

★ CLASSIC STAGE
COMPANY

PRESENTS

SHAKESPEARE'S

AS YOU LIKE IT

★ 2017 ★

STUDY GUIDE

CSC

DEAR TEACHERS,

This study guide from the CSC archives was created by Kathleen Dorman, former CSC Director of Education, in compliance with 2017 Common Core Anchor Standards for English Language Arts as well as the NYC Blueprint for Teaching and Learning in the Arts; all activities align with at least one standard in each category. It's packed full of information about Shakespeare, his language, the play, and our 2017 production of *As You Like It*.

Feel free to photocopy pages for your students!

We've also included bonus lessons that correspond with each of our workshops. For more updates on CSC, we encourage you and your students to follow us on Instagram, Twitter, and Facebook @classicstage

TABLE OF CONTENTS

PART ONE: SHAKESPEARE'S LIFE AND THEATER

<i>William Shakespeare: An Illustrated Biography</i>	4
<i>Elizabethan England</i>	5
<i>Growing Up Shakespeare</i>	6
<i>London City Living</i>	7
<i>The Globe Theater</i>	10

PART TWO: THE PLAY

<i>Illustrated Plot Synopsis</i>	12
<i>Who's Who?</i>	14
<i>Notes on the Play</i>	15
<i>Quiz: Who are you in As You Like It?</i>	18
<i>Score Card</i>	20
<i>Table Work: How Actors Unpack Shakespeare's Language</i>	21
<i>What to Watch For</i>	26

