



American Players Theatre
Presents



William Shakespeare's
AS YOU LIKE IT
2018 STUDY GUIDE

American Players Theatre / PO Box 819 / Spring Green, WI 53588
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As You Like It by William Shakespeare

2018 Study Guide

All photos by Liz Lauren

Many Thanks!

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American Players Theatre's productions of *As You Like It* and *Measure for Measure* are part of Shakespeare in American Communities: Shakespeare for a New Generation, sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

Who's Who in *As You Like It*



Celia (Andrea San Miguel)
Daughter to Duke Frederick, she disguises herself as Aliena in order to accompany Rosalind into the Forest of Arden.

Rosalind (Melisa Pereyra)
Daughter of the exiled Duke Senior, and Celia's cousin, she disguises herself as a youth named Ganymede. While in this disguise, she teaches her love, Orlando, to woo Rosalind.



Touchstone, a clown (Marcus Truschinski)
A clown in the court of Duke Frederick, he finds life in the Forest of Arden both pleasing and tedious. He makes peace with his rustic life when he meets and courts Audrey.

Orlando (Chris Klopatek)
Youngest son of Sir Rowland, he falls in love with Rosalind. His older brother Oliver banishes him to the Forest of Arden out of jealousy.



Adam (John Pribyl)
Servant to Oliver until he asks to serve Orlando, who recognizes in the old man "The constant service of the antique world."

Oliver (Nate Burger)
Eldest son of Sir Rowland, he plots to kill his younger brother Orlando while he sleeps.



Le Beau (Juan Rivera Lebron)
A courtier, he always arrives "with his mouth full of news."

Charles (Casey Hoekstra)
A successful wrestler who has broken many bones, but Orlando beats him in the ring.



Who's Who in *As You Like It*



Duke Frederick (Brian Mani)
The younger brother of Duke Senior, and Celia's father, he usurps the dukedom.

Duke Senior (David Daniel)
Rosalind's father, he's banished to the Forest of Arden by his brother, Duke Frederick.



Jaques (Tracy Michelle Arnold)
A wise but sometimes melancholy lady attending on Duke Senior.

Amiens (Cher Desiree Alvarez)
A lady attending on Duke Senior, she's a gifted singer.



William (Roberto Tolentino)
A Country fellow, he is also in love with Audrey, but is scared off by Touchstone.

Corin (Tim Gittings)
A shepherd, he is a "true laborer: I earn that I eat, get that I wear...envy no man's happiness."



Silvius (Eric Schabla)
A shepherd, he is in love with Phoebe.

Audrey (Emily Daly)
A country girl, Touchstone pursues her, and she may become his bride.



Who's Who in *As You Like It*



**Sir Oliver Martext
(Alejandro Cordoba)**
A vicar, he is called upon to officiate the marriage of Touchstone and Audrey.

Phoebe (Kelsey Brennan)
A shepherdess, she falls in love with “Ganymede” while shunning the love-lorn Silvius.



Ensemble, musicians, lords, foresters & guards: Carl Bryant, Alejandro Cordoba, Michael Goldstein, Casey Hoekstra, Marco Lama, Jack Schmitt, Cassia Thompson, Roberto Tolentino & Christian Wilson

About the Play

The Forest of Arden is a fabrication in this play, but it was based on a real swath of woods that, during Shakespeare's time, stretched from Stratford-upon-Avon to Warwickshire. Not only did Shakespeare grow up near this forest, but his mother's maiden name was also Arden - a surname likely derived from these woods.

Duke Senior has been usurped by his younger brother, Duke Frederick, and now lives in the Forest of Arden with a small group of followers. Senior's daughter Rosalind has been allowed to remain at court with Frederick's daughter Celia, but Frederick suddenly banishes her when he concludes she may hurt his daughter's marriage prospects. Celia loves her cousin dearly, and decides to run away with her, and the two make plans to leave for the Forest of Arden with Rosalind disguised as a boy named Ganymede and Celia as a girl named Aliena, accompanied by Touchstone, a clown.

But before they leave, Rosalind falls in love with, Orlando, one of the sons of Sir Rowland De Boys. Orlando is ruled and hated by his elder brother, Oliver, who plans to have him killed in a match against the Duke's chief wrestler, Charles. Instead, Orlando defeats him. He is then advised by Le Beau to leave the court before his brother finishes the job of murdering him, so he flees to Arden with his old servant Adam. They are starving when they encounter Duke Senior, who takes them in, and is delighted to discover that Orlando is the son of his old friend Sir Rowland.

Rosalind has the most lines of any female character in Shakespeare's works, which has led many scholars to refer to her as "the female Hamlet."

Rosalind and Celia observe two shepherds, Corin and Silvius, talking, and learn of Silvius' love for Phoebe, a shepherdess. They buy pastures and herd from them, and decide to live as shepherds. Touchstone spends much time in the company of Audrey, a country girl who is loved by William, eventually wooing her himself. Jaques, a melancholy noblewoman of Duke Senior's company, becomes fascinated by Touchstone, and spends much time talking to him.

