughts flow, even though they are being read by more than one person—much like the passing of a baton in a relay race.

The final step is to put the scene "on its feet." Select a cast to read the scene, while the rest of the class directs. No one is uninvolved. There are many ways to explore and stage this scene—there is no one "right" way, and everyone's input is important. Some questions to consider during this process are: Where does the scene take place? What time of year? What's around them? Use available materials to set up the scene. Establish entrances and exits. (This should all come

from clues in the text!) In making your decisions, remember to use the ideas you discovered from the earlier readings. After the advice from the “directors” has been completed, the cast should act out the scene. After this first “run-through,” make any changes necessary, then do the scene again using the same cast or a completely new one. Ask the students to comment on the process.

The process of getting the scene off the page and on its feet enables students to come to an understanding of Shakespeare’s text on their own, without the use of notes or explanatory materials. They will develop a familiarity with the scene and the language, begin a process of literary analysis of the text, and establish a relationship with the play and with Shakespeare. **Illinois English Language Arts Goals 1A(4-5)a, 1B(4-5)a, 1C(4-5)b, 1C(4-5)d, 2A(4-5)b, 2B(4-5)a, 2B4c, 4A(4-5)b, 4B(4-5)b**

IN SMALL GROUPS OR PAIRS

2. Cutting Words

Shakespeare used “duologues”—conversation between two people—to heighten a play’s intensity and to reveal information about each character and about the complexity of the relationship between them. The duologue can have the feel of a duel between two combatants whose “swords” are their words. Working in pairs, take the duologue between Oliver and Orlando, 1.1.29-58 (“Now, sir! What make you...”) Explore the movement of a duologue by standing up and each taking a part. But this time, read silently to yourself. As you read your lines, move in relation to the other character. Begin to get a feel for the way the lines position for attack and retreat, and as you move, imagine that your weapon is a dagger, perhaps, rather than the words you speak. The lines, like two swords, “cut and thrust.” **Illinois English Language Arts Goals 1A(4-5)a, 1A(4-5)b, 1C(4-5)d, 2A(4-5)d, 2B4c, 4A(4-5)b, 4A(4-5)b**

3. Statues

The friendship and love between Rosalind and Celia is one of the constant themes of *As You Like It*. Shakespeare shows the two women laughing together, arguing, comforting each other—their friendship is apparent in many different aspects. In 1.3.67-74, Celia describes their childhood and growing up together. In pairs, play with her speech and “carve” three or four wordless statues that seem to you to best depict Shakespeare’s words. Present your favorite to the rest of the class. As a class, discuss the relationship between the two cousins. **Illinois English Language Arts Goals 1B(4-5)b, 1C(4-5)b, 1C(4-5)e, 2A(4-5)b, 2B(4-5)a, 4A(4-5)a**

4. One Word Titles

Look back at Act I. In your small group, come up with just one word that describes the mood or atmosphere of each scene. Then title each scene, choosing a title that reflects both the mood and the action. How does each scene inform the scene that comes before it? The scene that comes directly after it? (This is an exercise that can be used throughout the play.) **Illinois English Language Arts Goals 1A(4-5)b, 1B(4-5)b, 1C(4-5)b, 1C(4-5)d, 2A(4-5)b**

ON YOUR OWN

5. Descriptive Lines

In groups of 4-5, choose a character from the play and find a series of lines that tell about him/her, either through the character’s own words, or through words said about him/her by other people. Cite the passages. As a group, decide how you will present your character to the class. You can recite the lines in a row, take parts, repeat and echo certain lines while others are being spoken, move around, etc. Then, be prepared to answer questions, and defend your choices of characteristic lines! **Illinois English Language Arts Goals 1A(4-5)b, 1B(4-5)b, 1C(4-5)b, 1C(4-5)d, 2A(4-5)b, 2B(4-5)a, 4A(4-5)a, 4A(4-5)b, 4B(4-5)a, 4B(4-5)b, 5B(4-5)a**

Act Two

IN SMALL GROUPS OR PAIRS

1. Modern “Ages of Man”

(In pairs): Jaques’ “All the world’s a stage” speech, which is often called the “Ages of Man” soliloquy, is very famous for the metaphor that Jaques uses. Working together, try using the “All the world’s a...” construction to write your own “Ages of Man” speech—for example, “All the world’s an airport,” or “All the world’s a zoo.” It may help you to make a list of the seven ages. What are they? How are they represented in your analogy? **Illinois English Language Arts Goals 1A(4-5)b, 1C(4-5)d, 2A(4-5)a, 2A(4-5)d, 3B(4-5)a**

2. Typical Gesture

Look back through Acts I and II and create a typical gesture for each of the characters you’ve met. For characters whom we encounter both at court and in the Forest of Arden, choose an “urban” gesture and a “pastoral” gesture. **Illinois English Language Arts Goals 1C(4-5)b, 2B(4-5)a**

3. Character References

Consider the many characters in the play. How do these characters feel about Orlando? Do those feelings ever shift? Find examples from the text that demonstrate the variety of feelings characters have for Orlando through Acts I and II. What do you think of Orlando? **Illinois English Language Arts Goals 1B(4-5)b, 1C(4-5)B, 1C(4-5)d, 2A(4-5)b**