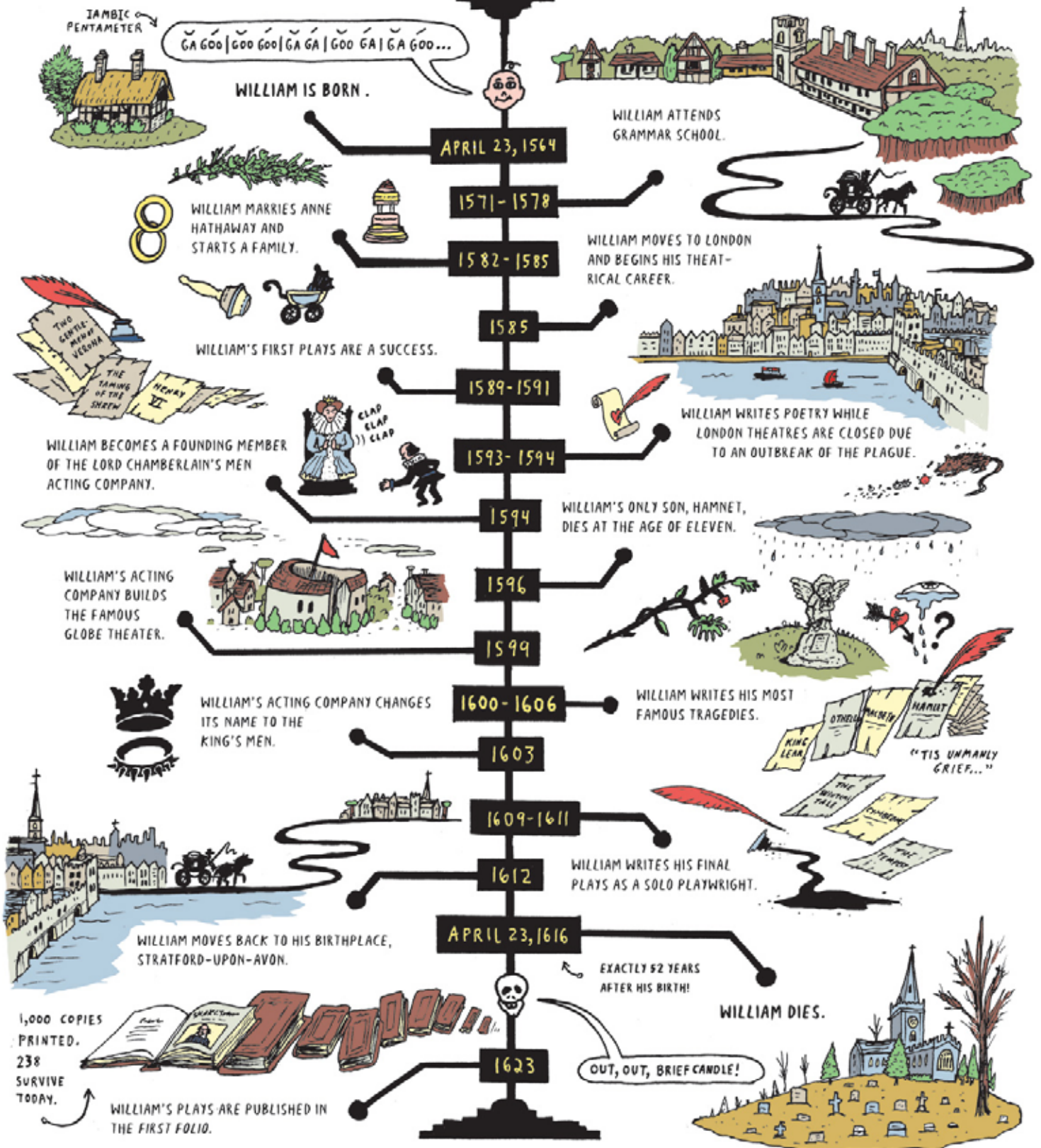
PART THREE: BONUS MATERIALS

<i>Sources & Acknowledgements</i>	28
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PART ONE:
SHAKESPEARE'S LIFE AND THEATER

WILLIAM SHAKESPEARE - AN ILLUSTRATED BIOGRAPHY

ILLUSTRATED BY DAVID HEATLEY



ELIZABETHAN ENGLAND

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 (i/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



GROWING UP SHAKESPEARE:

Fun, Games, and School

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.



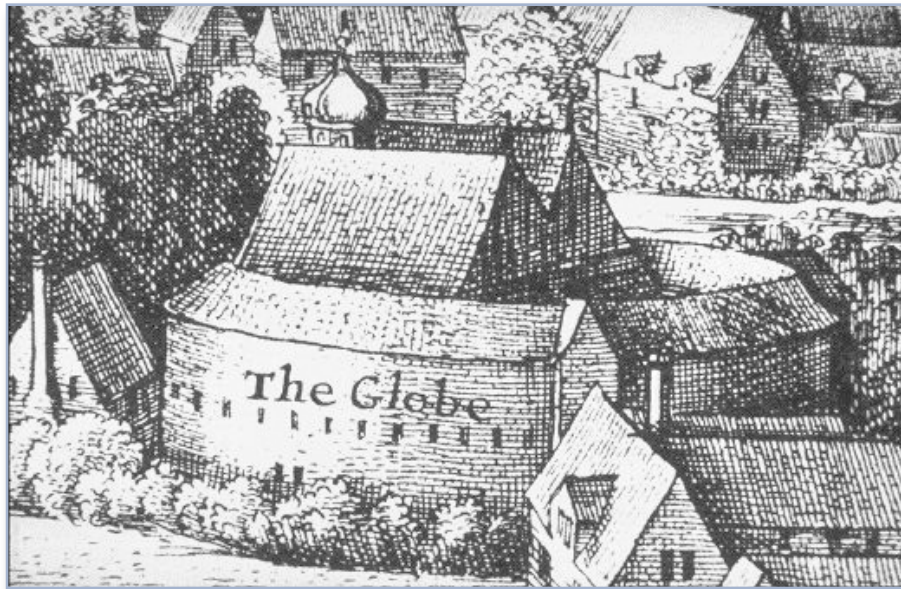
LONDON CITY LIVING:

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.



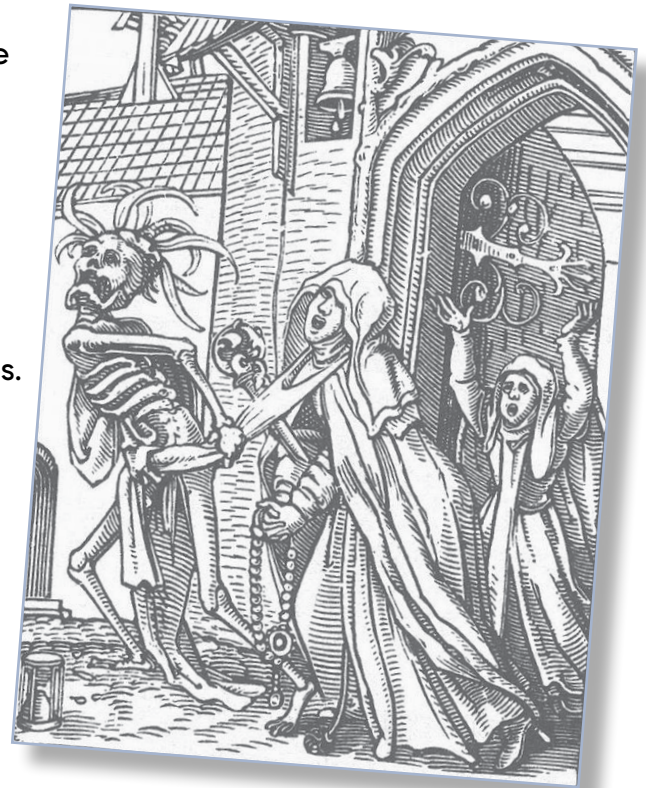
SHAKESPEARE MOVED TO LONDON to work in the theater. But theater wasn't the only cultural event happening in London. You could also view bloody tournaments between animals, and public executions! Gambling was also popular.