Jaques, the melancholy woods-dweller who recites the famous "Seven ages of man" speech is typically a man. APT chose to cast a woman in the role for a little change in perspective. It is, after all, a play that revels in gender-swapping.

Orlando leaves love messages for Rosalind all over the forest, which she in due course sees. When the two girls meet Orlando again, 'Ganymede' persuades Orlando to treat 'him' as his Rosalind, so that he may practise wooing. Frederick, believing Celia and Rosalind to have fled with Orlando, sends Oliver after his brother, threatening to take the De Boys' lands if Oliver returns without him.

Oliver is saved from a lion by Orlando, and the two brothers are reconciled. Oliver relates the story to the two girls, and falls in love with Celia. Phoebe has fallen for Ganymede, which causes some confusion until Rosalind reveals herself. Phoebe then agrees to marry Silvius. Rosalind is reunited with her father, and marries Orlando. Oliver marries Celia. Touchstone marries Audrey.

A messenger arrives to announce that Frederick had intended to invade the forest with an army, but on his way he met a religious man who converted him from his harsh ways, and he has now begun a religious life. Jaques decides leave the group and join him. Duke Senior has his lands and crown restored. The play ends with an epilogue from Rosalind.

Prose and poetry is split pretty evenly in this play, 54% vs 46%, respectively. Poetry is typically reserved for the upper classes in Shakespeare's plays, but here the woods allow for humble shepherds to speak beautiful verse, and nobles to let loose with prose, free from restrictions of court life.

American Players Theatre's *As You Like It*



Orlando (Chris Klopatek) hangs poetry in the trees for his beloved Rosalind.

As You Like It is one of Shakespeare's latest true comedies. It's true that *Twelfth Night* came along a year or two later, but after that lies the path of late romances and "problem plays" that don't perfectly fit the category of comedy or tragedy. This play is split pretty evenly between poetry and prose (54% to 46% respectively), but that's not the unusual detail. Unlike most Shakespearean plays where poetry is spoken almost exclusively by nobility, in the Forest of Arden, poetry belongs to everyone. And on the flip side, the banished nobility is allowed some lively prose exchanges. Because when you're in the woods, all bets are off.

As director James Bohnen states, *As You Like It* is a play where nothing really happens. Though, to be fair, there is a wrestling match and an off-stage lion attack. James

says that *As You Like It* "has the best balance of all of Shakespeare's comedies. But it's idea-heavy." And it really is the ideas and conversation and, of course, love that keep this comedy moving. Which in no way diminishes how entertaining this play is. As James puts it, "This is a very funny play. But it has a lot to say about the way we choose to live. It's full of optimism and growth and change. It is bountiful."

Much of that bounty is thanks to the play's heroine, Rosalind, who has the most lines of any female character in Shakespeare's canon. This has led scholars and theater-lovers to refer to her as the female Hamlet. This season's Rosalind is played by APT Core Company Actor, Melisa Pereyra, who is no stranger to playing great Shakespearean heroines – she played Juliet in APT's 2014 production of *Romeo and Juliet*, Hermia in last season's *A Midsummer Night's Dream* and is also playing Isabella in this year's production of *Measure for Measure*. Rosalind spends about half the play disguised as the boy, Ganymede. Back in Shakespeare's day, all the roles were played by men, so that would have been an easy switch for a male actor. And Melisa is more than up to the task, saying, "I'm so excited, I get to do it! I think that Rosalind was a revolutionary then, when she was played by a man, and that she is a revolutionary now, played by a woman. And that she will be, regardless of who she is played by. So I think she is able to transcend gender, in a way, on her path to love. I don't think that it matters what she wears, I think that hers is a journey that I am so interested in discovering and figuring out, along with James, about what it means to, you know, 'every man in his age plays many parts.' So yeah, I think that Rosalind is definitely part of that story, and of that journey of figuring out what love means."

And love takes so many complicated forms in *As You Like It*. The love between brothers is tested and, eventually, mended. Love between fathers and daughters is explored in the stories of Duke Frederick and Celia, and between Duke Senior and Rosalind. Romantic love is portrayed as both poignant and powerful, and lustful and silly. But the two central love stories in this play are between Rosalind and her love, Orlando, and between Rosalind and her cousin, Celia. So we'll take those relationships one by one.

Rosalind and Orlando

Of her character's relationship with Orlando, Melisa says her friendship with actor Chris Klopatek, who plays Orlando in the play, helped get a jump on playing that relationship out on stage. "Well we're great friends. Me and Chris, we go way back. He was my Romeo the first time that I played Juliet. We worked at Utah several summers together as well. So we have great chemistry I think. We listen to each other as best as we can, and I think it's really great to do a play like this with somebody who I already have a great relationship with in my

personal life – it really helps these characters transcend and bring the kind of love that needs to be represented on the stage.”

