DEAR TEACHERS,

Our STUDY GUIDE is a resource for you to use both before and after you work with our teaching artists and visit our theater. It’s packed full of information about Shakespeare, his language, the play, and our production of the play.

Feel free to photocopy pages for your students!

Our TUMBLR is regularly updated with cast interviews and other behind-the-scenes goodies, generated by members of our teen leadership program, CSC NextGen. Follow along with their experiences at cscnextgen.tumblr.com.

And for all the latest updates, we encourage you and your students to follow CSC on Instagram and Twitter (@classicstage) and on Facebook (@classicstagecompany).

We love hearing from you, and welcome your feedback. We also encourage you to share your students’ work with us. We’d love to feature it!

EMAIL student work to: education@classicstage.org

or MAIL it to us:
Classic Stage Company
ATTN: EDUCATION
136 East 13th Street
New York, NY 10003

We hope you enjoy AS YOU LIKE IT!

Sincerely,
Kathleen Dorman
Associate Artistic Director, Education
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PART ONE:
SHAKESPEARE’S LIFE AND THEATER
IN 16TH CENTURY ENGLAND, religion and politics were one in the same. People believed in the “divine right of kings” – that is, monarchs were given their right to rule directly from God, and were subject to no earthly authority. In 1534, King Henry VIII famously broke from the Catholic Church when they denied him the right to a divorce from his first wife, Catherine of Aragon, who had not produced a male heir. He declared himself head of the new Anglican Church, which eventually became part of the Protestant Reformation. His actions resulted in a time of bitter and violent religious disputes in England, and the crown changed hands frequently in a short period of time.

BY THE TIME SHAKESPEARE WAS BORN IN 1564, Queen Elizabeth – Henry VIII’s second eldest daughter, born to his second wife, Anne Boleyn—was in power. Her 44 years on the throne provided the kingdom with more stability than the previous short-lived reigns of her two half-siblings, Edward VI (crowned at age 9 and dead by age 16) and Mary Tudor (nicknamed “Bloody Mary” for the nearly 300 Protestants she had burned at the stake).

QUEEN ELIZABETH’S REIGN WAS A TIME OF THRIVING CULTURE. English citizens loved her, nicknaming her “Good Queen Bess”. Because she remained unmarried throughout her rule and did not give birth to an heir, a distant relative, King James VI of Scotland, was named as her successor. Both Elizabeth and James were great patrons of the theater, and enjoyed Shakespeare’s plays. In fact, King James honored Shakespeare’s company of actors with the title of “The King’s Men”, and they performed at court regularly.

ELIZABETHAN TWITTER FEED

A CSC exclusive! We went back in time and got the scoop from the Royals themselves (plus Shakespeare, and his dad!) via Twitter.

King Henry VIII @VIIIking · 1531
@CatAra you are outta here. This king needs a #maleheir. #kingsgreatmatter

Anne Boleyn @AnnieB · January 25, 1533
@CatAra check me out!!!. You better recognize, I AM THE NEW QUEEN! #cinderellastory

Catherine of Aragon @CatAra · December 1535
The #kingsgreatmatter is literally killing me. Missing my daughter @BloodyMary.

Edward VI @Eddie_the_KING · January 28, 1547
I’m the King of the world!!!! RIP, Dad @VIIIking #kidsrule #9yearsold #winning

Mary Tudor @BloodyMary · July 19, 1553
Turn down 4 Protestantism. Turn up 4 Catholicism! This one’s for my mom, @CatAra, RIP. #sorrynotsorry

Queen Elizabeth @GoodQueenB · 1560
Philip II, Eric XIV of Sweden, Henry of Anjou...So many suitors. So little time. #singleNready2mingle (j/k I have work to do) #swiperight

John Shakespeare @Stratfor_Dad · April 26, 1564
Baptized my son William today @HolyTrinityChurch! #blessed

William Shakespeare @BillyShakes · 1589
Working on my 1st play! RT with title suggestions. It’s a comedy w/ a lot of errors.

Queen Elizabeth @GoodQueenB · April 23, 1597
Saw a HYSTERICAL play by @BillyShakes! Chek out Merry Wives of Windsor! #LoveMeSomeFalstaff #ChamberlainsMen

King James I @Scotty · March 24, 1603
RIP @GoodQueenB, thanks 4 the throne! #transformationtuesday #JacobeanEra

King James I @Scotty · May 19, 1603
Congrats to my boy @BillyShakes and his players. #thekingsmen #royalpatent #Othello #MeasureForMeasure

Anne Hathaway @ShakesWife · April 23, 1616
RIP/Happy birthday @BillyShakes. Thanks 4 the bed. @HolyTrinityChurch
BOYS AND GIRLS began “petty school” around the age of four in order to learn how to read. Girls left school at age six to be taught at home by their mothers, or, if they were rich, a private tutor. If boys belonged to a middle class or wealthy family, they could continue on to “grammar school” after leaving petty school, or they were sent to work in some sort of trade, such as farming. At grammar school boys would study Latin, drama, poetry, and history for long hours with no desks. Learning Latin was important for any boy wanting to enter a career in law, medicine, or the Church. Because Shakespeare’s father made a sustainable living in public and government jobs, Shakespeare was able to attend grammar school where he likely picked up his love of drama and writing.

FOOTBALL, or soccer, as we know it, was a popular sport for people in the countryside around Shakespeare’s hometown. The balls were made from inflated pigs’ bladders! (LEFT) Shakespeare makes mention of this sport in THE COMEDY OF ERRORS: “Am I so round with you as you with me, that like a football you do spurn me thus?” Other popular sports of the day Shakespeare mentions in his works include tennis, bowling, wrestling, rugby, billiards, and archery.

FESTIVALS occurred at various times of the year. One of the most popular was on May 1st – May Day, the celebration of the arrival of summer! Columns were erected (maypoles) and adorned with ribbons and flowers, traditionally as part of a dance (RIGHT). This tradition is reflected in TWELFTH NIGHT, in which Shakespeare showcases the festival.

RIGHT: Children learned to read using “hornbooks” like these – a piece of wood covered with printed-paper, protected by a transparent sheet of horn.
LONDON CITY LIVING: Filth, Fashion, and Fighting

IF YOU LIVED IN LONDON during Shakespeare’s time, you would have encountered overly crowded streets, heaps of trash on the sidewalk, and the heads of executed criminals placed on poles for all to see. But amidst the grime, there were also beautiful churches and large mansions filled with nobles and wealthy merchants. Most items you needed would have been purchased from street vendors, including vegetables, fruits, toys, books and clothing.

ABOVE: Like New York City today, space was tight. Many buildings were designed with vertical living in mind, as London quickly became the epicenter of culture for England.

SHAKESPEARE MOVED TO LONDON to work in the theater. But theater wasn’t the only cultural event happening in London. You could also view bloody tournaments between animals, and public executions! Gambling was also popular.

The first theater was built in 1576. Its shape – like The Globe (ABOVE) – was influenced by bear fighting-rings (LEFT), which were popular in London at the time. Shakespeare referenced this Elizabethan sport in Macbeth when Macbeth states, “They have tied me to the stake. I cannot fly, But bear-like I must stay and fight the course.”
OUTBREAKS OF THE PLAGUE were common in Elizabethan London. Many Londoners believed the plague was caused by the various smells throughout the city, so they carried containers filled with herbs to combat the stench. What they didn’t know was that the plague was actually spread by fleas that lived on rats, which were rampant on the dirty streets.

In 1592, the plague forced London theaters to shut their doors for two whole years. 12,000 Londoners lost their lives. With no playhouses to produce his works, Shakespeare focused his attention on writing narrative poems and sonnets for wealthy patrons.