ON YOUR OWN

4. Oh, Brother

Shakespeare never explains why Duke Frederick and Oliver both hate their brothers. In the voice of either Duke Frederick or Oliver, write a letter to someone he knows explaining your reasons for this hatred. Make it clear in your letter what the relationship is between the character and his correspondent, as well. Is the letter clear, or is it muddled because of emotional distress? Is the letter an attempt to apologize, to place blame, or to clear his conscience? Once you’ve written the letter, share it with the class. **Illinois English Language Arts Goals 1C(4-5)a, 2B(4-5)a, 2B4c, 3A(4-5), 3C(4-5)a**

5. Natural Escape

As You Like It is sometimes referred to as a pastoral comedy—in other words, a play that takes place in a natural setting and that has a happy ending. *As You Like It* starts in a town setting, at the court of the usurping Duke Frederick. What happens when the action of the play moves to the natural setting of the Forest of Arden? Write a description of your own “Forest of Arden”—an imaginary, natural place (it doesn’t necessarily have to be a forest) where you and your friends could go to resolve problems. What does it look like? Who do you meet there? Are you in disguise? What problem are you trying to solve, and how does it work out? **Illinois English Language Arts Goals 1C(4-5)b, 2A(4-5)b, 3C(4-5)a**

Act Three

AS A CLASS

1. Word Web Tableaux

Using a word web, have your class brainstorm together on the themes for Act III [love, deceit, identity, gender...]. Then split the class into groups of four to create a tableau—a “snapshot” using still-life bodies to sculpt an idea, theme, or relationship. Assign each group a different idea from the word web. Your tableau should use multiple levels, and there should be some physical contact (a hand on a shoulder, foot-to-foot, etc.). Once all groups have finished, present your tableau and invite the rest of the class to interpret based on the picture they see. Then explain your own interpretation to the rest of the class.

Illinois English Language Arts Goals 1A(4-5)a, 1B(4-5)b, 1B(4-5)a, 1C(4-5)a, 1C(4-5)b, 2B(4-5)a, 4A(4-5)b, 4B(4-5)b

IN SMALL GROUPS OR PAIRS

2. Celia on Stage

(In small groups): Celia is one of those Shakespearean women whose silent presence on stage can be ignored by the reader or even an audience, but it can't be by the director and actor playing the role. So what do you do about her? Where does she sit or stand in relationship to Rosalind and Orlando? Does she show outward attitudes, and if so, what does she show? Confusion? Amusement? Isolation? Anger? Is there private communication between her and Rosalind, or has Rosalind forgotten her presence? When the stage directions at the end of 3.2 indicate “Exeunt,” does Celia exit with Rosalind and Orlando, or apart?

In groups of five, spend some time with the staging of 3.2, lines 291-423 (Jaques' exit to the end of the scene). With three taking the parts of Orlando, Rosalind and Celia, and two taking the role of co-directors, play with the possibilities in this passage—particularly focused on Celia's role, and Rosalind's in relationship to Celia. What exactly is Celia's nonverbal part? Your decisions will be based upon how you understand Celia's role in the play, and how you understand the cousins' relationship. **Illinois English Language Arts Goals 1B(4-5)b, 1C(4-5)b, 1C(4-5)d, 2A(4-5)b, 2B(4-5)a, 2B4c, 4A(4-5)b, 4B(4-5)b**

3. Echoed Words

(In groups of four): Sit or stand in a close circle facing each other. Turn to Rosalind's speech that begins “And why, I pray you? Who might be your mother....” (3.5.34–63). As one of you reads the speech out loud, the rest will echo the words in the speech that seem to concern physical appearance—for example, ‘beauty,’ ‘inky brows,’ etc. Repeat the exercise three more times so that each of you has a chance to read the speech as well as to echo. When you've completed the exercise, talk together about the echoed words. How are they significant to the speech? What is Rosalind doing with this speech, and what clues to her behavior can you find in the words you've echoed? **Illinois English Language Arts Goals 1A(4-5)a, 1A(4-5)b, 1C(4-5)d, 2A4d, 2B(4-5)a, 4A(4-5)a**

4. Short Lines

(In pairs): Shakespeare's texts contained many clues to help his actors, who often had only a few days to learn and rehearse a play. He wrote much of his plays in blank verse—unrhyming lines containing typically ten syllables (known as iambic pentameter). Have you noticed lines that are indented, starting well to the right of other lines? Sometimes, the ten syllables are divided between two lines of text and are shared by two speakers. Sometimes, a line is noticeably shorter

than 10 syllables; and often the next line contains the full 10 syllables. These short lines break the rhythm and often occur at a critical point in the play, alerting actors to take a dramatic pause, to think, listen, or perform an action. What starts out as a speech by Duke Senior moves into Jaques' "All the world's a stage" soliloquy (2.7.136–66). Working in pairs, try the transition in dialogue in several different ways—quickly, slowly, as inspiration on Jaques' part, as an exchange the two men have had many times before, or any variation you discover. Which one works best? Now take turns reading Jaques' soliloquy aloud, paying attention to the short lines in the speech. When is the iambic pentameter regular? When is it not? Do you think it changes for a reason? **Illinois English Language Arts Goals 1B(4-5)b, 1C(4-5)b, 1C(4-5)d, 2A(4-5)b, 2A(4-5)d**

ON YOUR OWN

5. Love Poems

In 3.2, Orlando pins love poems for Rosalind to the trees in the Forest of Arden. But his poems are not very good, and Touchstone mocks it with a rhyme of his own (3.2.100–112):

For a taste:

*If a hart do lack a hind,
Let him seek out Rosalind.
If the cat will after kind,
So be sure will Rosalind.
Wintred garments must be lined,
So must slender Rosalind.
They that reap must sheaf and bind,
Then to cart with Rosalind.
Sweetest nut hath sourest rind,
Such a nut is Rosalind.*

What is Touchstone making fun of in Orlando's verses? Try writing your own contrasting "Rosalind" poems, one in Orlando's voice and one as Touchstone. Can you write other verses using the other characters' names?—Silvius writing to Phoebe? Or Oliver to Celia. Or pick your favorite character's name and play with it! **Illinois English Language Arts Goals 1A(4-5)b, 1B(4-5)b, 2A(4-5)b, 2A4d, 3B4a**

Act Four

IN SMALL GROUPS

1. Tableaux

Shakespeare's characters use words to build vivid images—particularly at times of high emotion. Language filled with these images is called "heightened" language, and it can be very difficult to wade through until we learn to create mental images that help bring the words to life. In small groups, work on creating tableaux (a wordless picture composed by bodies that together create a strong visual image of your idea) for the following lines from Act IV. Present your favorite to the rest of the class.

CLASSROOM ACTIVITIES

- 🦋 I have neither the scholar's melancholy, which is emulation; nor the musician's, which is fantastical; nor the courtier's which is proud; nor the soldier's, which is ambitious; nor the lawyer's, which is politic; nor the lady's, which is nice; nor the lover's, which is all these... (4.1.10–15)
- 🦋 Men have died from time to time, and worms have eaten them, but not for love. (4.1.101–102)
- 🦋 Men are April when they woo, December when they wed. (4.1.141–42)
- 🦋 ...pacing through the forest / Chewing the food of sweet and bitter fancy...(4.3.101–102)

Illinois English Language Arts Goals 1A(4-5)b, 1B(4-5)b, 1C(4-5)d, 2A(4-5)a, 2A4d, 2B(4-5)a, 4A4d, 4B(4-5)b

2. Offstage Action

Often in Shakespeare, you may notice that he chooses to communicate information by reporting it; we hear about it instead of seeing it enacted in front of us. Shakespeare's work is filled with examples of offstage action that we learn about by another character's report—or by a letter read aloud. A key example in *As You Like It* is Oliver's report of Orlando rescuing him from certain death. In your small groups, talk together about the possible gains and losses of staging this scene. If you were directing the play, would you choose to stage this sequence? Why? **Illinois English Language Arts Goals 1B(4-5)a, 1C(4-5)d, 4B(4-5)b, 4B(4-5)d**

3. Choices in Action

What would have happened in the play if the characters made different choices? How would those choices have impacted the story? In groups of three to five, create a chart for Act IV of *As You Like It*. For every action that drives the plot, offer an alternative. In one color write the moment in the play, and below write out a different choice in a second color. For example, Sylvius brings Phoebe's letter to "Ganymede" to read, an alternative could have been that Phoebe brought the letter herself. In the script, Orlando saves Oliver, what if Oliver had saved Orlando? Compare your chart with others. A writer has countless choices that he or she can make in crafting a story, but the choices have to make sense in terms of the characters and they have to help you follow the arc of the storyline you're creating. **Illinois English Language Arts Goals 1C(4-5)a, 2A(4-5)b, 2B(4-5)a, 2B4c, 3A(4-5), 3B(4-5)a, 3C(4-5)b, 4A(4-5)a, 4B(4-5)a**

ON YOUR OWN

4. You Beast!

Rosalind, in her disguise as Ganymede, tells Orlando how she will behave once they are married (4.1.139–149). She uses the behavior of various animals as comparison. Continue her description, adding your own animal similes. **Illinois English Language Arts Goals 1A(4-5)b, 1C(4-5)d, 2A4d, 3A(4-5), 3B4a**

5. Oliver and Orlando

At the end of Act IV, Oliver tells Rosalind and Celia that Orlando has rescued him from certain death. In your own words, tell the story from Orlando's point of view. **Illinois English Language Arts Goals 1C(4-5)b, 1C(4-5)d, 2A(4-5)b, 2B(4-5)a, 3A(4-5)**

Act Five

IN SMALL GROUPS

1. Orlando's Discovery

Some critics have posed that Orlando comes to know Ganymede's true identity well before the end of the play, and they point to 4.1 and 5.2 for proof of their position. In small groups, go back to these two scenes and explore them for possible points that suggest discovery and knowledge on Orlando's part. If he did know, how would that knowledge inform his line readings? What subtle shifts might the actor playing Orlando have to make? (Adapted from an activity in *Love's Keen Arrows: A Workshop Approach to "As You Like It,"* listed in Suggested Readings.) **Illinois English Language Arts Goals 1A(4-5)b, 1C(4-5)b, 1C(4-5)d, 2A(4-5)b, 2A4d, 2B(4-5)a, 4A4d, 4B(4-5)b**

2. Epilogue Exploration

In Shakespeare's time, women's roles were played by adolescent boys—so when Rosalind dresses as "Ganymede" the original actor was a man playing a woman playing a man (whew!). See if you can find references to this fact in the Epilogue to Act V. Write the Epilogue as given by a different character in the play. What would Celia say? What about Touchstone? Jaques? Discuss why you think Shakespeare might have given the Epilogue to Rosalind? **Illinois English Language Arts Goals 1A(4-5)b, 1C(4-5)b, 2A(4-5)b, 2A4d, 2B(4-5)a, 4B(4-5)b**