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



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

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: 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 AFLAME! 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!

Joseph D. Adams.

DAVID HEATLEY



PART TWO: THE PLAY

AS YOU LIKE IT

CARTOON
PLOT SYNOPSIS
BY DAVID
HEATLEY

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.



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 YOUNGEST BROTHER, **ORLANDO**, UNFAIRLY.



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 RID HIMSELF OF HIS YOUNGER BROTHER FOR GOOD.



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



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.



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



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.



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.



MEANWHILE, BACK AT THE COURT: THINGS ARE TENSE. DUKE FREDERICK FINALLY BANISHES ROSALIND AS HE DID HER FATHER.



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.



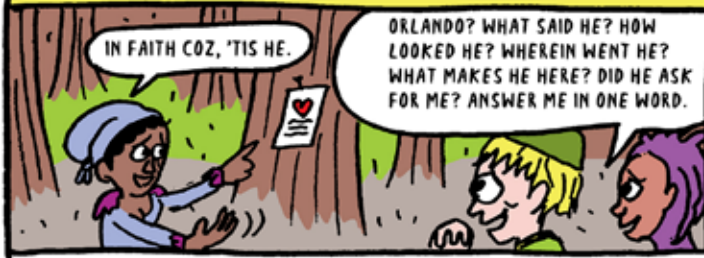
THEY BRING **TOUCHSTONE**, THE COURT JESTER, ALONG WITH THEM FOR COMPANY. SOON THEY TOO FIND THEMSELVES TIRED AND HUNGRY.



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



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!



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.



BY THE FAITH OF MY LOVE, I WILL.



ORLANDO ISN'T THE ONLY FOREST RESIDENT SICK WITH LOVE. ROSALIND ALSO TRIES TO HELP A SHEPHERD NAMED SILVIUS WHO HAS FALLEN FOR A GIRL NAMED PHEBE.



UPON SEEING HOW SHE SCORNS HIM, ROSALIND, AS "GANYMEDE", CHIDES PHEBE - BUT INSTEAD PHEBE FALLS FOR... GANYMEDE!



EVEN TOUCHSTONE HAS FALLEN FOR SOMEONE: A GOATHERD NAMED AUDREY!



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.



BUT SOON AFTER HE ENTERS THE FOREST, OLIVER FINDS HIMSELF IN TROUBLE: A LION LAYS IN WAIT NEAR WHERE HE SLEEPS.



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 "GANYMEDE".



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"!



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.



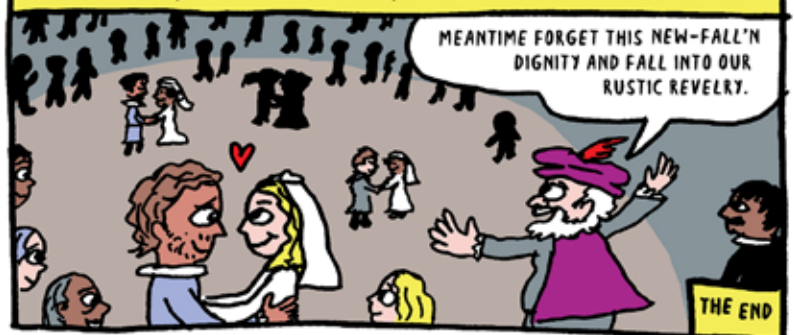
AND WITH THAT, "GANYMEDE" AND "ALIENA" REVEAL THEMSELVES TO BE ROSALIND AND CELIA!



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!