CLOTHING WAS A SIGN OF ONE’S RANK so there were strict rules dictating what citizens could and could not wear. Those dressing above their status could be arrested! Exceptions were made for actors as they often played nobles on stage.

ABOVE: As a rule, the less practical the outfit, the higher the rank of its wearer. Wealthy men often wore hats with ostrich feathers for decoration, and huge “ruff” collars. Wealthy women wore wide padded dresses with puffy sleeves.

RIGHT: The less wealthy wore practical clothing conducive to labor. While the wealthy were wearing luxurious fabrics such as silk and velvet, the lower-status citizens often wore rough wool.
THE COURT

THE COURT OF QUEEN ELIZABETH I was made up of courtiers, people who were of a higher class that were invited to attend the queen as a companion or advisor. The number of courtiers that attended Elizabeth ranged from one thousand to fifteen hundred, and they were housed at the palace or in nearby lodging. They were paid a small amount of money, but could make themselves quite wealthy through accepting bribes from people who required favors from them. As such, the court was full of corruption and the queen had to be discerning about whose advice she heeded. However, it was a statement of the queen’s popularity and wealth that she travelled with such a large entourage.

FOOLS AND JESTERS were a familiar sight at court. They traditionally wore motley, a colorful patchwork costume, and functioned like resident stand-up comedians or clowns. There were two types of fools: natural, and artificial. In Elizabethan England, mental and learning disabilities weren’t understood, but those who had one of these disabilities could earn a living for themselves if they could make people laugh. Fools of this kind were called natural, meaning they were born “foolish.” Artificial fools were deliberately foolish or eccentric for the purposes of entertainment, much like the comedians of today.

CHIVALRY, a code of ethics that glorified warfare and armed conflict as well as the pursuit of courtly ladies, was revered by Elizabethan society. They believed that honor was something you attained through physical prowess rather than moral integrity. Some of these values still exist in our culture today—superheroes are often heroic because they have incredible combat abilities. Legendary knights were the superheroes of the Renaissance!

ABOVE: The procession of Queen Elizabeth I. She is surrounded by her courtiers, ladies maids, and favored knights.

ABOVE: A motley fool! Notice that this fool’s motley costume has ass’s ears attached, a common symbol of foolishness. He also carries a “ninny stick,” a rod with a carved imitation of his own face at the end.

LEFT: One of the most important figures in the history of chivalry was Saint George who, according to legend, tamed and killed a dragon to save a damsel in distress and convert a city to Christianity.
WELCOME TO

THE GLOBE THEATRE

LET ME TELL YOU A LITTLE
ABOUT "THIS WOODEN O."

THE COMPANY WAS HAVING DIFFICULTY RENEWING THE
LEASE ON OUR FIRST THEATER, SO IN 1599 WE TORE IT
DOWN AND MOVED ITS TIMBERS ACROSS THE THAMES
RIVER TO THE BANKSIDE AND BUILT THE GLOBE.

THE BANKSIDE IS GREAT — IT’S JUST OUTSIDE THE
JURISDICTION OF THE CITY OF LONDON, SO WE’RE
SAFE FROM CITY OFFICIALS WHO THINK THAT THE
THEATER IS IMMORAL AND WANT TO ABOLISH IT.

THE ORIGINAL GLOBE BURNED DOWN IN 1613 WHEN
CANNON FIRE — PART OF A PERFORMANCE OF HENRY VIII—
ACCIDENTALLY SET THE THATCHED ROOF AFIRE! OOPS!

WE BUILT A SECOND, MORE ELABORATE GLOBE ON THE
SAME SITE, AND IT REMAINED IN USE UNTIL CIVIL WAR
BROKE OUT IN ENGLAND IN 1642.

THE FLAG IS FLYING! THAT MEANS WE’VE GOT A PERFORMANCE TODAY.

MY TICKET COST TWICE AS MUCH AS WHAT
THAT GENTLEMAN PAID FOR HIS CUSHIONED
SEAT. I’M RIGHT ABOVE ALL THE ACTION!
EVERYONE CAN SEE THAT I’M A VIP.

THE STAGE ROOF PROTECTS THE ACTORS FROM THE
WEATHER, AND ALSO ACTS AS A SET PIECE WE CALL
THE "HEAVENS." SEE THE STARRY SKY WE PAINTED?

THE BALCONY IS GREAT FOR
WINDOW SCENES.

O ROMEO, ROMEO, WHEREFORE ART THOU ROMEO?

DID YOU KNOW JULIET WAS PLAYED
BY A BOY? NO GIRLS ALLOWED!

THIS IS A "THRUST" STAGE, MEANING
WE HAVE AUDIENCE MEMBERS ON
THREE SIDES, JUST LIKE AT CSC!

THIS TRAP DOOR LEADS TO "HELL,"
The space beneath the stage. It makes a great grave, too!

ALAS, POOR YORICK. I KNEW HIM...

MY TICKET COST TWICE AS
MUCH AS WHAT THOSE
"GROUNDLINGS" PAID TO
STAND IN THE YARD BELOW.
AND FOR AN EXTRA PENCE, I
GET TO SIT ON A CUSHION!

THE GLOBE CAN ACCOMMODATE
NEARLY 3,000 AUDIENCE MEMBERS. CSC’S HOUSE ONLY
SEATS ABOUT 200.

CHEAPEST SEAT IN THE HOUSE! WELL, IT’S NOT A
SEAT, EXACTLY. AT LEAST I GET TO SEE THE SHOW!

THE "GROUNDLINGS" SOMETIMES
THREW FRUIT AT THE ACTORS IF
THEY DIDN’T LIKE A PERFORMANCE!
PART TWO: THE PLAY
**AS YOU LIKE IT**

**CLASSIC STAGE COMPANY**

**WELCOME TO THE FRENCH COURT, FORMERLY RULED BY DUKE SENIOR AND HIS DAUGHTER, ROSALIND.**

**RECENTLY THE DUKE’S BROTHER FREDERICK USURPED HIS POSITION AND BANISHED HIM TO THE FOREST OF ARDEN.**

**HE ALLOWED ROSALIND TO STAY AT COURT ONLY FOR THE SAKE OF HER COUSIN, HIS DAUGHTER CELIA, WHO LOVED HER COUSIN DEARLY.**

**ROSALIND, SWEET MY COZ, BE MERRY.**

**TEACH ME TO FORGET A BANISHED FATHER.**

**OUR STORY ALSO CONCERNS A SECOND PAIR OF FEUDING BROTHERS: WHEN A GENTLEMAN NAMED SIR ROWLAND DE BOIS DIED, HE LEFT OLIVER HIS ELDEST SON, IN CHARGE. BUT OLIVER HAS BEEN TREATING HIS YOUNGER BROTHER, ORLANDO, UNFAIRLY.**

**HE STAYS ME HERE AT HOME UNK EPT. HIS HORSES ARE BRED BETTER!**

**EAGER TO SEEK HIS OWN FORTUNES, ORLANDO PLANS TO DISGUISE AND PRESENT HIMSELF AS A CONTENDER TO CHARLES, THE DUKE’S FEARSOME AND DEADLY WRESTLER. WHEN OLIVER HEARS OF THESE PLANS, HE SEES AN OPPORTUNITY TO KID HIMSELF OF HIS YOUNGER BROTHER FOR GOOD.**

**I HAD AS LIEF THOU DIDST BREAK HIS NECK AS HIS FINGER.**

**AT THE WRESTLING MATCH, ROSALIND TAKES A LIKING TO ORLANDO AND TRIES TO DISSUADE HIM FROM FIGHTING, BUT SHE IS UNSUCCESSFUL.**