James agrees that having a friendship off stage helps chemistry on stage, and that makes the work easier for everyone at APT, which has a company of actors who’ve worked together for years, and have built a sort of on-stage shorthand that help move rehearsals, and eventually the productions, along. James says, “Love is the hardest thing to do with strangers. To trust that someone will respect you and care for you and care for the way you work. So if that’s been taken off the table, we can just jump right in and they can provoke each other because they feel safe with each other. And that’s a huge gift that you don’t often get. It’s very, very nice and it’s a real pleasure to watch them work.”



The friendship between actors Melisa Pereyra & Chris Klopatek helps ease the tension of on-stage love between their characters.

The chemistry is especially important in *As You Like It* because Rosalind and Orlando have a love-at-first-sight romance. The first time they see each other, they don’t really even speak, but they’re completely smitten from there on out. So when they both arrive in the Forest of Arden, Orlando starts pinning love letters to trees with no expectation that she’ll ever see them. And Rosalind, who is at that point disguised as Ganymede, is the only one of the two of them that knows who she’s talking to when she teaches him how to woo Rosalind. (Love is complicated, right?). But if he loves her so much, how is that he doesn’t know who he’s talking to? Melisa explains, “I think that Orlando has no expectations of seeing her in these woods. It is SO unlikely that a lady of the court would end up in Arden, let alone dressed like a man. There are moments in the play where Orlando senses something, but we don’t explain this and neither does Shakespeare. Rosalind wants him to fall in love with Ganymede. What she is wearing is less relevant. She wants Orlando to spend time with her and comes up with the cleverest way to keep him around. Call ME Rosalind, she basically says. I don’t think he CAN know that she’s Rosalind. Shakespeare answers this for us in the last act when Orlando says to Rosalind’s father,

*My lord, the first time that I ever saw him
Methought he was a brother to your daughter.
But, my good lord, this boy is forest-born
And hath been tutored in the rudiments
Of many desperate studies by his uncle,
Whom he reports to be a great magician
Obscurèd in the circle of this forest.*

Rosalind and Celia

Rosalind and Celia may be cousins, but they’re more like soulmates. Celia didn’t have to forsake her crooked father and upper-class life in the city to run away with the Rosalind to the woods. The fact that she chose to do that, despite the dangers, shows just how strong their bond is. But like all the relationships in the play, theirs has its ups and downs.

Melisa says, “This is one of the strongest female friendships in the canon. Celia is whip smart and they can banter together like the best of them. We have all had friends like that. In the early scenes, it is Celia that is able to bring the best out in Rosalind. But what happens between friendships is so dependent on our surroundings - like anything else, I suppose. Once Rosalind falls in love with Orlando the communication with her cousin takes a sudden shift. All Rosalind wants to talk about is Orlando. All she thinks about is Orlando. Once she gets to Arden and she hears that the love of her life is also in these woods, all she wants



Celia (Andrea San Miguel) and Rosalind (Melisa Pereyra) have the closest female friendship in Shakespeare.

CELIA to talk about is Orlando. The topic of their conversation goes from discussing the inequality of lady fortune, to love and Orlando. This kind of ‘growing up’ together forces the friendship to shift. It is not until Celia falls in love herself that she can understand what Rosalind has been going through. But Celia is not replaced in Rosalind’s mind, she just hasn’t found a way to value both of them equally. She doesn’t until the very end; when she sees Celia fall in love and becomes the third wheel herself for the first time. Unfortunately, it is not until Rosalind is in Celia’s shoes that she understands how valuable Celia has been in her life. I think that is a very powerful thought to leave our audiences with.”

Happily Ever After

Shakespeare comedies always end in a wedding, but *As You Like It* has four – more than any other Shakespeare play. But not all marriages carry the same weight. James says of the abundance of nuptials, “We kind of think of them as three marriages that probably ought to happen on some level, and one marriage that is a little perplexing (between Touchstone and Audrey). And as Jaques said, is ‘only victualled for two months.’ Touchstone and Audrey represent this kind of sudden, romantic collision between city and country. But they’re yearning for a kind of connection that I think that most people can understand.”

Connection and understanding is a good summary of what lies at the heart of *As You Like It*. And this play has a very good heart. Few plays are tied up so happily – from the “evil” Duke Frederick who has a change of heart and leaves the city to go do good in the world, from Orlando’s brother Oliver, who goes from wanting to murder his brother to making amends with him, and falling in love with Celia – and all the smaller stories of humanity and redemption in between. As Melisa says, “This is a play that brings joy. It is about love. And daring to discover who we are, regardless of the masks we chose to wear. It is about taking a leap of faith and trusting that your loved ones will be there to catch you and forgive you for your shenanigans in the end. It is put together with love and sweat and only happy tears. I hope you enjoy it as much as I enjoyed making the language clear, accessible, and most importantly...making it FUN!”

