



# AS YOU LIKE IT 2010 STUDY GUIDE



American Players Theatre  
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*AS YOU LIKE IT* BY WILLIAM SHAKESPEARE

**2010 STUDY GUIDE**

Cover Photo: Hillary Clemens as Rosalind and Matt Schwader as Ganymede.

Photo by Carissa Dixon

All photos by Carissa Dixon and Zane Williams.

**MANY THANKS!**

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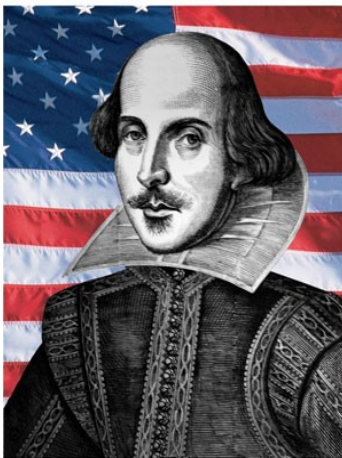


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If you have any questions or comments regarding the exercises or the information within this study guide, please contact Emily Beck, Education Coordinator, at 608-588-7402 x 107, or [ebeck@americanplayers.org](mailto:ebeck@americanplayers.org).

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**Who's Who in *As You Like It***  
(From *The Essential Shakespeare Handbook*)



**Oliver** (Darragh Kennan)



Eldest son of Sir Rowland de Boys, he plots to kill his younger brother, Orlando.

**Rosalind** (Hillary Clemens)



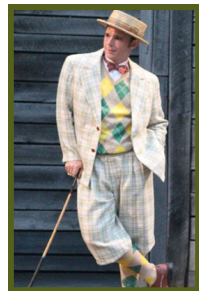
Daughter of the exiled Duke Senior, she disguises herself as a youth named Ganymede and poses as the brother of Aliena, the name taken by her dear cousin, Celia.

**Orlando** (Matt Schwader)



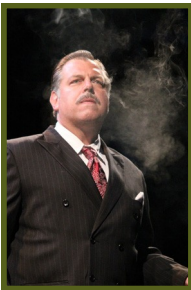
Youngest son of Sir Rowland, he falls in love with Rosalind; and even Oliver refers to him as “enchantingly beloved.”

**Touchstone** (David Daniel)



A clown in the court of Duke Frederick, he finds life in the Forest of Arden both pleasing and tedious; he makes his peace with rustic life when he courts and marries Audrey, a country girl played by Colleen Madden.

**Duke Frederick** (Brian Mani)



The younger brother of Duke Senior, he usurps the dukedom.

**Duke Senior** (Brian Mani)



The rightful Duke, banished to the Forest of Arden by his brother.

**Celia** (Tiffany Scott)



Daughter to Duke Frederick, she disguises herself as Aliena in order to accompany Rosalind into the Forest of Arden.

**Jaques** (James Ridge)



A melancholy lord attending on Duke Senior, he likes “to rail against the mistress of the world.”



## ABOUT THE PLAY



### ACT I

Sir Rowland de Boys was a nobleman who had three sons. And when he died, most of the estate went to the oldest, Oliver. As for the youngest brother, Orlando, Oliver inexplicably came to hate him and kept Orlando from his inheritance. When the long-running (and understandable) tension between Orlando and Oliver comes to a head, Oliver sets out to kill his brother via a wrestler named Charles.

While pondering the banishment of her father Duke Senior by his own brother, Duke Frederick, young **ROSALIND** is trying to cheer herself up with the help of her cousin Celia and the court fool Touchstone. Entertainment soon rears its head in the form of a wrestling match between none other than Orlando and Charles. Though he's clearly outmatched, Orlando pulls off a win, and he and Rosalind fall instantly in love.

**ROSALIND** has the most lines of any of Shakespeare's female character, prompting many to refer to her as "the female Hamlet."