**THE LITTLE STRENGTH THAT I HAVE, I WOULD IT WERE WITH YOU.**

**WHERE IS THIS YOUNG GALLANT?**

**COME YOUR WAYS!**

**TO EVERYONE’S SURPRISE, ORLANDO IS VICTORIOUS!**

**DUKE FREDERICK INTENDS TO HONOR HIM... UNTIL ORLANDO REVEALS HIMSELF TO BE THE SON OF SIR ROWLAND, WHO WAS A FRIEND TO THE BANISHED DUKE SENIOR.**

**I WOULD THOU HADST TOLD ME OF ANOTHER FATHER.**

**UPON HEARING THIS, ROSALIND GIVES HIM HER CHAIN, LEAVING ORLANDO DUMBSTRUCK BY HIS SUDDEN FEELINGS FOR HER.**

**WEAR THIS FOR ME. FARE YOU WELL.**

**WHAT PASSION HANGS THESE WEIGHTS UPON MY TONGUE?**

**LATER THAT DAY, THE FAMILY’S FAITHFUL OLD SERVANT, ADAM, WARNS ORLANDO THAT HIS JEALOUS OLDER BROTHER HAS A NEW PLAN TO MURDER HIM. THE TWO OF THEM ESCAPE TO THE FOREST OF ARDEN.**

**HE MEANS TO BURN THE LODGING WHERE YOU LIE. COME NOT HERE! WE’LL GO ALONG TOGETHER.**

**DESPERATE FOR FOOD AND SHELTER AFTER A LONG JOURNEY, THEY ARE THRILLED TO STUMBLE UPON THE CHEERFUL CAMP OF DUKE SENIOR AND SEVERAL LORDS LOYAL TO HIM, INCLUDING THE MELANCHOLY JAQUES. ORLANDO AND ADAM ARE WELCOMED, AS JAQUES MAKES A SPEECH ABOUT THE ROLES WE PLAY IN LIFE.**

**I ALMOST DIE FOR FOOD, AND LET ME HAVE IT. SIT DOWN AND FEED, AND WELCOME TO OUR TABLE.**

**ALL THE WORLD’S A STAGE, AND ALL THE MEN AND WOMEN MERELY PLAYERS.**

**CElia, UNWILLING TO PART WITH HER BELOVED COUSIN, PROPOSES A PLAN OF ESCAPE: IN DISGUISE (FOR THEIR SAFETY), THEY WILL SEEK DUKE SENIOR IN THE FOREST OF ARDEN.**

**NO LONGER CELiA, BUT “ALIENA!” WEERE IT NOT BETTER THAT I DID SUIT ME LIKE A MAN? CALL ME “GANYMEDE.”**

**THEY BRING TOUCHSTONE, THE COURT JESTER, ALONG WITH THEM FOR COMPANY. SOON THEY TOO FIND THEMSELVES TIRED AND HUNGRY.**

**WHEN I WAS AT HOME, I WAS IN A BETTER PLACE.**

**LUCkLY, THEY SOON ENCOUNTER A KIND SHEPHERD WHO HELPS THEM FIND FOOD AND SHELTER.**

**MOST WELCOME SHALL YOU BE.**

**I LIKE THIS PLACE, AND COULD WILLINGLY WASTE MY TIME IN IT.**
Once settled, the new inhabitants of the forest of Arden find that it is full of romance. Rosalind discovers love letters posted on trees, addressed to her and written by... the lovesick Orlando!

\[ \text{IN FAITH COZ, ‘TIS HE.} \]

\[ \text{ORLANDO? WHAT SAID HE? HOW LOOKEH HE? WHEREIN WENT HE? WHAT MAKES HE HERE? DID HE ASK FOR ME? ANSWER ME IN ONE WORD.} \]

When she and Celia catch him in the act, Rosalind — disguised as a boy named “Ganymede”, but eager to engage with her beloved — convinces Orlando that she can cure him of his lovesickness by “pretending” to be Rosalind.

\[ \text{I WOULD CURE YOU, IF YOU WOULD BUT CALL ME ROSALIND.} \]

By the faith of my love, I will.

\[ \text{ORLANDO ISN’T THE ONLY FOREST RESIDENT SICK WITH LOVE. ROSALIND ALSO TRIES TO HELP A SHEPHERD NAMED SILVIOUS WHO HAS FALLEN FOR A GIRL NAMED PHEBE.} \]

\[ \text{SWEET PHEBE, DO NOT SCORN ME!} \]

\[ \text{UPON SEEING HOW SHE SCORNS HIM, ROSALIND, AS “GANYMED”, CHIDES PHEBE — BUT INSTEAD PHEBE FALLS FOR... GANYMED!} \]

\[ \text{I HAD RATHER HEE YOU CHIDE THAN THIS MAN WOOD.} \]

\[ \text{I PRAY YOU, DO NOT FALL IN LOVE WITH ME!} \]

\[ \text{EVEN TOUCHSTONE HAS FALLEN FOR SOMEONE: A GATHERER NAMED AUDREY!} \]

\[ \text{THE GODS GIVE US JOY!} \]

Meanwhile, back at the court, Duke Frederick has discovered that Celia and Touchstone have run away, and commands Oliver to find and bring them back.

\[ \text{BRING AGAIN THESE FOOLISH RUNAWAYS.} \]

But soon after he enters the forest, Oliver finds himself in trouble: A lion lays in wait near where he sleeps.

\[ \text{WHO SHOULD COME ALONG TO DEFEND HIM BUT... HIS BROTHER, ORLANDO! ORLANDO KILLS THE LION, BUT SUSTAINS A MINOR WOUND THAT DELAYS HIM FROM A SCHEDULED MEETING WITH “GANYMED”.} \]

\[ \text{WAS’NT YOU HE RESCUED?} \]

\[ \text{HE SENT ME HITHER TO TELL THIS STORY. ARE YOU HIS BROTHER?} \]

After delivering this tale to “Aliena” and “Ganymede”, Oliver returns to the brother with whom he is newly reconciled to deliver more news: He too has now fallen in love — with “Aliena”!

\[ \text{I LOVE ALIENA, SHE LOVES ME. LET YOUR WEDDING BE TOMORROW.} \]

\[ \text{WITH EVERYONE GATHERING AT DUKE SENIOR’S CAMP FOR THE WEDDING, ROSALIND SEES THE OPPORTUNITY SHE HAS BEEN WAITING FOR TO MAKE THINGS RIGHT WITH ALL THE LOVERS. SHE ASKS THAT THEY MAKE SOME PROMISES.} \]

\[ \text{KEEP YOU YOUR WORD, ORLANDO, TO RECEIVE ROSALIND, KEEP YOUR WORD, PHEBE, THAT YOU’LL MARRY ME, OR ELSE REFUSING ME, TO WED SILVIOUS.} \]

\[ \text{AND WITH THAT, “GANYMED” AND “ALIENA” REVEAL THEMSELVES TO BE ROSALIND AND CELIA! YOU ARE MY ROSALIND! MY LOVE, ADIEU!} \]

Just as Rosalind and Duke Senior are reunited, a message arrives: Duke Frederick finally followed them all to the forest himself, but upon arriving he decided to remain there and return the dukedom to its rightful owner!

\[ \text{HE WAS CONVERTED FROM THE WORLD, HIS CROWN BEQUEATHING TO HIS BROTHER.} \]

\[ \text{THEMETIME FORGET THIS NEW-FALL’N DIGNITY AND FALL INTO OUR RUSTIC REVELRY.} \]