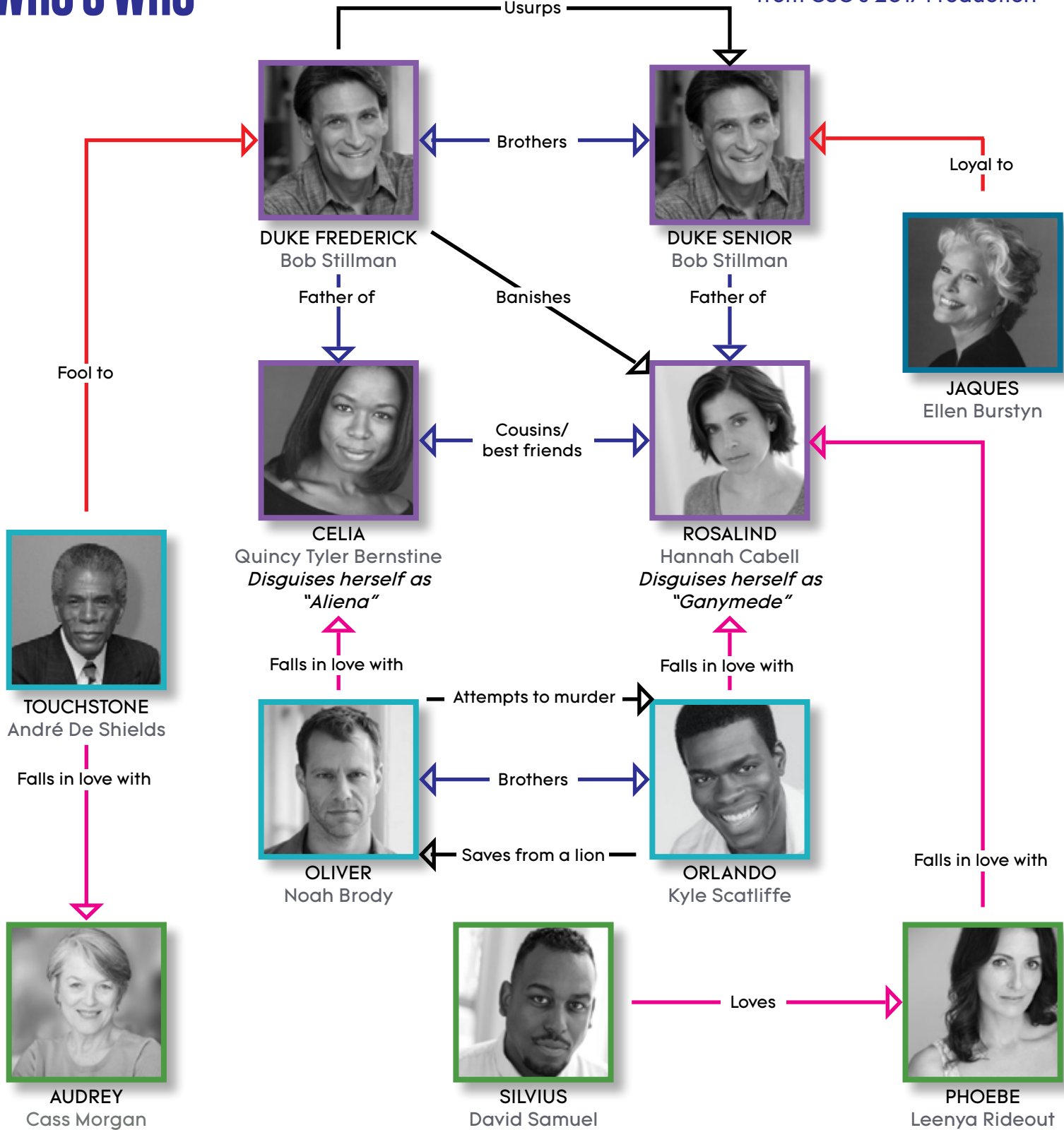


THEY CELEBRATE WITH A QUADRUPLE WEDDING: ROSALIND MARRIES ORLANDO, CELIA MARRIES OLIVER, PHEBE MARRIES SILVIUS, AND AUDREY MARRIES TOUCHSTONE.



WHO'S WHO

from CSC's 2017 Production



Ruling Class

Working Class

Farming Class

Family connection

Work connection

Romantic connection



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 suspension 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.



Ellen Burstyn (Jaques)



André De Shields (Touchstone)

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?



Well, this is the Forest of Arden

Although the Forest of Arden is a real place that Elizabethans would have been familiar with, in *AS YOU LIKE IT* it feels like a magical place. It is a place of danger, where one can be prey to a lion, where rules can be broken, and where gender is blurred.