**BOY:** *Cross-dressing is a common occurrence in Shakespeare's plays, with women dressing as men in 7 of them (partly because men already played all the roles and so were pretty convincing boys).*

After the ladies depart, a warning arrives for Orlando: the Duke intends him harm, and he'd better leave immediately. Orlando makes a wise and hasty departure, all the while thinking of his new found love, Rosalind. In the meantime, Rosalind is also banished by the Duke. Celia claims that Rosalind's banishment is her banishment, too, and they hatch a plan. Rosalind will dress as a **BOY**, calling herself Ganymede, and Celia will be her sister Aliena. Together with Touchstone, they, too, will flee to the woods.

### ACT II

In the **FOREST OF ARDEN**, Duke Senior encourages his company to make the best of their exile, while back at court, his usurping brother is fuming mad that Celia and Rosalind have taken off with Touchstone, and orders a search party.

While Orlando is making his escape with the help of his faithful servant Adam, Rosalind, Celia and Touchstone are exhausted

from their travels. When they come across a couple of shepherds who share their food and stories with the travelers, they decide to buy the farm and stay. Adam and Orlando soon stumble into the Duke's camp. Orlando, thinking they're thieves, threatens them and tries to steal their food. When he learns they are friendly, he and Adam join them as Jaques delivers the famous line "all the world's a stage, and all the men and women merely players."

**FOREST OF ARDEN:** *Sending his characters into the woods was another favorite plot mechanism. This particular forest doesn't exist, but may have been named after the Forest of Arden in Shakespeare's hometown of Warwickshire, or after his mother, whose maiden name was Arden.*

### ACT III

Orlando seems to like the forest, but is spending a great deal of time writing bad love poems about Rosalind and tacking them onto trees. Eventually Rosalind finds them, and wonders who has written them. When Celia tells her it was Orlando, Rosalind (still dressed as a boy) hatches a scheme. She goes to Orlando and tells him she'll cure him of his love for Rosalind if he agrees to meet and pretend he (she) is Rosalind (which of course, she is). He agrees, and they role play. Soon, though, Orlando has to leave, promising to be back later.



## ABOUT THE PLAY Continued



### ACT III, cont'd.

**SHEPHERD:** *The abundance of rustic elements in this play categorize it as a "Pastoral Comedy"*

While they're waiting, a lovesick SHEPHERD shows up and Rosalind, feeling a bit scorned herself, yells at the object of his affection (Phebe). Phebe, who evidently likes boys who treat her badly, falls in love with Rosalind (Ganymede), making things even more complicated. Touchstone (who seems to be the only one *not* in love with Rosalind) has found love with a country girl named Audrey.

Finally, Orlando shows up and Rosalind lets him know that she is not at all pleased with his tardiness. But after her tantrum, they resume their game of "pretending" to be Rosalind and Orlando, which is getting more and more difficult for both of them (and also for Celia to watch). Orlando takes his leave again, promising to be back by 2:00.

### ACT IV

Orlando is once again late for his meeting, and Rosalind is once again majorly upset. His brother Oliver shows up instead, saying that he was nearly killed by both a snake and a lion (almost at the same time), but Orlando saved him. Orlando was wounded by the lion and Rosalind passes out when she sees the bloody cloth Oliver brought so Orlando wouldn't get in trouble again. So as Oliver has a **CHANGE OF HEART**, he and Celia are thinking they kind of like each other.

**CHANGE OF HEART:** *Sudden character changes (often called deus ex machina, or "god from the Machine") wrap up loose ends nicely, albeit with little explanation. And Oliver's isn't the only one—Duke Frederick also repents (off-stage) by the end of the play.*

### ACT V

Oliver has done a complete about-face, and wants to give Orlando the family fortune and marry Celia the very next day. This gives Rosalind another idea, and (as Ganymede) she claims to know magic and tells everyone their love problems will be solved the day of the wedding. Specifically, she says that if Orlando truly loves Rosalind, they will wed tomorrow, that if she (as Ganymede) would wed any woman it will be Phebe, but if Phebe refuses the proposal, she must marry Silvius.