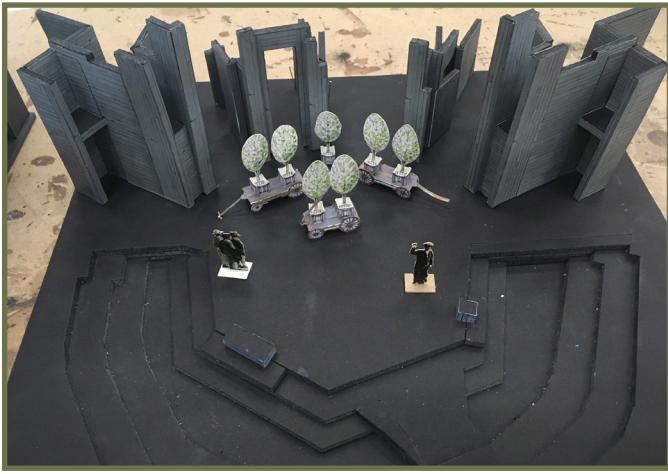
APT’s Design

APT’s production of *As You Like It* is set in France in the 1870s. Director James Bohnen says they made that decision because Shakespeare talks about France early in the play, and that “he frequently would move his plays away from England in order to give himself some protection in case anyone in London took offense.”

At the beginning of the play, the stage is almost completely bare. But that doesn’t necessarily mean there’s no set. Scenic Designer Michael Ganio wanted to let the woods – the real woods around and behind the stage – speak for themselves. After all, what better place to set a play that takes place almost entirely in the Forest of Arden than in the forest of Spring Green?



The forest of Arden on the APT stage.



A model of the set by Scenic Designer Michael Ganio.

In addition to his role as scenic designer, Michael also designed the stage itself when APT completely renovated it in 2016 – 2017. So his design is evident not only on stage, but in every board and nail throughout the theater.

Once the characters leave the city, the Forest of Arden is literally wheeled onto the stage. (Note: Those are live trees that will be planted once the play's run is finished, though they won't be planted on APT grounds as they're not a species native to our area. But don't worry, we'll find good homes for them). Once again, we can thank Michael Ganio for that little bit of genius – in more ways than one. APT never would have been able to use those trees in the design on our old stage, as there would have been no way to safely wheel them onto the stage.

The simplicity of the set allows the audience to focus on the language without distraction, and also gives them the freedom to come up with their own interpretation. James says, “it allows the audience to not feel like we're stamping it with some particular idea. And it allows for a kind of fluidity for the play.”

The costumes are on the simple side, too. Though the costumes of the city are lush and beautiful, the dress of the foresters is much simpler. But those costumes offer a different kind of beauty. According to James, setting the play in this time period allows for “great silhouettes for the women earlier in the play when they're in the city. And then all the foresters have this kind of late Victorian view; they look like, I don't know, Eddie Bauer commercials or something. But it's very freeing. It just kind of sets the language up, and the ideas up, in a really great way.”

Costume Designer Robert Morgan has been designing at APT for 19 years, so he knows all the ins and outs of designing costumes for outdoor theater. In a recent interview with *American Theatre Magazine*, Robert explained the secret to successful costume design by saying “Design first, problem solve later.”

And while design is key, there *are* problems to be solved. The stage gets slippery in the dew and rain, so non-slip rubber is added to the bottom of actors' shoes, and texture is added to surface paint to provide more traction. And then there's the temperature differentials. APT's season runs from June through October, so the theater gets everything from very high temperatures, to much cooler ones, and even the rare snowfall. That's where the costumes' heat and cold plans come into effect. Costumes are designed with built-in pockets that can hold ice packs when the temperatures are high. In addition to that, Robert said, “We determine what garments can be left behind in the dressing rooms, usually boiling down to coats and vests for men, shawls and outerwear for women. Wigs, interestingly enough—which one might expect to be the first to go—protect actors from mosquitoes and direct sun.” The opposite goes into effect during chilly fall shows – layers are added and heat packs can be placed in those interior pockets if necessary.



A costume rendering of Ganyমেদে by Robert Morgan

Theater is all about transformation and the design of the production is an immeasurable part of that transformation. James says, “I mean this is a wonderful play for outdoor theater. You know, this and *Midsummer* are the sort of two classic plays about the potency of the woods, and the potency of the “other place” that frees you to transform yourself into something else.”



As You Like It Design Team

Director: James Bohnen
Voice & Text Coach: Susan Sweeney
Costume Design: Robert Morgan
Scenic Design: Michael Ganio
Lighting Design: Michael A. Peterson
Sound Design & Original Music: Gregg Coffin
Fight Director: Brian Byrnes
Assistant Costume Designer: Kirsten Jones
Musical Director: Bob Willoughby
Stage Management Team: Rivka Kelly
Stage Manager: Rebecca Lindsey

As You Like It

Photo Summary



1

“His horses are bred better, for besides that they are fair with their feeding, they are taught their manage”
- Orlando,
ACT I, SC I

Our story begins with Orlando bemoaning his fate as the poor captive of his older brother, Oliver.



2

After Orlando attacks him, Oliver pays off the wrestler Charles to put an end to him.