3. Silly Quarrel

In 4.4.69-81, Touchstone describes "a lie seven times removed" :
 ...the Retort Courteous..the Quip Modest..the Reply Churlish..the Reproof Valiant...
 the Countercheck Quarrelsome..the Lie Circumstantial and the Lie Direct.
 He gives a specific example for each one, having to do with a particular quarrel over the cut of a courtier's beard. Imagine a quarrel over something else (equally as silly!) and, using Touchstone's same categories, give your own examples for each one. **Illinois English Language Arts Goals 1A(4-5)b, 1B4b, 2A4d, 4B(4-5)b**

ON YOUR OWN

4. Long-lost Scene

In 5.1, Rosalind describes Oliver and Celia/Aliena's love at first sight to Orlando (5.1.28-40). You are Shakespearean scholars who have just made a major discovery: a previously unknown duologue between Oliver and Celia—and it's the very scene that Rosalind describes! Write out the duologue and share it with your classmates. **Illinois English Language Arts Goals 1C(4-5)b, 2A(4-5)b, 3A(4-5), 3B4a, 3C(4-5)a**

5. Character Wants

For homework, make a list in your notes or reading journal of all the significant characters you have met so far in *As You Like It*. Add a second column in which you describe as specifically as you can what each of these characters wants (which may have changed throughout the story). In a third column, note the act, scene and line numbers that created this impression for you. Which characters get what they want? Does it seem likely that they will keep it? Why or why not? **Illinois English Language Arts Goals 1B4b, 1C(4-5)b, 1C(4-5)d, 2A(4-5)b, 2B4c, 3A(4-5), 3B4-a**

After Reading the Play AS A CLASS

1. Shakespeare on the Hot Seat

Shakespeare's primary source for *As You Like It* was a story called *Rosalynde*, by Thomas Lodge, published just a few years before Shakespeare wrote his play. Shakespeare naysayers often point to the fact that he almost never came up with an original plot on his own, but instead borrowed existing stories from legend, history, others' plays, poems and stories. But in truth, Shakespeare rarely left the material he borrowed resembling its former self, and it's fun to hypothesize about the why's and wherefore's of the changes he did make.

Put a few level-headed William Shakespeares on a row of hot seats in front of a class of angry Thomas Lodges, confronting the playwright on just why Shakespeare made some of these key changes to Lodge's earlier story...

- 🦋 Oliver's motivation for hating Orlando has vanished completely. In Lodge's story, Oliver hates Orlando because he wants his brother's inheritance.
- 🦋 Rosalind, according to Lodge, is banished because her uncle is afraid she'll marry someone powerful enough to challenge Frederick's shaky claim to the dukedom.
- 🦋 Lodge's Duke Frederick is slain in battle instead of adopting the life of a religious hermit.
- 🦋 Shakespeare's Orlando has no reason to spare his brother's life; Lodge's Orlando already knows of his brother's remorse.
- 🦋 Lodge's story is full of events and action, but Shakespeare's play has been accused of lacking any kind of dramatic action once Arden is reached.

Illinois English Language Arts Goals 1B(4-5)b, 1C(4-5)b, 1C(4-5)c, 1C(4-5)d, 2A(4-5)a, 2A(4-5)b, 2B(4-5)a, 4A(4-5)a

2. As You Like It Jeopardy

Time to play *As You Like It* Jeopardy! To the teacher: this activity works well as a review session. It's set up like the TV game show, and does take some preparation—but it goes more quickly than you might think. A few students can set up the game for extra credit. First, choose several categories. For example: The Court, The Forest, Love, Quotes, Deceptions, etc. Then leaf through the text to find 8 answers at least per category. The more specific and exclusive the information is, the less ambiguous the game will be. Organize the answers by range of difficulty and create a point value sheet. An overhead projector works well, allowing the whole class to see the categories being marked off as the game progresses.

Divided into teams, one student from the team chooses a category: "The answer is..." A member of one of the opposing teams must frame the correct question, winning points for their team with a correct question. Then the next team chooses a category, etc. Don't chime in with the correct "question" when the wrong one is given, so that the next group can choose the same category! **Illinois English Language Arts Goals 1B(4-5)b, 1B(4-5)d, 2A(4-5)b, 4B(4-5)b**

3. *As You Like It* Charades

Each person writes down a single event from the play on a note card. Separate into two large teams and combine your cards with the others from your team. One person from the first team starts with a card from the opposite team, such as “Rosalind discovers the poems were written by Orlando.” That person has to mime the event (no words!) until his own team guesses correctly—or until the clock strikes two minutes. Then it’s the other team’s turn. The team scores one point if it guesses correctly. **Illinois English Language Arts Goals 1C(4-5)b, 2B(4-5)a, 4A4d**

IN SMALL GROUPS

4. Prose vs. Verse

In writing his plays, Shakespeare moved back and forth between prose and verse. It’s easy to see on the page: the prose has margins justified on both the left and right; the verse has shorter lines, justified on the left margin only, and with capitalization at the beginning of each new line. There is no hard and fast rule that dictates Shakespeare’s choices, but sometimes prose characterizes the speech of commoners; verse, the upper class. But he also uses the two forms to set a different mood, or to indicate a change in the character’s state of mind. *As You Like It* is a play that has as much prose as verse in it. As you read the play, imagine the possible reasons for Shakespeare’s use of prose and verse.

Go back through the play (you may want to take one act each to work on) and note the places where Shakespeare switches from prose to verse. Note which characters speak in prose and which in verse.