**WEDDING:** *Comedy had a different definition in Elizabethan times, and they did not necessarily have to be funny...they just had to have a happy ending. Shakespeare seemed to hold the opinion that it's just not a comedy without a wedding, and this comedy is a prime example with four.*

When the day of the **WEDDING** arrives, Rosalind is escorted in by the god of marriage, Hymen, and all the things she magically foretold come to pass. Rosalind and Orlando, Celia and Oliver, Audrey and Touchstone and Phebe and Silvius are all set to wed. Off-stage, Duke Frederick has denounced his wicked ways and given the Dukedom back to his brother. So balance returns to the denizens of the forest, and the melancholy Lord Jaques banishes himself to his eternal cynicism.



## APT'S AS YOU LIKE IT



Hillary Clemens and Matt Schwader.

Every production of a play is different, and being on an outdoor stage is different than most. So plays at APT come with their own unique challenges (rain, heat, bugs) and amazing benefits (moonlight, birdsong, summer breeze). And the outdoors is at the forefront of everyone's minds, from designers to actors to patrons.

"My task is to be authentic and in the moment," says Hillary Clemens who plays Rosalind in this year's production of *As You Like It*, "which can be tricky when performing outdoors to 1148 seats. You need to be heard and you need to make all those little moments reach the back row, even when it's raining or windy or the whippoorwills are trying to drown you out."

Director Tim Ocel, who is working with APT for the first time this year, made a calculated decision to set this production in the 1930s, based on rustic nature of the APT stage, as well as the economic climate we're currently living in. "Times are hard now, as they are in the play. In the play, as in the Great Depression, life and love *continue* (not an easy task) even though times are hard. That's why this play is so relevant now: because we can use a good human comedy to bolster our heads, hearts, and souls; it's a balm which heals the weariness of the day. Laughter and thoughtfulness are good things."

Tim continues, "The Depression-era setting emphasizes the difficulty of being uprooted from your home and the obstacles of hunger and poverty. Whether that happens thru banishment or foreclosure, one can either deal with it optimistically or give in to grief. These characters, for the most part, choose optimism. We encounter these characters surviving. This is all in the text, by the way; Arden is no country club."



Tiffany Scott and Hillary Clemens



Costume rendering by B. Modern

The Depression-era time period gave costume designer B. Modern the opportunity to make lovely court costumes as well as country farmer attire, and even some Al Capone-like gangster garb. To help protect actors from the sometimes extreme weather conditions, APT's talented costume designers go so far as to create wardrobe that functions as air conditioning, with pockets for ice packs built in to keep the company cool. Long-time costume designer Robert Morgan (who designed for *All's Well That Ends Well*, the other Shakespeare play at APT this year, says: "Costumes must be built like armor but look and function like clothing. Heat, wet, athletic activity, emotional distress—all these take their toll. Costume design involves intellectual acuity, dramatic insight and intense personal interaction with the actors. Satisfaction comes from the complex process of design, the eventual success onstage of the storytelling before a live audience, and, selfishly, simply creating beauty."



## APT'S *AS YOU LIKE IT* CONTINUED



Model by Andrew Boyce

Just as complex is the work done on the set. With up to five different productions running on the outdoor stage at a given time, sets are often set up and torn down in the space of several hours. That's hard work for the production assistants, but it also offers a challenge to APT set designers.

Fortunately, the theater works with talented scenic artists like Andrew Boyce, who designed at APT for the first time this year. *As You Like It* Director Tim Ocel made the difficult and deliberate decision to set this production in the 1930s, which makes for a fun challenge for the set design.

"Just experiencing this theater and all that barn board out there just screamed out for something

from that time," says Tim. "Our set...has an image of the trees looking from below to looking up because I think the characters in this play look up, they don't look down. And I love all the characters in this play because of that. The walls are tilted...the world is in crisis, the world isn't in balance. And you'll see lots of hay being thrown around. It's all very John Steinbeckian."

While the vision of the director and designers get the play started, much of the way a character is perceived has to do with the actor's interpretation, and Hillary Clemens and Matt Schwader have some insights to share about Rosalind and Orlando. According to Hillary, "I love that we're setting the play in this time period, and not just because I get to wear fantastic costumes and play on this gorgeous set. Early on in the process, our director Tim Ocel spoke to us about how the characters mature throughout the course of the play—everyone has to grow up a little (or a lot) to achieve their happy ending. As Tim put it, the 1930s in America were a time of national "growing up," a transition from the adolescence of the '20s to the adult realities and responsibilities of the '40s. For Rosalind specifically, the gender roles of the 1930s support the freedom she feels when she doesn't have to be a lady. We can also understand that she chooses to sacrifice a lot of that freedom when she puts the dress back on and marries Orlando—no matter how progressive they may be as a couple, a wife in the 1930s was still subject to certain expectations and constraints."