“I had as life thou didst break his neck as his finger.”
- Oliver, ACT I, SC I.



3

“Is there yet another dotes upon rib-breaking? Should we see this wrestling, cousin?”
- Rosalind,
ACT I SC II

Needing some cheering up after her father Duke Senior's banishment by Duke Frederick, Touchstone, Rosalind and Celia decide to watch the wrestling match. It just so happens to be between Orlando and Charles.



4

Orlando is outmatched, but miraculously wins. He and Rosalind fall immediately in love, and Orlando is rendered speechless by her presence.

“What passion hangs these weights upon my tongue? I cannot speak to her, though she urges conference. O poor Orlando, thou art overthrown!”
- Orlando, ACT I SC II



5

“But come thy ways; we'll go along together, and ere we have thy youthful wages spent, we'll light upon some settled low content.”
-Orlando, ACT II SC III.

Duke Frederick rescinds his offer to shelter Rosalind in the court, as he fears her virtues outweigh those of his daughter, Celia. He banishes Rosalind to the Forest of Arden.

“Firm and irrevocable is my doom which I have pass'd upon her; she is banish'd.”
- Duke Frederick, ACT I SC III



6

Orlando, too, is getting ready to flee after discovering both Duke Frederick and Oliver want him gone. So he and Adam, his friend and servant, make haste for the Forest of Arden.

7



Celia and Rosalind have escaped to the Forest, now disguised as Aliena (Celia) and her brother Ganymede (Rosalind). Touchstone tagged along, too, and they decide to buy a farm.

“I like this place. And willingly could waste my time in it.” - Celia, ACT II SC IV

“Tis a Greek invocation to call fools into a circle”
Jaques
ACT II SC V

8



Jaques, Amiens and the other foresters appear in the forest waiting to dine with Duke Senior. While they wait, Jaques begs Amiens to sing even though it will make her melancholy.

9



Orlando stumbles upon the foresters and demands food for Adam and himself. While discussing unhappiness, Jaques begins her, “Seven Ages of Man,” speech.

“All the world’s a stage,
And all the men and women
merely players;”
- Jaques,
ACT II
SC VII

10



Duke Frederick, believing that Orlando has fled to the woods with Rosalind and Celia, sends Oliver to find them. If Oliver does not find the trio, Frederick will take away Oliver’s land.

“Bring him, dead or living,
Within this twelvemonth or turn thou no more
To seek a living in our territory.”
- Frederick, ACT III SC I

11



Once he settles into Forest life, Orlando finds himself writing love poetry to Rosalind and tacking it to trees.

“Run, run, Orlando;
Carve on every tree
The fair, the chaste and unexpressive
she.”
- Orlando,
ACT III
SC II

12



Rosalind sees the poetry and upon finding that Orlando is in the woods, tells him that “Ganymede” will cure him of his love if he agrees to meet and pretend that “Ganymede” is Rosalind. Orlando agrees.

“I would cure you, if you would but call me Rosalind and come every day to my cote and woo me.”
Rosalind (Ganymede) ACT III SC III

13



Rosalind, as “Ganymede” overhears the lovelorn shepherd Silvius confessing his love for Phoebe who rejects him. Phoebe upon seeing “Ganymede” falls instantly in love with “him.”

“Sweet youth, I pray you chide a year together.
I had rather hear you chide than this man woo.”
- Phoebe, ACT III SC V

14



When Orlando is late for their third meeting, his brother Oliver appears instead. He is a changed man, having repented his nasty ways after Orlando saved him from a snake and a lion. But Orlando was wounded and “Ganymede” faints.

“Be of good cheer, youth: you a man! You lack a man’s heart.” -Oliver, ACT IV SC III

15



When Oliver and Celia announce they’ll be getting married the next day “Ganymede” tells everyone she has magical powers, and all will be wed and satisfied the next day.

“As you love Rosalind, meet: as you love Phoebe, meet:
and as I love no woman, I’ll meet. So fare you well: I
have left you commands.” - Rosalind, ACT V SC II

16



So Rosalind shows up the next day as herself, and she is reunited with her father. Duke Frederick has a change of heart and re-establishes the Dukedom to his brother.

Rosalind marries Orlando, Celia marries Oliver,
Touchstone marries Audrey and Phoebe marries Silvius,
and Rosalind delivers a heart-felt epilogue.

“Proceed: we will begin these rites, as we do trust they’ll
end in true delights.” - Duke Senior, ACT V SC IV

As You Like It

Activities for the classroom

The following exercises have been adapted with permission from *Shakespeare Set Free*. Please note: unless stated otherwise, the direction to read in the activities means participation by the full class, reading out loud, one student at a time with the reader changing with every semi-colon, colon, period or question mark.

All line citations refer to the New Penguin Shakespeare edition of *As You Like It*. Locations are listed as the numbers of Act.scene.line(s): for example: 1.2.34-36 would refer to Act One, scene 2, lines 34-36.

Exercise 1: Introduction by similes.