- 🦋 Are there characters who speak in both prose and verse?
- 🦋 In which situations do Shakespeare’s characters use prose? When do they use verse?
- 🦋 What do think Shakespeare’s intentions are when characters switch from one to the other?

Illinois English Language Arts Goals 1A(4-5)b, 2A(4-5)c, 2A(4-5)d, 2B(4-5)a

5. *As You Like It* Soundtrack

Make a soundtrack for one of the acts (or for all five acts, if you like) of *As You Like It*. Use any type of music, and write detailed “liner notes” that explain your choices. If you have access to equipment, you can make actual CDs; if not, write a discography that lists where your classmates can listen to the CDs. Set up an *As You Like It* “listening station” in your class to hear what your classmates have chosen. **Illinois English Language Arts Goals 1B(4-5)a, 1C(4-5)b, 1C(4-5)d, 2B(4-5)a, 3B(4-5)a, 3C(4-5)a, 3C4b**

ON YOUR OWN

6. Touchstone Defined

Webster’s Third New International Dictionary defines the word “touchstone” as “a test or criterion for determining the quality or genuineness of a thing.” Do you think this applies to Touchstone the jester? In what way/s? Note his speeches that support your opinion. **Illinois English Language Arts Goals 1A(4-5)a, 1A(4-5)b, 1B(4-5)b, 1C(4-5)b, 2A(4-5)b, 3B(4-5)a**

7. Rosalind's Personal Essay

Bring Rosalind into the Class of 2012. She is 17 years old and applying to college. One of her college essays asks the question: "What is most important to you?" Writing as Rosalind (though using your own words), complete this part of the application. **Illinois English Language Arts Goals 1B(4-5)a, 1C(4-5)d, 3A(4-5), 3B(4-5)a, 3C(4-5)a**

8. Wants and Fears

List five of the major characters who appear in this play. Write a single sentence for each that begins, "What I most want is..." Take a risk—there's not just one right answer! Then write a sentence for each character that begins, "What I'm most afraid of is..." Is there ever a situation when what one most wants is also what one most fears? Now, as a class, compare your sentences. How much agreement upon their motives is there? **Illinois English Language Arts Goals 1B(4-5)a, 1C(4-5)d, 2B(4-5)a, 3A(4-5)**

9. Character Backpacks

An actor must be as detailed as possible about the life of the character he or she will be playing. What does a character's voice sound like, how does he move? Of what is the character afraid of? What does the character want more than anything in the world? Actors must make choices about their characters' backgrounds and history based on what is said to them, and about them, in the text of a play.

Choose a character from *As You Like It*. As you read the play, collect materials that you think your character would carry around in a backpack. Once you've finished the play, present the items in your backpack—and explain why you chose each item. Other students in your class should be encouraged to ask questions—"Was that item a gift? Who gave it to your character?" and so on. An actor must be as specific as possible in creating a character. Did Orlando bring paper for his love poems with him, and if so, what kind of paper was it? **Illinois English Language Arts Goals 1C(4-5)b, 1C(4-5)d, 2A(4-5)b, 2B(4-5)a, 4A(4-5)a, 4B(4-5)a**

10. Five Years Later

Write an update (a short passage/essay) about the characters from *As You Like It*. What's happening to the main characters five years following the conclusion of Shakespeare's play? Did Rosalind and Orlando live happily ever after? Do Oliver and Orlando stay friendly to one another? What has happened to Touchstone? Does Phoebe learn to love Silvius? **Illinois English Language Arts Goals 1C(4-5)a, 1C(4-5)d, 2B(4-5)a, 3A(4-5), 3B(4-5)a, 3C(4-5)a**

Preparing for the Performance

JUST TO THINK ABOUT

1. In Full View

In a traditional courtyard-style Shakespearean theater, members of the audience (unlike those in a more modern auditorium) are always in view of each other. The experience of theater is one of community. We all are present and watching together a story that has been enacted many, many times for hundreds of years and in hundreds of places all over the world. The thrust stage at Chicago Shakespeare Theater is much like the stages of Elizabethan theaters—and situates the action of the play with members of the audience facing each other around the stage. When during the performance do you become aware of other audience members? How does this affect your own experience? **Illinois English Language Arts Goals 4A4d**

AS A CLASS

2. Time and Place

Put the act and scene numbers for each scene in the play on slips of paper, and mix them up in a hat. Each picks one scene out of the hat. Imagine that you are designing a production of *As You Like It*. What does your scenic design look like? What kinds of costumes are your characters wearing? What is the lighting like? Some questions to get you started:

- 🍷 Where does the scene take place?
- 🍷 What season is it? What is the weather like? What time of day is it?
- 🍷 What's the overall tone of the scene? Is it happy or sad? Funny? Dramatic?
- 🍷 Who's in the scene? Where are they from?

It may help to make a designer's collage—that is, a large piece of poster board with photos clipped from magazines, swatches of fabric, copies of paintings or photographs that have an element of what you envision, and anything else that illustrates the scene for you. Magazines and art books are often a good source of ideas. When you've finished your collage, pick the line or lines from the scene that are essential to your design concept. As a class, do a "show and tell" in order of scenes (designers often do this for the cast on the first day of rehearsal). When you see the play, be aware of the design. Are there similar elements to some of the designs you saw in class?