They celebrate with a quadruple wedding: Rosalind marries Orlando, Celia marries Oliver, Phebe marries Silvius, and Audrey marries Touchstone.

\[ \text{THE END} \]
WHO'S WHO

DUKE FREDERICK  
Bob Stillman
Father of
DUKE SENIOR  
Bob Stillman
Father of

CELIA  
Quincy Tyler Bernstine
Disguises herself as "Aliena"

OLIVER  
Noah Brody

TOUCHSTONE  
André De Shields
Falls in love with

AUDREY  
Cass Morgan

ROALD  
Bob Stillman
Banishes

ROSALIND  
Hannah Cabell
Disguises herself as "Ganymede"

SILVIUS  
David Samuel

JAQUES  
Ellen Burstyn

ORLANDO  
Kyle Scatliffe
Attempts to murder

DUKE FREDERICK

DUKE SENIOR

CELIA

OLIVER

TOUCHSTONE

AUDREY

ROALD

ROSALIND

SILVIUS

JAQUES

ORLANDO

Loyal to

Fool to

Falls in love with

Attempts to murder

Saves from a lion

Loves

Usurps

Cousins/ best friends

Brothers

Brothers

Falls in love with

Falls in love with

Falls in love with

Ruling Class

Working Class

Farming Class

Family connection

Work connection

Romantic connection

CLASSIC STAGE COMPANY • AS YOU LIKE IT • PAGE 14
NOTES ON THE PLAY

This Wide and Universal Theater
AS YOU LIKE IT was most likely written in 1599, the same year that the Globe Theater was built, which means it may have been performed as part of the Globe’s inaugural season. The plot was adapted from a popular story at the time, “Rosalynde” by Thomas Lodge. The original story is set in France, in the Ardennes Forest. However, Shakespeare chose to set his play in the Forest of Arden, just outside of his hometown of Stratford on Avon.

Shakespeare knew the Forest of Arden well. His mother’s family had once held land there, and he would have passed through it every time he left London to visit his wife and children in Stratford. Travelling outside of town at that time was dangerous. Roads were not well kept, and there was always the possibility of being attacked by thieves. You can see why Rosalind and Celia feel the need for a disguise.

How Like You This Shepherd’s Life?
AS YOU LIKE IT is a pastoral play, a type of literature that presents country life as free from the politics of court life. Some of the elements of the pastoral tradition can be found in the western films of today, where life on the frontier is dangerous, but also free from the constraints of the city.

The form of a pastoral story is fairly simple: the main characters leave for the countryside to be among shepherds where life is simpler, then return to Court again at the end. This journey into Nature isn’t necessarily pleasant. Characters must adapt to a harsh, new environment, free from the social order they are accustomed to at Court. In the wilderness, kings as well as peasants must submit to the law of Nature. This suspense of social norms sets the stage for characters to debate the nature of their own humanity.

The idea of leaving the city for the country would have felt familiar to Queen Elizabeth’s courtiers, many of whom had country estates to which they retreated or were exiled when they fell out of favor with her majesty. For a poet like Shakespeare, writing in a pastoral form allows him to offer bold commentary on life at court through the voices of shepherds and the characters that encounter them. To offer political criticism at the time was dangerous; when Shakespeare was writing AS YOU LIKE IT, there was a lot of censorship in London, and people were often executed for criticizing the Queen.

Based on your knowledge of AS YOU LIKE IT, what do you think Shakespeare believed about life at court? How have politics changed since Shakespeare was writing about it?
Does nature still have this effect on us today? If so, where is your “Forest of Arden?”

Brothers in Exile
In 1599, the court of Queen Elizabeth I was tense. The Queen was aging and had no heir to take her place—people were afraid of who would follow her as regent. The Queen was also waging a war in Ireland, attempting to quash a rebellion. However, the war was poorly funded, and soldiers were often drafted from the streets to be sent to their very probable deaths in the wilderness of Ireland. Robert Devereux, the Earl of Essex, was sent to lead a great force into Ireland in March of 1599, and insisted that to be dispatched there by the Queen was a form of exile from court.

Banishment was a common form of punishment at the time, requiring that criminals never return to the city again on pain of death. Shakespeare’s audience would have been very familiar with the dangers that were associated with being sent from court. Some scholars believe that AS YOU LIKE IT was initially performed privately for the queen in February of 1599. All of her courtiers would have attended the performance, including the Earl of Essex who at the time was still awaiting his appointment to Ireland.

What would it have been like to see a play about banishment and the corruption of the court amidst such political turmoil? Would Essex have felt like a hero? And would the Queen have identified with the usurped duke?
What Think You of Falling in Love?

During the Renaissance, men and women played very different roles in society. Many women were never taught to read, and they were definitely not allowed to perform onstage. Shakespeare’s female characters, including Rosalind, would have been played by men. This means that if you keep track, a male actor in AS YOU LIKE IT would have been costumed as a female Rosalind who then disguises herself as the male Ganymede who then pretends to be the female ‘Rosalind,’ only to discard the character and speak to us a male actor in Rosalind’s final epilogue. It would certainly be understandable if you lost track of which gender Rosalind actually was. Today, unlike the Elizabethans, we see gender as being more fluid—it’s possible that a modern audience can see Rosalind as both genders, or maybe neither gender.

In Shakespeare’s time, men and women were also thought to have more specific roles in romance. His audience loved the idea of the Petrarchan lover, a man who worships an unavailable woman from a distance as though she’s a goddess and he is not worthy of her—just like Orlando. All that changes when Rosalind disguises herself as a man, approaching Orlando as his equal.

We watch Orlando learn how to be a companion to Rosalind, and it’s not until he has learned this lesson that Rosalind can reveal herself as a woman. Hundreds of years later, modern audiences still identify with Rosalind’s need for a partner who will love her as she is.

What parallels do you see between Orlando and Rosalind’s love story and the romantic comedies of today?
QUIZ:
WHO ARE YOU IN AS YOU LIKE IT?

1. THE PEOPLE IN YOUR LIFE WOULD DESCRIBE YOU AS:
A) Smart and well spoken.
B) Loyal and brave.
C) Reserved, and sometimes depressing.
D) Sweet, but a little naïve.
E) Funny and talkative.

2. IT’S FRIDAY NIGHT. YOU CAN BE FOUND:
A) Reading a book.
B) Going to a movie with some friends.
C) Journaling. No one understands you, and it seems like nothing good ever happens.
D) Trying to create the perfect playlist to tell your crush how you feel.
E) At a party. You’re always the center of attention.

3. WHAT WOULD YOU SAY IS YOUR BEST QUALITY?
A) Your confidence in yourself. You don’t feel the need to please other people.
B) Your loyalty. You stick close to the people who are important to you.
C) Does it really matter? All people are the same.
D) Your capacity to love. When you fall, you fall hard.
E) Your sense of humor. People think you’re hilarious.

4. A FRIEND CALLS YOU UP, ASKING FOR A HUGE FAVOR. IF YOU HELP THEM, YOU’LL BE PUTTING YOURSELF IN HARM’S WAY. YOU:
A) Do it, but disguise yourself as someone else just to be safe.
B) Immediately agree. Anything for a friend.
C) Give them a long speech, detailing how we are all just actors on the stage of life, and that trying to be anything more than that is just a waste of time. They eventually change their minds and ask someone else.
D) You love a challenge, and look forward to being able to prove yourself.
E) Say no, but end up doing it anyway.