As You Like It seems to be full of smart, colorful people. Similes play a major part in conveying the sense that characters are very aware and possess vivid imaginations. Jaques, Touchstone, Rosalind and Celia are particularly fond of similes. Just for fun, and to impress the class with the potency of these images, write the following similes on separate index cards, distribute them among the class and ask students to introduce themselves using the following similes. See how many the class can remember.

EXAMPLES: "I'm _____ and I "live like the old Rob in Hood of England."

OR "My name is _____ and I "suite me all points like a man."

Similes:

"like the toad, ugly and venomous, wears yet a precious jewel in his head crow like Chanticleer"

"Like the wild goose flies"

"creeping like the snail unwillingly to school"

"sighing like furnace, with a woeful ballad made to his mistress"

"under a tree like a dropped acorn"

"like a wounded knight"

"furnished like a hunter"

"speak to him like a saucy lackey"

"live in the skirts of the forest, like fringe upon a petticoat"

"married under a bush like a beggar"

"like green timber warp, warp"

"follow her like foggy south"

“ puffing with wind and rain”
“will laugh like a hyen”
“my affection hath an unknown bottom, like the bay of Portugal”
“defies me like Turk to Christian”
“bestows himself like a ripe sister”
“like the howling of Irish wolves against the moon”
“like two gypsies on a horse”
“furnishd like a beggar”
“Like a lusty winter, frosty but kindly”
“have a swashing and martial outside as many other mannish cowards have”
“as the icy fang and churlish chiding of the winter’s wind”
“true a lover as ever sighed upon a midnight pillow”
“suck melancholy from a song as a weasel sucks eggs”
“is plain as the way to parish church”
“as sensual as the brutish sting itself”
“as walled town is more worthier than a village”
“as the ox hath his bow...the hors his curb and the falcon her bells”
“as full of sanctity as the touch of holy bread”
“as concave as a covered goblet or a worm-eaten nut”
“dwells like a miser”
“as your pearly in your foul oyster”

If anyone seems unimpressed, ask your students to paraphrase a selection of these similes in as few words as possible without losing any aspect of the pictures Shakespeare’s phrases create.

Exercise 2: Inflection

Understanding the meaning of *As You Like It* beyond the bare bones of the play involves the ability to interpret subtext. The following exercise (originally crafted by Paul Cartier, a teacher from Classical High School in Providence, RI) explores this area and demonstrates its relationship to vocal inflection.

1. On the chalkboard, write: "I'm glad you're here this evening."
2. Ask students what the sentence means. After a brief discussion, have six students read the line, stressing a different word each time. Compare the meanings. For example: Stressing the word "I'm" may indicate that nobody else is glad you're here, while putting emphasis on "you're" implies that the others bore you.
3. Now try the same approach with *As You Like It*, 1.1.38: "Know you where you are, sir?"
4. After each new reading, encourage the class to discuss what the meaning is and to note the differences implied they stress different words.

Exercise 3: Subtext

Introduce the term "subtext" as a character's internal meaning of a line. Subtext is determined by the context of a particular situation; the character's objective in both the particular moment as well as in the larger scope of the play; and the obstacles that prevent the attainment of these goals. Note that there can be more than one valid interpretation of a particular line's subtext based on these influences.

Next, suggest that vocal inflection is a tool with which actors can convey the subtext they're trying to express. Give five students index cards with one of the following subtexts written on each one:

"How beautiful!"

"So What?"

"Look out!"

"Don't be such a jerk."

"I don't believe it."

Ask the students to say "Oh!" in such a way that it conveys the subtext written on their card, and ask the listeners to guess the meaning. (The same exercise can be repeated using the phrase "Good morning." To imply "Tell me everything that happened," "I'm in a hurry," "I caught you!" and "I'm just being polite.")

Finally ask the class to apply what they've learned about subtext and inflection to 1.1.27 – 49 (Orlando's first conversation with Oliver) or to 1.2.1-24 (Rosalind and Celia's first scene). Ask students to identify each character's objective before they begin to read the lines aloud. Students should support their ideas with information given in the text. Change readers often and discuss the different possibilities that the lines and situations will support.

Exercise 4: Subtext of the voice and body

A character's subtext or interior thoughts may be conveyed by stressing certain words, inflection, pausing and speech pacing and even body language. Applying several different scenarios to the same dialogue may illustrate this.

1. Give the following dialogue to several pairs of students:
Student 1: You're late.
Student 2: I know. I couldn't help it.
Student 1: Are you ready?
Student 2: Well...
Student 1: I understand.
Student 2: Is it time?
Student 1: Take this.
2. Assign a different set of characters and scenarios to each pair. Some possibilities may be spies exchanging information; siblings who have planned to run away from home; a teacher and a student who has scheduled a make-up text; the master of ceremonies and a performer backstage at a talent show.
3. Warn each pair to keep their characters and scenarios absolutely secret from everyone else, and give them 10 minutes to prepare their scene. Ask them to work at making their scenarios very clear both in the way they say their lines and the way they move.
4. Have the rest of the class watch the scenes performed. Can audience members identify each character and scenario? Discuss the clues they found in the actors' vocal and physical presentation.