Perhaps when Shakespeare would pass through the real Arden, he felt like he had escaped the constraints of city life. Perhaps the pressures of life at court made him long for a simpler time. It is worth noting that his plays (aside from his histories) rarely take place in London. One thing is certain: characters are changed by the forest, and are not the same when they return, if they return at all. Even evil Duke Frederick is transformed by the forest, causing him to relinquish his dukedom to his brother.



Ellen Burstyn (Jaques) & Hannah Cabell (Rosalind)

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.



Kyle Scatliffe (Orlando), & Hannah Cabell (Rosalind)

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?



O, That I were a Fool!

AS YOU LIKE IT was written in 1599, which was a year of change for his acting company, The Chamberlain's Men. Nowhere is this more evident than in the role of "the fool" in his plays. This was the year that Will Kemp, the resident clown and shareholder in The Chamberlain's Men, mysteriously left the company and was replaced by Robert Armin. We don't know why, but many believe that there were artistic differences between Will Kemp and William Shakespeare that ultimately resulted in Will Kemp's exit.

Robert Armin was a very different kind of fool, and this is reflected in the change in Shakespeare's depiction of foolish characters in his plays. Will Kemp would often improvise, which meant that his scenes were often separate from the main storyline, while Robert Armin was content to follow a script. Will Kemp was known for being a dancer, while Robert Armin was a singer. Will Kemp played more of a buffoon, while Robert Armin was witty and smart. Because AS YOU LIKE IT was written the same year that Will Kemp left, it's impossible to be sure which fool the character of Touchstone was intended to be.



André De Shields (Touchstone)

From what you know of Touchstone, do you think Shakespeare intended him to be performed by Will Kemp or Robert Armin? Who would you cast as Touchstone today?



Kyle Scatliffe (Orlando) & Hannah Cabell (Rosalind)

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 once more as a male actor playing the female

'Rosalind' 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 JAKUES. 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:

Keep track of the fun like you would in a baseball game with this score card.
 Use the symbols below to mark the important actions of each scene.
 Adapted from *Shakespeare for Dummies* by CSC Artistic Director John Doyle

Legend

	Falls in love		Dons a disguise		Returns to game: Returns from banishment
4	Home run: Marries		Removes a disguise	•	Appears in scene
	Strikeout: Rejected in love		Sent to penalty box: Banished	"	Famous quote

Characters, in order of appearance

ACT	1			2							3				4			5		
	SCENE	1	2	3	1	2	3	4	5	6	7	1	2	3	4	5	1	2	3	4
Orlando de Boys																				
Adam, servant to Orlando																				
Oliver de Boys, brother or Orlando																				
Celia, daughter of Duke Frederick																				
Rosalind, daughter of Duke Senior																				
Touchstone, a fool																				
Duke Frederick																				
Duke Senior, brother of Duke Frederick																				
Amiens, lord attending Duke Senior																				
Corin, an old shepherd																				
Silvius, a young shepherd																				
Jaques, a lord attending Duke Senior																				
Phebe, a shepherdess																				
Audrey, a goatherder																				



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. Below 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 heart beat:

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:

i AM, i AM, i AM, i AM, i AM

If you say, "The Yankees and the Mets are famous teams." with natural inflection, you will have spoken a line of iambic pentameter.

The YANK | ees AND | the METS | are FA | mous TEAMS

Here are two more:

I TAKE | the SUB | way EV | ery DAY | to SCHOOL

I CAN'T | go OUT | be CAUSE | my HOME | work's LATE

Now say a line from AS YOU LIKE IT:

ORLANDO

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

hang THERE | my VERSE | in WIT | ness OF | my LOVE.

A repeating combination of stressed and unstressed syllables is known as a foot, which is the basic unit of verse. An iamb is a foot of poetry containing two syllables, with an unstressed syllable followed by a stressed syllable: ta DUM.

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 DO | not SCORN | me DO | not PHE | be
say THAT | you LOVE | me NOT | but SAY | not SO
in BIT | ter 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's 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 | thee THAT | i TRUST | thee NOT
yet YOUR | mis TRUST | can NOT | make ME | a TRAI | 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.

ROSALIND

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

Shared lines create a realistic pattern of speech when emotions run especially high. Where else in the play might you expect to find a lot of shared lines? How might the timing of shared lines create humor in a play that is a comedy, like this one?

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 | this HOUR | the HOUSE | doth KEEP | it SELF
there's NONE | with IN | - - | - - | - - |

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

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.



PART THREE:
BONUS MATERIAL

SOURCES

Teaching Shakespeare

by Rex Gibson

Shakespeare for Dummies

by John Doyle (CSC Artistic 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 Alik

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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