5. IF YOU COULD CHANGE ONE THING ABOUT YOUR LIFE, WHAT WOULD IT BE?
A) You’ve always been an outsider. You’d like to have a place you can call home.
B) You’d like to have a little more adventure in your life.
C) You wish you were free to tell people what you really think of them.
D) You wish your family would treat you fairly.
E) You wish you could live somewhere with a little more culture. Country life is not for you.

6. HOW DO YOU REACT WHEN YOU’RE IN A DIFFICULT SITUATION OR FIGHT WITH SOMEONE?
A) Reason with them. Letting emotions get involved only makes the situation worse.
B) Give them an ultimatum: either they come around to your way of thinking, or you’re leaving.
C) You don’t fight. If someone disagrees with you, you try not to spend time with them.
D) You get your friends’ opinion about the situation before you confront the person.
E) Taunt them; mess with their head; get under their skin.

7. YOU GO ON A CAMPING TRIP. YOU:
A) Buy all the right hiking gear, so people will think you know what you’re doing.
B) Bring all the wrong clothes. You’ve never been camping, but it can’t be that hard, right?
C) Go on long hikes by yourself to observe the wildlife. Animals are so much nicer than humans.
D) Carve your initials and your crush’s initials in a tree for someone else to find.
E) Complain the entire time. This is not your scene.

8. BE HONEST… DO PEOPLE UNDERESTIMATE YOU?
A) Yes! People are constantly talking down to me.
B) No. I’m pretty open about who I am.
C) Yes, no one appreciates my ability to think “outside the box.”
D) If they do, it won’t be for long. I’ve got this!
E) Eh, I don’t worry about it. I’m doing my own thing.

Turn the page to get your results!
IF YOU ANSWERED MOSTLY:

Mostly A’s: You are ROSALIND. You think outside the box, and can outsmart anyone you come across. Sometimes that rubs people the wrong way, but you don’t worry about what other people think. You are who you are.

Mostly B’s: You are CELIA. You are rebellious, and would do anything to help a friend in need. You love adventure, and are the eternal optimist.

Mostly C’s: You are JAQUES. You keep to yourself, and prefer to watch from the sidelines. You are a natural philosopher, and you don’t make friends easily. You enjoy peace and quiet, being around too many people stresses you out.

Mostly D’s: You are ORLANDO. You are a little naïve at times, but your heart is in the right place. You’re always willing to learn new things, and you protect the ones you love, even if they wouldn’t do the same for you.

Mostly E’s: You are TOUCHSTONE. You are the class clown, and you prefer the finer things in life. You love to be around people, and always say what is on your mind.
## As You Like It Score Card:

**Legend**

- **♥** Falls in love
- ** очки ** Dons a disguise
- **←** Returns to game: Returns from banishment
- **4** Home run: Marries
- ** очки □** Removes a disguise
- **•** Appears in scene
- **diamond ** Strikeout: Rejected in love
- **→** Sent to penalty box: Banished
- **“”** Famous quote

### Characters, in order of appearance

<table>
<thead>
<tr>
<th>ACT</th>
<th>1</th>
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<tr>
<td>SCENE</td>
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<td>Orlando de Boys</td>
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<td>Adam, servant to Orlando</td>
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<td>Oliver de Boys, brother or Orlando</td>
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<td>Celia, daughter of Duke Frederick</td>
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<td>Rosalind, daughter of Duke Senior</td>
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<td>Touchstone, a fool</td>
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<td>Duke Frederick</td>
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<td>Duke Senior, brother of Duke Frederick</td>
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<td>Amiens, lord attending Duke Senior</td>
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<td>Corin, an old shepherd</td>
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<tr>
<td>Silvius, a young shepherd</td>
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<td>Jaques, a lord attending Duke Senior</td>
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<td>Phebe, a shepherdess</td>
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<tr>
<td>Audrey, a goatherder</td>
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TABLE WORK: How Actors Unpack Shakespeare’s Language

IS THIS REALLY WRITTEN IN ENGLISH? Yes, it is! But it’s also poetry. Elizabethans used poetry for the same reason we still use it today: to express heightened states of emotion. So the language may be more densely packed with all those great rhetorical devices you learned in English class – metaphors, alliteration, irony - but it’s definitely still English.

DID PEOPLE IN SHAKESPEARE’S DAY SPEAK IN VERSE? No, no more than we speak in rap today. But people both then and now enjoy the rhythm and rhyme of verse. It helps us tune in more immediately, more completely to the feelings and choices of the characters.

IS SHAKESPEARE HARDER FOR ACTORS TO PERFORM THAN REGULAR PLAYS? Actually, for most actors, Shakespeare is easier! The rhythm of the language makes it easy to memorize. (You know how song lyrics get stuck in your head, or how you can remember silly little rhymes from when you were a kid? It’s like that.) And all those rhetorical devices act as clues to tell the actors how their character feels.

WHAT DO YOU MEAN, “CLUES”? At the start of the rehearsal process, actors do what’s called table work. They sit down with each other and with the director and talk about all the discoveries they’ve made while studying their scenes. They use this information to make choices as they move forward with rehearsals. On the following pages are some of the “clues” they look for.

Shakespeare invented many words and phrases that we use on a regular basis today. Above are some examples.
Verse or Prose?
All of Shakespeare’s language falls into one of two categories: verse or prose. Prose is what we think of as everyday speech, without specific rules regarding rhyme or rhythm. Verse, then, can be defined as giving order or form to the random stress patterns of prose.

A quick way to tell verse from prose: lines of verse begin with capital letters, while prose will appear in paragraph form.

Blank Verse
Blank Verse is the standard poetic form Shakespeare uses in his plays. It can also be defined as unrhymed iambic pentameter—that is, a line of poetry containing five (“penta” from the Greek prefix meaning five) iambic feet, not rhyming with any adjacent line. That’s ten syllables all together. The pattern flows easily for speakers of English, because the stresses match the human heartbeat:

\[\text{ta DUM, ta DUM, ta DUM, ta DUM, ta DUM}\]

or, a good way to remember the word “iamb” is to think of it as:

\[\text{i AM, i AM, i AM, i AM, i AM}\]

If you say, “The Yankees and the Mets are New York’s teams” with natural inflection, you will have spoken a line of iambic pentameter.

The YANK I ees AND I the METS I are NEW I York’s TEAMS

Here are two more:

I TAKE I the SUB I way EV I ery DAY I to SCHOOL
I CAN’T I go OUT I be CAUSE I my HOME I work’s LATE

Now say a line from AS YOU LIKE IT:

ORLANDO
Hang there, my verse, in witness of my love.

\[\text{hang \ there, \ my \ verse, \ in \ witness \ of \ my \ love.}\]

Prose
Prose is the everyday language used then and now. Since verse was the conventional method of writing in Elizabethan England, Shakespeare was actually pushing the literary boundaries by including prose in his plays.

At first glance, it may seem that Shakespeare used verse and prose to indicate a character’s status (rich, powerful, educated characters speak in verse; poor, common, fools speak in prose) but upon closer look, you’ll find that many characters go back and forth between verse and prose, and they do so at very specific moments in the play. Actors pay close attention to when characters speak in verse and when they speak in prose because Shakespeare made these choices on purpose, and it can tell the actor a lot about how their character thinks and feels.

For example, even though Silvius is a shepherd and very low status, he speaks to Phebe primarily in verse. This is a clue to the actor that Silvius is in love with Phebe and he wants her to know it.
SILVIUS
Sweet Phebe, do not scorn me, do not Phebe.
Say that you love me not, but say not so
In bitterness.

sweet | PHE | be | I | DO | I | not | I | SCORN | I | me | I | DO | I | not | I | PHE | I | be
say | I | THAT | you | LOVE | I | me | I | NOT | I | but | I | SAY | I | not | I | SO
in | I | BIT | I | ter | I | NESS.