Exercise 5: Subtext of the voice and body, part II.

Rosalind recognizes that characters' circumstances influence the way they behave when she describes to Orlando how time travels "in divers paces with divers persons" (111.2.299-322)

1. Have the class read Rosalind's description of the various characters. What can be gleaned about each of their goals or circumstances? Assign these characters and scenarios to three new pairs of students: a young woman and the priest just before her wedding; a rich man and a lawyer outside the courtroom just before the rich man's trial for \$100 speeding ticket; a priest and a thief at the foot of the gallows.
2. Give them five minutes to prepare to speak the "You're late" dialogue. Remind them to assume the circumstances which Rosalind suggested: the young woman is anxious to marry, the priest "lacks Latin", etc. Have them perform their scenes for the class.
3. Could the audiences identify the characters Rosalind described when they watched their classmates' performances? How did the subtext differ between the maid, the rich man and the priest as character #1? The priest, the lawyer and the thief as character #2?

Exercise 6: Living Pictures, Part I

This exercise offers a way to clarify the relationships between characters in particular scenes by visually demonstrating them.

1. After several readings of 1.2.139-278, discuss the content of the scene. Have the class list major occurrences in the story. The list might include: the wrestling match; Rosalind and Celia's attempt to dissuade Orlando from fighting; Duke Frederick's disapproval of Orlando's parentage; Rosalind and Orlando falling in love; Celia's attempt to make up for her father's unfairness to Orlando; LeBeau's warning to Orlando to flee; etc.
2. Pick two students to portray Rosalind and Orlando. Let other students arrange them in poses that suggest romantic interest in one another. Try several different poses. Next add a student for Celia. Have her pose reflect her discovery of the attraction between your cousin and Orlando.
3. While the students hold their poses, have others read 1.2.243-246. If the class feels any part of the Living Picture doesn't reflect what is said, adjust the pose and read the lines again.
4. Pick four other students to play Rosalind, Celia, Orlando and LeBeau. Pose them to suggest that the women are seeing Orlando for the first time and asking LeBeau for information about him. Try different poses, including some in which the women are openly curious and some in which they hide their interest from Orlando. Also try some in which Orlando notices Rosalind and some where he is more concerned about getting ready to wrestle.
5. When the class is satisfied with a pose for these four characters, freeze the Living Picture while students read lines 1.2.141 – 143. Poll the class to assure that they find the pose appropriate to the lines.
6. Next, add to the pose established for Rosalind, Celia, Orlando and LeBeau a fifth student to play Duke Frederick and a sixth to play Charles. Arrange them so that the Duke can speak to his daughter and niece, and also so that they and LeBeau can compare Orlando and Charles as opponents. Read beginning with line 141 again, but continue through line 150.
7. Ask students to set up Living Pictures of some of the other significant moments they listed that occur between the wrestling match and the end of 1.2. Encourage them to explain the reasons for particular choices in the poses.
8. List the plot and character elements that are most important for determining poses that work satisfactorily with the lines. Discuss the basic relationships that exist among Rosalind, Celia, Duke Frederick, Orlando, LeBeau and Charles. Ask students to pick one character and write a description of his or her relationships to the other five.

Exercise 7: Living Pictures, Part II

1. Have the class read through 11.7.140-167 – Jaques' famous "seven ages of man" speech – several times. Discuss the content, answering any questions about unfamiliar words.
2. Select seven pairs of students. Assign each pair one of the "ages" as described by Jaques. Give the pairs five minutes to prepare a pose which clearly reflects what the words describe.

Some Living Pictures may require two people, others may only need one person. In this case one partner to portray the character, in which case the other partner should direct the action. Have the class sit in a circle with the students who will actually present the Living Pictures sitting on the floor inside the circle.

3. Ask the students in the outer circle to read the speech again with the reader changing at every semi-colon or period. Cue each student posing for the seven ages to get up and strike his or her position as the appropriate section is read. Make sure they stage their Living Pictures inside the circle where everyone can see them. Have them hold their positions until the speech is finished and you tell them to sit down. After the end of the speech, and before anyone moves out of the Living Picture, allow spectators to suggest any changes that might make the poses more reflective of the words.
4. Have everyone sit down. How did the Living Pictures compare to the images the group had discussed or imagined as individual? Were there certain aspects of Jaques' description that could not be conveyed in a Living Picture? What words could not be captured by a simple body position? What sounds are suggested by the speech? What activities? What locations are suggested for the different "ages"? Ask volunteers to read sections of the speech in concert with the students who posed again if they think they can improve upon the first presentation.
5. Divide the class into groups and repeat this exercise to examine the First Lord's speech about Jaques and the deer, 11.1.26 – 63, and Oliver's story about being saved in the forest, IV.34.99 – 121 and 128 – 133. For the very inventive, Touchstone's description of the seven degrees of the lie, V.4.67 – 79 offers a real challenge in visual interpretations.
6. Make sure that in presenting the Living Picture, students coordinate the poses with reading the text aloud. Let them determine how many poses are necessary to show the whole story. After their presentation, discuss what aspects are most difficult to convey without movement, sound, sets or costuming. Can any of these images be made clear by a different pose or by accompanying the Living Pictures with different inflections or stresses in the reading?
7. Ask students to draw pictures or make collages illustrating the Lord's deer speech, the "seven ages of man", Oliver's story or the "seven degrees of the lie."