After you see the play at Chicago Shakespeare Theater, discuss as a class the setting and costume designs that the director and his design team chose. Why do you think they made these choices? What was useful or helpful about CST's design elements? What was distracting or not believable to you? How did the director's choice of period and/or setting compare with your class's choice? Are there similar elements to some of the designs you saw as a class? **Illinois English Language Arts Goals 1B(4-5)b, 1C(4-5)b, 1C(4-5)d, 1C(4-5)e, 2A(4-5)b, 2B(4-5)a, 4A(4-5)a, 4B(4-5)a**

IN SMALL GROUPS

3. Wordless Scene

Often, a director at the beginning of his production will choose to "theatricalize" the play's first lines, to portray a wordless scene that helps draw the audience into the action and mood of the play to follow. If you were directing *As You Like It* and wanted to theatricalize a scene just prior to the first words being spoken, what would your scene portray—and why? **Illinois English Language Arts Goals 1C(4-5)b, 2B(4-5)a, 4A4d**

4. Casting *As You Like It*

(In pairs): You are a film director and casting director, putting together a preliminary cast list for a new film of *As You Like It*. Your producer is notorious for being difficult about casting, so you really have to “sell” your cast list to her. Using contemporary movie or stage actors, make the ideal cast list for your film. Make sure that you can defend your choices, because with this producer you’re going to have to! Why is each actor perfect for his/her role? What qualities do he/she have that make him/her the best choice for the part? **Illinois English Language Arts Goals 1C(4-5)b, 1C(4-5)d, 2A(4-5)b, 2B(4-5)a, 4A(4-5)a, 4B(4-5)a, 5A(4-5)b**

Back in the Classroom *After Seeing Chicago Shakespeare Theater's As You Like It*

AS A CLASS

1. Your Perspective

Did your views about the play or any of the characters change after seeing this live production? If so, how? Be specific about moments in the action that affected you. **Illinois English Language Arts Goals 1C(4-5)d, 4A(4-5)a, 4A(4-5)b, 4B(4-5)b, 4B(4-5)d**

2. Setting and Costume

Discuss as a class the setting and costume designs that the Chicago Shakespeare Theater director chose for the play you just saw. Why do you think he might have made these choices? What was useful or helpful about the design elements of Chicago Shakespeare’s production of *As You Like It*? What was distracting or not believable to you as an audience? How did the choices affect your experience of the play? **Illinois English Language Arts Goals 1C(4-5)a, 1C(4-5)d, 2B(4-5)a, 4A(4-5)a, 4A(4-5)b, 4B(4-5)b**

3. Rosalind’s Character

Every director must decide how his/her Rosalind will be portrayed. As a woman driven by humor or by love? As a woman who is inherently lovesick, or one gradually falling in love? A woman trying to escape her own gender? Is Rosalind larger than life or quite subtle in representing her male alter ego “Ganymede?” Thinking back to the production you’ve just seen, how would you characterize this Rosalind? What was she like? What motivated her? How does this production support its interpretation of Rosalind’s character? Compare with your own interpretation—or with another director’s vision whose Rosalind you might have watched in class. If you can, be very specific about the places where you remember the differences. What moments in the play were treated differently by this Rosalind? **Illinois English Language Arts Goals 4A(4-5)a, 4A(4-5)b, 4B(4-5)d**

ON YOUR OWN

4. Talking Heads

You are a drama critic for the *Time Out*. Briefly recount the plot. Discuss the parts of the production—including the casting, acting, setting, music, costumes, cuts— you particularly liked or did not like, and explain why. How easy/difficult was it to understand the language? How much did you “believe” what was happening? (These are good clues to a production’s strengths or weaknesses.) **Illinois English Language Arts Goals 1C(4-5)b, 1C(4-5)d, 1C(4-5)e, 2B(4-5)a, 3A(4-5), 3B(4-5)a, 3C(4-5)a, 4A(4-5)a**

CHICAGO SHAKESPEARE THEATER

Chicago Shakespeare Theater's website

<http://www.chicagoshakes.com/>

Check out our new website for more information about CST and *As You Like It*, along with our other 2010–11 productions.

COMPREHENSIVE LINK SITES

Internet Shakespeare Editions

<http://internetshakespeare.uvic.ca/index.html>

Useful to both teachers and students, this site contains biographical information on Shakespeare, his society, and the history and politics that surround his plays. This is an advanced and extremely thorough website for all Shakespearean scholars.

William Shakespeare and the Internet

<http://shakespeare.palomar.edu/>

A fabulous site featuring biographical information on Shakespeare, links to Shakespearean criticism, historical information on the British Renaissance period, and links to other recommended sites, including current Shakespeare Festivals.

PlayShakespeare.com

<http://www.playshakespeare.com/>

A free and remarkably comprehensive website featuring a wide array of resources, including play summaries, historical information, theatrical reviews, and discussion forums.

The Oxford Shakespeare

www.bartleby.com/70/index.html

This easy-to-use site has Shakespeare's complete canon (including poetry and sonnets), broken down by scene and act for quick reference or for reading in entirety. An excellent site from an excellent source!

Shakespeare Online

<http://www.shakespeare-online.com/>

A large collection of study guides, critical analysis, and notable quotations.