But when Rosalind disguises herself and needs Orlando to believe that she is a lowborn boy, she speaks to him in prose:

ROSALIND
Love is merely a madness, and I tell you deserves as well a dark house and a whip as madmen do.

How does your language change depending on who you are speaking to, or what you are speaking about? Where else do you see characters doing this in this play, and what does it tell you about their relationships, and about their opinions?

Irregular Verse
Shakespeare doesn’t always write verse in perfect iambic pentameter – you may have even noticed this in Silvius’ lines above. The rhythmic patterns change, and so do the number of syllables. This was pretty innovative stuff in Shakespeare’s day. He was one of the first writers to regularly break form. Just like a change from prose to verse is a clue for the actor, so is a variation in the verse pattern.

Feminine Endings
A “feminine ending” is a line of verse that ends with an unstressed extra syllable. The result is that the rhythm of the verse is thrown off just enough to indicate that the characters feel unsettled about something. Not surprisingly, Rosalind uses several feminine endings when she is trying to convince Duke Frederick not to banish her from court:

DUKE FREDERICK
Let it suffice thee that I trust thee not.

ROSALIND
Yet your mistrust cannot make me a traitor.

let IT | suf FICE | I | thee | THAT | I | TRUST | I | thee | NOT
yet YOUR | mis TRUST | I | can | NOT | I | make ME | I | a TRAI | I | tor

Shared Lines & Split Lines
Shakespeare sometimes splits a line of verse, so that two characters share the ten syllables. This is called a shared line or a split line, and it helps to show quick thinking or strong emotion, as well as creating a sense of accelerated action. Thus we have both the effect of poetry AND of natural speech.

Have a look at these lines shared by Duke Frederick and Rosalind when the duke banishes Rosalind from court:
DUKE FREDERICK
Within these ten days if that thou be’st found
So near our public court as twenty miles,
Thou diest for it.

ROSA Lind
I do beseech your grace,
Let me the knowledge of my fault bear with me.

They scan as:
wi THIN | these TEN | days IF | that THOU | be’st FOUND |
so NEAR | our PUB | lic HAUNT | as TWEN | ty MILES |
thou DIEST | for IT | i DO | be SEECH | your GRACE |
let ME | the KNOW | ledge OF | my FAULT | bear WITH | me

Rosalind is surprised and scared when the duke banishes her so suddenly, and you can see this in the rhythm of these lines. Can you spot another of Rosalind’s feminine endings?

Other Types of Poetry
Shakespeare employs many types of meter in addition to iambs. For example, a trochee is the exact opposite of an iamb: TA dum. Compared to an iamb, this feels surprisingly unnatural to speakers of the English language, so Shakespeare often uses trochees for his supernatural characters (the witches in MACBETH; Puck in A MIDSUMMER NIGHT’S DREAM). He also inserts it into regular lines of iambic pentameter.

When Celia comes up with a plan to escape the duke, she hurries Rosalind along with two trochees:

CELIA
Therefore devise with me how we may fly,
Whither to go and what to bear with us.

THERE fore | de VISE | with ME | how WE | may FLY |
WHI ther | to GO | and WHAT | to BEAR | with US

What words stick out from the lines above? How might an actor take these trochees as a sort of cue from Shakespeare? If you were delivering these lines on stage, how might your voice change when you come upon these trochees, and what effect might it have on the scene?

Missing Feet and Silence
Shakespeare writes in iambic pentameter, which means there are five poetic feet per line: ta DUM, ta DUM, ta DUM, ta DUM, ta DUM. If a line is short, we say it is “missing feet”. This interrupts the flow of the poetry, and forces the actors to find meaning in a moment of silence. When Oliver discovers Celia and Rosalind in the forest, there are three missing feet as Oliver recognizes Rosalind from Orlando’s description of her:
CELIA
But at this hour the house doth keep itself.
There’s none within.

OLIVER to Rosalind
If that an eye may profit by a tongue,
Then should I know you by description.

but AT I this HOUR I the HOUSE I doth KEEP I it SELF
there’s NONE I with IN I - - I - - I - - I

if THAT I an EYE I may PRO I fit BY I a TONGUE I
then SHOULD I i KNOW I you BY I de SCRIP I ti ON I

When you see the show, listen for moments of silence. How do the actors use them?

Rhyming Couplets
When two lines of poetry rhyme, it creates a sense of finality for the listener. Characters will often speak in rhyme when it’s the end of an act or they’ve made a decision. For example, after Celia and Rosalind plan their escape from court, Celia sends them off with a rhyming couplet:

CELIA
Now go we in contENT
To liberty and not to banishmENT.

AS YOU LIKE IT is one of Shakespeare’s most loved plays, and he uses a lot more prose and a lot less rhyme than he uses in some of his earlier plays. When he does use rhyme, it is often used for humor. For example, when Orlando writes his love poems to Rosalind, he often rhymes (badly) with her name, illustrating that Orlando maybe isn’t the greatest poet:

All the pictures fairest LINED
Are but black to RosaLIND.
Let no fair be kept in MIND
But the fair RosaLIND.

Eventually, Touchstone the fool uses rhyme to make fun of Orlando’s poetry:

TOUCHSTONE
If a hart do lack a HIND,
Let him seek out RosaLIND.
If the cat will after KIND,
So be sure will RosaLIND.

When you see the show, listen for rhymes and think about why Shakespeare might have chosen to use them when he did. How does it contribute to the comedy in AS YOU LIKE IT?
WHAT TO WATCH FOR...
Questions and themes to consider as you watch the play

THE FOREST
- Besides the physical landscape, what differences do you notice in the way characters behave in the forest versus the court?
- Is the forest as idyllic as characters believe it to be in the court?
- Entering the Forest of Arden is also used as a metaphor for an audience entering a theater to watch a play. What parallels do you see in the plot to your experience as a viewer?

THE HUNT
- Hunting was seen as an aristocratic sport in Elizabethan England, and you had to have the permission of the Queen to kill deer on her land. The poorest people would hunt without permission from the Queen, which was called *poaching*. Which characters hunt in this play? And what things do characters hunt for besides deer?
- Deer antlers are used metaphorically in this play to represent both the crown of a monarch, and the horns of a cuckold (someone whose wife is unfaithful to him). How does Shakespeare’s language play with these two meanings?

ROBIN HOOD
- By the time Shakespeare was born, the stories of Robin Hood were already old. In *AS YOU LIKE IT*, Duke Senior is often compared to Robin Hood and his merry men, who were outlaws that poached the king’s deer in Sherwood Forest and stole money from the rich to give to the poor. What similarities do you notice between the banished duke and Robin Hood?
- Robin Hood was also an adventure story, and Sherwood Forest was a mythical place, even though it was a real forest in England. What similarities do you notice between Sherwood Forest and the Forest of Arden?

PHILOSOPHY
- A pastoral play is characterized by commentary on court or city life by shepherds who live in the country. How do the shepherds in this play see the court of Duke Frederick?
- In Jaques’ “All the world’s a stage” speech, he describes seven ages of man. What other commentary do you notice in the play on the nature of aging?
- What does the play have to say about family? Remember that Shakespeare himself was a father that most likely saw very little of his children since they did not live with him in London. At the start of the play, Rosalind and Orlando’s fathers and mothers are both absent, Orlando is oppressed by his older brother, and Celia’s father is presented as a villain. How do these relationships evolve by the end?