More suggestions for writing and discussion

"Wit" is mentioned in *As You Like It* more than 20 times, suggesting that Shakespeare thought it was an important concept in reference to the characters and the situation of the play.

1. Find the following moments in which wit is mentioned:

Nature has given us wit to flout at Fortune [1.2.45]

You have too courtly a wit for me, I'll rest. [III.2.66]

Or else she could not have the wit to do this. [IV.1.1601]

Make the doors upon a woman's wit, and it will out at the casement; shut that, and 'twill out at the key-hole; stop that, 'twill fly with smoke out at the chimney. [IV.1.150-53]

And what wit could wit have to excuse that? [IV.1.1581]

He uses his folly like a stalking horse, and under the presentation of that he shoots his wit. [V.4.1041]

2. Determine the speaker and to whom each is addressed. Explain the meaning of the word in each situation, based on its usage. How does the meaning of wit change in these different contexts?
3. Considering all these instances, write a complete definition of the word that might satisfy Shakespeare.
4. Select two characters from among Rosalind, Celia, Touchstone and Orlando and explain how their stories would change if "wit" did not exist.

Why doesn't Rosalind identify herself to Orlando in the forest? Explore this question by considering two very different ideas about Rosalind: one from Orlando's point of view and one uttered by Rosalind disguised as Ganymede. Read both Orlando's poetic description of her which Celia discovers (III.2.137 – 50), and Rosalind's forecast of herself as Orlando's wife in IV.1.138 – 145.

1. Define the attributes of the classical heroines which Orlando feels have been "distilled" in Rosalind. Under what circumstance does Orlando write this description? Why does he write it? Who does he expect to read the poem?
2. Paraphrase the animal images Ganymede predicts in Rosalind in your own words. Under what circumstances is this description spoken? To whom is it addressed?
3. Write a paragraph describing any problems that Rosalind might encounter in a marriage to Orlando if he expected her to be as his poem describes. Write another paragraph explaining any disappointments Orlando might endure in a marriage to Rosalind if she behaved the way Ganymede warns.
4. Describe how Shakespeare uses the friendship that grows between Orlando and Ganymede to reduce the potential for misunderstandings in the marriage of Orlando and Rosalind. Cite specific instances where the two "guys" were able to air their ideas more honestly than two avowed lovers could.

"Love" appears in the text of *As You Like It* over one hundred times, and references to marriage abound. Shakespeare offers many different views of love.

1. Find the following statements in the play, identify the speaker of each quotation and write a brief interpretation of what is meant and why it is said.

...love no man in good earnest, nor no further in sport neither, than with safety of a pure blush thou mayst in honour come off again. I.2.26 – 28.

If thou rememberest not the slightest folly that ever love did make thee run into, thou hast not loved. II.4.29 – 31.

The worst fault you have is to be in love.

'Tis a fault I will not change for your best virtue. III.2.274-276

Dead Shepherd, now I find they saw of might, who ever loved that loved not at first sight? III.5.81 – 82.

...men have died from time to time and worms have eaten them, but not for love. IV.1.96 – 98.

...that thou didst know how many fathom deep I am in love! But it cannot be sounded; my affection hath an unknown bottom, like the Bay of Portugal. IV.1.190 – 194

I press in here, sir, amongst the rest of the country copulatives, to swear and to forswear, according as marriage binds and blood breaks. V.4.53 – 56.

2. What effect has Shakespeare created by presenting such a variety of views on love in one play?
3. Describe how the structure and content of these moments in II.7 and III.2 foreshadow Orlando's relationship with the Duke in V.4.1 – 33. Consider also their influence on your interpretation of V.4.166 – 167.

Touchstone also imitates other's speech and attitudes. Examine his exchange with Rosalind in III.2.84 – 112.

1. Read the passage aloud noting the very regular and choppy rhythm of the verse. Why would Shakespeare make use of such an odd, halting beat?
2. Be certain that you completely understand the many images. Touchstone's are bawdy. Does Rosalind appreciate his imitation of love poetry? Touchstone normally speaks only prose in the play. How does this influence the effect of his impromptu poetry?
3. Interpret Shakespeare's purpose in Touchstone's response to Orlando's poem in praise of Rosalind. What does it imply about the quality of Orlando's verse? What does it reveal about Touchstone's opinion of this mode of wooing? What does it lead you to expect from Touchstone when he falls in love? Do you think it encourage Rosalind to be more critical of Orlando's approach to wooing?