Globe Education: Online Discovery Space

<http://www.globe-education.org/discovery-space>

Shakespeare in Europe Sh:in:E (Basel University)

<http://www.unibas.ch/shine/home>

Touchstone Database (University of Birmingham, UK)

<http://www.touchstone.bham.ac.uk/welcome.html>

Sher's Shakespeare Index

<http://www.shaksper.net/index.html>

Absolute Shakespeare

<http://absoluteshakespeare.com>

TEACHING SHAKESPEARE

The Folger Shakespeare Library

<http://www.folger.edu/education>

ShakespeareHigh.com (Amy Ulen's revamped "Surfing with the Bard" site)

<http://www.shakespearehigh.com>

Web English Teacher

<http://www.webenglishteacher.com/shakespeare.html>

Shake Sphere

<http://www.cummingsstudyguides.net/xShakeSph.html>

Proper Elizabethan Accents

<http://www.renfaire.com/Language/index.html>

The History of Costume by Braun and Schneider

<http://www.siu.edu/COSTUMES/history.html>

Shakespeare Magazine

<http://www.shakespearemag.com/intro.asp>

A magazine geared to the Shakespearean educator containing resources and suggested lesson plans for all the plays, as well as an excellent archive of past issues of the magazine. It costs \$12 to subscribe to all portions of the site, but it is free to explore the "lesson of the month" and the archives.

The Elizabethan Costuming Page

<http://www.elizabethancostume.net/>

The Costumer's Manifesto (University of Alaska)

<http://www.costumes.org>

Rare Map Collection (The University of Georgia)

<http://www.libs.uga.edu/hargrett/maps/index.html>

Spark Notes

<http://www.sparknotes.com/shakespeare/>

Shakespeare Resource Center

<http://bardweb.net/plays/index.html>

PBS Shakespeare in the Classroom

<http://www.pbs.org/shakespeare/educators/>

Developed in partnership with the Folger Shakespeare Library, classroom resources are designed around Shakespeare's language, Shakespeare on film, performance, primary sources, teaching Shakespeare to elementary students, and teaching Shakespeare through technology. Site includes lesson plans, multimedia, electronic and print resources.

SHAKESPEARE AND ELIZABETHAN ENGLAND

The Shakespeare Birthplace Trust

<http://www.shakespeare.org.uk/>

The Elizabethan Theatre

<http://www.uni-koeln.de/phil-fak/englisch/shakespeare/index.html>

Mr. William Shakespeare and the Internet - Biography

<http://shakespeare.palomar.edu/life.htm>

Queen Elizabeth I

<http://www.luminarium.org/renlit/eliza.htm>

Shakespeare and the Globe: Then and Now (Encyclopedia Britannica)

<http://search.eb.com/shakespeare/index2.html>

Elizabeth I: Ruler and Legend (The Newberry Library's exhibit commemorating the 400th anniversary of Queen Elizabeth's death)

<http://www.newberry.org/Elizabeth/exhibit/index.html>

Shakespeare's Globe Research Database

<http://www.globelink.org>

TEXTS AND EARLY EDITIONS

The Complete Works of William Shakespeare
(Massachusetts Institute of Technology site)

<http://the-tech.mit.edu/Shakespeare/works.html>

Treasures in Full: Shakespeare in Quarto (British Library)

<http://www.bl.uk/treasures/shakespeare/homepage.html>

Furness Shakespeare Library (University of Pennsylvania)

<http://dewey.lib.upenn.edu/sceti/furness/>

The Internet Shakespeare Editions (University of Victoria, British Columbia)

<http://internetshakespeare.uvic.ca/Library/plays.html>

Shakespeare: Subject to Change (Cable in the Classroom site)

<http://www.ciconline.org/Shakespeare>

What Is a Folio? (MIT's "Hamlet on the Ramparts" site)

<http://shea.mit.edu/ramparts/newstuff3.htm>

TECHNO SHAKESPEARE

WORDS, WORDS, WORDS

Alexander Schmidt's Shakespeare Lexicon and Quotation Dictionary
(Tufts University's Perseus Digital Library site)

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3atext%3a1999.03.0079>

Word Frequency Lists (Mt. Ararat High School)

<http://www.link75.org/mta3/curriculum/english/shakes/index.html>

SHAKESPEARE IN PERFORMANCE

The Internet Movie Database: William Shakespeare

<http://www.us.imdb.com/find?q=Shakespeare>

SHAKESPEARE IN ART

Shakespeare Illustrated (Emory University)

http://www.english.emory.edu/classes/Shakespeare_Illustrated/Shakespeare.html

The Faces of Elizabeth I

<http://www.luminarium.org/renlit/elizface.htm>

Tudor England: Images

<http://www.marileecody.com/images.html>

AS YOU LIKE IT

TeacherVision Literature Guide

<http://www.teachervision.fen.com/curriculum-planning/teaching-methods/3419.html>

Shakespeare Online: Scene-by-Scene and Critical Essays

<http://www.shakespeare-online.com/plays/asusenes.html>

SparkNotes Study Questions and Essay Topics

<http://www.sparknotes.com/shakespeare/asyoulikeit/study.html>

ENotes Summary and Study Guide

<http://www.enotes.com/as-you-like-it>

Rosalind in Performance (with photos)

http://internetshakespeare.uvic.ca/Theater/sip/character/ayl_rosalind/

SUGGESTED READINGS

Barton, John. *Playing Shakespeare*. London, 1986.

A bible for Shakespearean actors, this classic book by John Barton (of Royal Shakespeare Company fame) offers any reader with an interest in Shakespeare's words an insider's insight into making Shakespeare's language comprehensible.

Brockbank, Philip, ed. *Players of Shakespeare, Volumes 1–5*. Cambridge (through 2006).