THE WISE MAN VS. THE FOOL
- Jaques and Touchstone are opposites. Although both characters can be comical, Jaques is portrayed as wise and Touchstone is a professional fool. However, occasionally in the play these roles seem to be reversed. What moments can you find where Jaques seems foolish and Touchstone seems wise?
- Pastoral literature like *AS YOU LIKE IT* often presents shepherds as ignorant and city dwellers as intelligent. Shakespeare loved breaking the rules in his plays. Is there ever a moment in *AS YOU LIKE IT* that the shepherds appear wiser than the people from court?

For more ideas on what to watch for, see NOTES ON THE PLAY on page 15.
New York City Students! Interested in theater? **There are amazing and FREE programs all over the city you can participate in, including one at CSC called NextGen.** Student rush tickets are available to most Broadway and Off-Broadway shows, and at many theaters if you volunteer to usher for a show you can see it for FREE! There are also after-school programs, playwriting competitions, classes, performance ensembles, and more. Check it out!

**CSC NextGen**
[www.classicstage.org/nextgen](http://www.classicstage.org/nextgen)

Here at CSC, we focus on plays from the past – but we know it’s important to keep a clear eye on the future. That’s why we’re looking for teens with strong leadership skills and a desire to learn about all aspects of professional theater to join our newest FREE program for teens, CSC NextGen. See plays, go behind the scenes, meet artists and theater professionals, learn new theater skills, and lead special events for your peers. Become an integral part of an acclaimed Off-Broadway company and experience theater as you never have before—all for FREE! Interested students should plan to submit application materials by May 7, 2018 for the 2018-2019 Season. More information can be found on our website. Questions? Contact us at education@classicstage.org.

**Abrons Arts Center: Urban Youth Theatre**

Urban Youth Theater Ensemble is a FREE laboratory for teens at Abrons Arts Center. Each year the company performs a season of originally devised works and re-interpretations of classical texts. Working under the direction of New York City-based directors, writers, and designers, UYT gives young performers the opportunity to participate in a pre-professional company. Participants must be dedicated, respectful of each other’s ideas, and willing to take artistic risks. For information on how to register, visit the link above and scroll to the bottom. Abrons Arts Center also offers a broad range of programs in other artistic disciplines.

**All Stars Project: Youth Onstage! (YO!)**
[allstars.org/youthonstage](http://allstars.org/youthonstage)

Youth Onstage! (YO!) introduces young people, ages 14 to 21, to performance, improv and the world of theater, offering FREE training in the performing arts under the direction of volunteer theater professionals. Training emphasizes ensemble building and offers experiential outings, workshops, and classes, all led by theater professionals. Visit the website for more information.

**ArtsConnection**
[teens.artsconnection.org](http://teens.artsconnection.org)

High 5: Through ArtsConnection’s High 5 Tickets to the Arts, any middle or high school student can buy $5 tickets to hundreds of New York’s best dance, music, theater, film, and museum events all year round. In order to purchase tickets, all you need is an interest in the arts, a school ID and $5. Visit the website to join their mailing list to keep up with what’s currently available. Purchase tickets online at [teens.artsconnection.org/high5](http://teens.artsconnection.org/high5) or over the phone at 212-302-7433 with a credit card, or with cash at the High 5 office (located at 520 8th Ave, 3rd Floor, Suite 321).

Teen Reviewers and Critics (TRaC): The Teen Reviewers and Critics Program (TRaC) is a FREE 10-week afterschool program for high school students from all over New York and New Jersey to explore the arts in NYC while expanding critical thinking and writing skills. Participating teens are placed in one of six groups—film, dance, theater, visual art, music, or multi-arts—to dig deep into a specific artistic genre by attending cutting-edge performances, meeting artists, visiting museums, learning to navigate the city, and much more. To apply to the program, visit [teens.artsconnection.org/trac](http://teens.artsconnection.org/trac).

**BAM (Brooklyn Academy of Music)**
[www.BAM.org](http://www.BAM.org)

Free after-school programs Young Critics, Young Film Critics, Dancing Into the Future, and Arts & Justice offer opportunities for extended engagement in the arts. All programs are tailored to meet city and state learning standards as part of BAM Education’s continuing mission to support the integration of the arts into the school curriculum.
BAX (Brooklyn Arts Exchange) YouthWorks (YW)
youth.bax.org/general-information/youth-education-festivals/youthworks
YouthWorks provides young creators, ages 8-18, with the opportunity to get hands-on experience developing and presenting their own original work in dance, theater, poetry, music, and performance. BAX provides each participant time and support to develop their own work, including FREE designated BAX studio space and coaching from professionals in the performance field. The 6-week rehearsal period culminates in a fully staged production of individual, partner, and small group pieces in the BAX Theater. Participation in the YW program is FREE and open to any young artist living in the greater New York City area who is interested in making performance work. Visit the website for information.

CAT Youth Theatre
www.creativeartsteam.org/programs/cat-youth-theatre
CAT Youth Theatre is a FREE, award-winning after school program for NYC middle and high school students. Members create socially relevant, artistically sophisticated original plays while learning vital life skills enabling youth to become self-confident, compassionate and accountable; to develop relationships across differences; build community; and be prepared to act as contributing citizens. Students meet weekly to build their skills through theater games and exercises, improvisations and scene work, rehearsal, critical reflection, and group discussion. Each spring, the CAT Youth Theatre company (young people in high school) presents a full production of an original work in a professional venue. Twice a year, the Junior Youth Theatre company (young people in middle school) presents original work at the CAT studio. Visit the website to apply.

Keen Teens
www.keencompany.org/teens
Keen Teens is a unique educational theater production, which improves the quality of plays written for high school students by commissioning scripts from accomplished professional playwrights and immerses approximately forty high school students in a professional theater experience. Keen Teens productions are designed and directed by theater professionals, providing students a unique opportunity to work alongside professional theater artists and culminating in the world premiere performances of three new plays at The Lion Theatre at Theatre Row. For more information, email keenteens@keencompany.org.

Manhattan Theatre Club
www.manhattantheatreclub.com/education/programs
Family Matinees: Students bring an adult of their choice to a Saturday-morning workshop focusing on the MTC production they attend in the afternoon. This FREE program promotes family theatergoing and intergenerational dialogue.

Write Now!: Highly motivated high school students learn about the art and craft of playwriting. In weekly after-school sessions conducted by master playwrights, participants develop plays by bringing in successive drafts for critique by leaders of the group. The program culminates in a reading of the participants’ work performed by professional actors for an audience of family and friends. This nine-week program runs October to December, and February to May. For more information or to join the Family Matinee mailing list, e-mail ed@mtc-nyc.org

MCC Youth Company
www.mcctheater.org/youthcompany
The MCC Theater Youth Company is a FREE, after-school program for New York City high school students interested in developing their acting and dramatic writing skills. The Youth Company is split into three distinct groups: the Acting Lab, the Playwriting Lab, and the Ambassadors. Acting Lab students meet every week with professional actor/director Jen Shirley to develop skills in voice, movement, monologue and dialogue. The year culminates with the annual spring production of UnCensored.

Playwriting Lab students meet every week with professional playwright Lucy Thurber to develop skills in dramatic writing. In the spring, students write individual short plays, the best of which are produced by professional actors and directors in July/August during The FreshPlay Festival. The Ambassadors meet weekly with Director of Education, Carrie Azano, to learn about how a theater runs through conversations with MCC Staff members, other theater companies, and artists involved with mainstage productions. Ambassadors assist as producers for UnCensored and On the Fly.