David Daniel as Touchstone  
and Hillary Clemens as Rosalind

Hillary continues on to say that some of the things she loves about her character—her wit, generosity, heart and bravery—are also what lead her to trick Orlando into believing that she's a boy. According to Hillary "We see in their first scenes together at the court that Orlando is too nervous to speak to her. When she first addresses him as Ganymede, it's really exciting for her to see how comfortable he is talking to her. It's a pretty ingenious way for her to find out just how much he loves her, and for her to get to discuss certain things openly and honestly with him, which she could never really do otherwise. By the time she reveals herself at the end of the play, they are much more prepared to be together than they would otherwise have been."



## APT'S AS YOU LIKE IT CONTINUED



Matt Schwader (Orlando) and  
Hillary Clemens (Ganymede)

Even so, if you think about it, it's hard to believe that Orlando *really* doesn't recognize the woman he claims to love. Matt Schwader, who plays Orlando, has this to say about the issue: "He's fooled because 1: Why would a princess be wandering the woods dressed as a boy!? And 2: He only met Rosalind once and that was when he was wrestling for his life. He was a little preoccupied. After that, when he tried to speak with her he couldn't say a word. They couldn't converse. The two don't have a lot to go on after that first meeting! He doesn't get to know her at all except as Ganymede. That's why they're going to have such an incredible life together. They became friends first and lovers after."

Finally, one of the most enigmatic characters in the play is the Lord Jaques, who delivers the famous "Seven Ages of Man" speech that includes "All the world's a stage, and all the men and women merely players", but otherwise doesn't seem to do much other than complain. He does, however, have a very important role in the play: counterbalancing the often silly antics of the leads with some cynical reality checks. He doesn't dwell on individual failures, he tracks the human failings of all mankind. He's also special in Shakespeare's repertoire for being the one character that doesn't get sucked into happiness at the end of the play. While everyone else is making merry at the wedding, Jaques foregoes the life of the court to live as a learning hermit. It seems knowledge is his one true love, though it teaches him only sadness. Because of the nature of the play as a comedy, he can't be a truly tragic character, but he is comic in his ability to be so *not* comic while all this merriment is going on around him.



James Ridge as Jaques

In the end, after so much has happened Tim hopes the audience feels hopeful about the future – both in characters' future and their own. "I hope the audience goes away with a sense of optimism and possible happiness; that the world is inhabited by all kinds; and that we all need a place and a useful function in this world. We must find our community and live together."







## *As You Like It* Photo Summary



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

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



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.



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.

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



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



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.



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.

“But come thy ways; well go along together, and ere we have they youthful wages spent, we’ll light upon some settled low content.”

-Orlando, ACT II SC III.

“Firm and irrevocable is my doom which I have pass’d upon her; she is banish’d.”

- Duke Frederick, ACT I SC III



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



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.”

- Second Lord, ACT III SC II



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



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



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

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.



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 Phebe 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

## 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 ploy 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.

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.

1. 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.
2. 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.
3. 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 semicolon 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.”
- 8.

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

Nature has given us wit to flout at Fortune [I.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]

1. 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?
2. Considering all these instances, write a complete definition of the word that might satisfy Shakespeare.
3. 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.
2. ...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.
3. If thou rememberest not the slightest folly that ever love did make thee run into, thou hast not loved. II.4.29 – 31.
4. 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
5. Dead Shepherd, now I find they saw of might, who ever loved that loved not at first sight? III.5.81 – 82.
6. ...men have died from time to time and worms have eaten them, but not for love. IV.1.96 – 98.
7. ...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
8. 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.
9. What effect has Shakespeare created by presenting such a variety of views on love in one play?



10. 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?