Written by famous actors about the Shakespearean roles they have performed on the English stage, this collection of personal essays offers the reader a privileged look inside the characters and the artist's craft.

Bullough, Geoffrey. *Narrative and Dramatic Sources of Shakespeare*. New York, 1975.

The classic reference detailing Shakespeare's sources. Out of print, this multi-volume resource is well worth searching for in a library.

Chrisp, Peter. *Shakespeare*. London, 2002.

Part of DK Eyewitness Books' "children's series," this title, plus a number of others (*Costume, Arms and Armor, Battle, Castle, Mythology*) offers students of any age beautifully illustrated background information to complement a classroom's Shakespeare study.

Crystal, David and Crystal, Ben. *Shakespeare's Words: A Glossary and Language Companion*. London, 2004.

A terrific, easy-to-use Shakespeare dictionary that's a mainstay in CST's rehearsal hall.

Frye, Northrop. *A Natural Perspective: The Development of Shakespearean Romance and Comedy*. San Diego, 1965.

Frye's work is a classic in Shakespearean scholarship, and serves still as an excellent lens through which to understand Shakespeare's comedies.

Gibson, Rex, Series Ed. *Cambridge School Shakespeare: "As You Like It"*. Cambridge, 2000.

This unparalleled series, used extensively as a resource in CST's education efforts, includes most of Shakespeare's plays, as well as a book devoted to the Sonnets. Chicago Shakespeare Theater gratefully thanks Cambridge University Press for its permission to include various classroom activities annotated throughout this Teacher Handbook.

Gibson, Rex. *Teaching Shakespeare*. Cambridge, 1998.

As "missionary" and inspiration to the "active Shakespeare" movement worldwide, Rex Gibson compiles into one incomparable resource activities that encourage students to playfully and thoughtfully engage with Shakespeare's language and its infinite possibilities.

Goddard, Harold C. *The Meaning of Shakespeare*. Chicago, 1951.

A classic, post-war critical analysis, which is both readable and humanistic, devoting a chapter to each play.

Grun, Bernard. *The Timetables of History*. New York, 1991.

This book is a must-have resource for anyone who loves to place Shakespeare, his writing, and his royal characters in an historical context.

Hills and Öttchen. *Shakespeare's Insults: Educating Your Wit*. Ann Arbor, 1991.

The editors combed the canon for lines that will incite any classroom to speaking Shakespeare with wild abandon!

O'Brien, Peggy. *Shakespeare Set Free*. New York, 1993.

This three-volume set, edited by the Folger Library's Director of Education is a treasure chest of creative and comprehensive lesson plans.



SUGGESTED READINGS

Partridge, Eric. *Shakespeare's Bawdy*. London, 2000.

Not for the prudish, Partridge's classic work offers an alphabetical glossary of the sexual and scatological meanings of Shakespeare's language. It will help the reader (including even the most Shakespeare-averse) understand another reason for this playwright's broad appeal on stage...

Peacock, John. *Costume 1066–1990s*. London, 1994.

Among the many excellent costume books available, Peacock's offers hundreds and hundreds of annotated sketches—an essential resource (from our point of view) for every English classroom's study of Shakespeare.

Rutter, Carol. *Clamorous Voices: Shakespeare's Women Today*. New York, 1989.

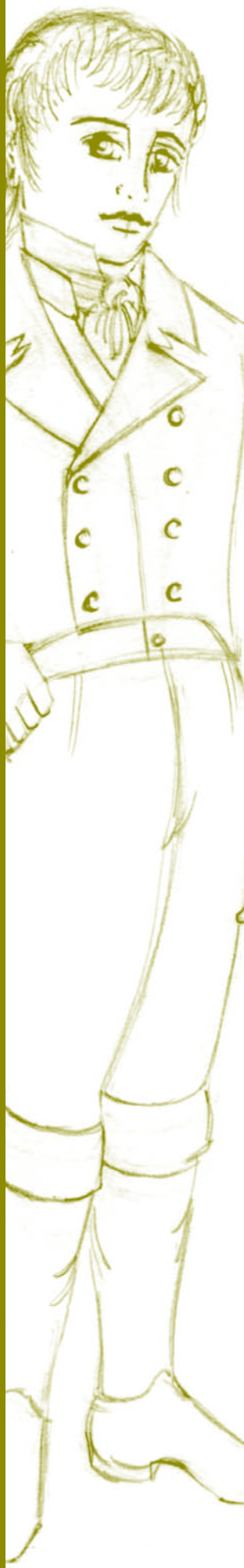
Leading actresses from the Royal Shakespeare reflect on some of Shakespeare's greatest female roles, including Rosalind.

Wilson, Edwin, ed. *Shaw on Shakespeare*. New York, 1961.

George Bernard Shaw was one of Shakespeare's most outspoken critics—and also one of the most humorous. Students who know of Shaw's work may enjoy having him as an ally!

Wilson, Jean. *The Archeology of Shakespeare*. Gloucester, 1995.

Among many books on early modern theater in England, this one is particularly interesting as it traces the roots of the first public theaters in England.



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Shakespeare and the art of theater open up many and varied paths of learning. Through one of the largest arts-in-education programs in the entire country, Team Shakespeare brings Shakespeare's works to life for middle and high school students. Team Shakespeare is an expansive effort to share Shakespeare with young people and to celebrate the work of this great playwright, who embraced the limitless scope of imagination and the exploration of our complex human nature.

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