Veteran Youth Company members also have the opportunity to work with distinguished professionals
in master classes. Auditions are held in October of each year. Email cazano@mcctheater.org to be put on the mailing list for information about future events, productions, auditions and other opportunities, or if you have any questions about the Youth Company.

New York Public Library for the Performing Arts at Lincoln Center
www.nypl.org/about/locations/lpa
The New York Public Library for the Performing Arts houses one of the world’s most extensive combinations of circulating, reference, and rare archival collections in its field. These materials are available FREE of charge, along with a wide range of special programs, including exhibitions, seminars, and performances. An essential resource for everyone with an interest in the arts—whether professional or amateur—the Library is known particularly for its prodigious collections of non-book materials such as historic recordings, videotapes, autograph manuscripts, correspondence, sheet music, stage designs, press clippings, posters, and photographs.

New York Theatre Workshop: Mind the Gap
www.nytw.org/education/mind-the-gap
Mind the Gap is a FREE workshop in which half of the participants are elders ages 60 and up and half are teenagers ages 14–19. Over the course of 10 sessions, participants work in pairs to interview each other and write plays inspired by their partner’s personal stories. Each workshop culminates with an invited presentation in which participants’ work is read aloud by professional actors. NYTW holds sessions of Mind the Gap in the Summer (July–August) and Fall (October–December). Visit the website to apply.

Playbill
www.playbill.com
This comprehensive website features information on all Broadway and Off-Broadway shows (and information on student rush), news updates, cast interviews and job listings.

The Possibility Project
www.the-possibility-project.org
The Possibility Project operates programs that bring together vastly diverse groups of youth from the five boroughs of New York City. They go through an intense year long creative process through which they write an original musical whose stories come from their lives and their ideas for a better world, and create Community Action Projects where they take those ideas and act on them to make their city better.

The Possibility Project currently operates four programs in NYC – two open to all youth (one that meets twice a week after school and one that meets on Saturdays); one open to youth who are currently in or have previously been in foster care (meets two days a week after school); and one open to youth that have been involved in the NYC juvenile justice system (meets two days a week after school). The After-School and Saturday programs are open to any teenager (13-19 years), while the Foster Care and Youth Justice Programs are open to teenagers 15–20 years. You do not need to prepare anything to audition; no previous performing experience is necessary whatsoever, and no one is ever accepted on the basis of talent.

More information on auditions can be found at the-possibility-project.org/auditions.

The Public Theatre’s Public Works
http://www.publictheater.org/Programs--Events/Public-Works/
Public Works is a major initiative of The Public Theater that seeks to engage the people of New York by making them creators and not just spectators. Working deeply with partner organizations in all five boroughs, Public Works invites members of diverse communities to participate in workshops, take classes, attend performances at The Public, and, most importantly, to join in the creation of ambitious works of participatory theater. Public Works deliberately blurs the line between professional artists and community members, creating theater that is not only for the people, but by and of the people as well. Visit the website to find out if there is a partner organization in your neighborhood.

RoundaboutTheatre’s Student Production Workshop
http://www.roundabouttheatre.org/Teach-Learn/Theatre-Programs/Student-Production-Workshop.aspx
Roundabout Theatre Company’s after school program, Student Production Workshop (SPW), is a student led theater company modeled after Roundabout’s professional theater production process. Students audition in the fall and are placed into a theatrical track for the school year. These tracks are performance, tech/design, and playwriting. Each track meets once a week to learn
about their discipline through workshops and hands-on projects. Once a month, the ensemble comes together to see a Roundabout production and meet with professional artists. Eventually, all tracks come together to produce a showcase in the winter, original play readings in the spring, and a full summer production. Visit the website to sign up for an audition/interview time in the fall.

**Stella Adler Studio of Acting**
http://www.stellaadler.com/outreach/

*Adler Youth Group:* This program selects 16 high school students annually to train in a FREE yearlong program. Students train in voice, movement and acting in a conservatory environment. They are led by a team of trained professional teachers and mentors, and engage daily with students of the full-time conservatory programs as well as alumni and international guest artists. While Adler Youth students are trained with the same intensity and integrity as conservatory students, this program is not concerned with creating professional actors, but rather empowering strong, confident, thoughtful, articulate human beings. Applicants must be enrolled in a New York City high school, demonstrate financial need (priority consideration for students who receive free or reduced lunch), and demonstrate a need for arts exposure (priority consideration for students who do not have access to arts programming). For more information, visit www.stellaadler.com/outreach/adler-youth-group.

**Summer Shakespeare Program:** This program is a five-week summer intensive. Twenty-four students are selected to train five days a week in voice, movement and study (50 hours of classes total). The program culminates with a production of an abbreviated Shakespeare play. Summer Shakespeare is an intensive program that requires the quick understanding and execution of new skills. Applications are accepted annually in the late spring; visit www.stellaadler.com/outreach/summer-shakespeare-program for more details.

**Theatre Development Fund (TDF)**
tdf.org

*TKTS Discount Booths:* Located in Times Square, South Street Seaport, and downtown Brooklyn, you can purchase heavily discounted day-of tickets to Broadway shows and more; visit www.tdf.org/nyc/7/TKTS-ticket-booths for details. As a student, you can become a member of TDF and access even cheaper tickets! Learn more by visiting www.tdf.org/nyc/10/TDF-Member-Tickets.

*Play by Play:* PXP is TDF’s online magazine for ages 16–26, offering a fresh take on NYC performing arts. It connects the audience to artists, making a space for both sides to talk, share, and create community. PXP is a space for users to share their thoughts, hear from artists, discover new theater, take advantage of great deals and find opportunities in the industry. PXP gives young people, throughout NYC’s five boroughs, a way into the performing arts. Check it out at pxp.tdf.org.

**Wingspan Arts Summer Theatre Conservatory**
wingspanarts.org/theatre-classes-camp

Wingspan Arts Summer Conservatory is a FREE theater conservatory. Using a variety of activities as well as classes taught by industry professionals, students learn the skills required to become accomplished actors, vocalists, and theater artists. Serving all students from talented beginners to experienced professionals, Wingspan Arts Conservatory strikes a balance between fun and learning that keeps our students coming back year after year. Visit the website for more information.
SOURCES

Teaching Shakespeare
by Rex Gibson

Shakespeare for Dummies
by John Doyle (CSC Associate Director) and Ray Lischner

The Friendly Shakespeare
by Norrie Epstein

The Genius of Shakespeare
by Jonathan Bate

Brush Up Your Shakespeare!
by Michael Macrone

Essential Shakespeare Handbook
by Leslie Dunton-Downer and Alan Riding

William Shakespeare and The Globe
written and illustrated by Aliki

Eye Witness Shakespeare
written by Peter Chrisp, photographed by Steve Teague

Modern Critical Interpretations: As You Like It
edited by Harold Bloom

The Arden Shakespeare: As You Like It - Third Edition
edited by Juliet Dusinberre

1599: A Year in the Life of William Shakespeare
by James Shapiro

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Classic Stage Company (CSC) is the award-winning Off-Broadway theater committed to re-imagining the classical repertory for contemporary audiences. Founded in 1967, CSC uses works of the past as a way to engage in the issues of today. Highly respected and widely regarded as a major force in American theater, it has become the home to New York’s finest established and emerging artists, the place where they gather to grapple with the great works of the world’s repertory.

The National Endowment for the Arts in partnership with Arts Midwest presents Shakespeare in American Communities. CSC is one of 40 professional theater companies selected to participate in bringing the finest productions of Shakespeare to middle- and high-school students in communities across the United States. This is the twelfth year of this national program, the largest tour of Shakespeare in American history.

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classicstage.org/education