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THE
STRATFORD
STORY

That Stratford, Ontario, is the home of the largest classical repertory theatre in North America is ultimately attributable to the dream of one man, Stratford-born journalist Tom Patterson.

In the early 1950s, seeing the economy of his home town endangered by the withdrawal of the railway industry that had sustained it for nearly 80 years, Patterson conceived the idea of a theatre festival devoted to the works of William Shakespeare. His vision won the support not only of Stratford City Council and an enthusiastic committee of citizens, but also of the legendary British actor and director Tyrone Guthrie, who agreed to become the proposed festival’s first Artistic Director. The Stratford Shakespearean Festival of Canada was incorporated as a legal entity on October 31, 1952. A giant canvas tent was ordered from a firm in Chicago, and in the parklands by Stratford’s Avon River work began on a concrete amphitheatre at the centre of which was to be a revolutionary thrust stage created to Guthrie’s specifications by internationally renowned theatrical designer Tanya Moiseiwitsch.

From the balcony of that stage, on the night of July 13, 1953, actor Alec Guinness spoke the opening lines of Richard III: “Now is the winter of our discontent/ Made glorious summer by this sun of York.” Those words marked the triumphant end to what had sometimes seemed a hopeless struggle against the odds to turn Patterson’s dream into a reality – and the beginning of an astonishing new chapter in Canadian theatre history. The other production of that inaugural six-week season, a modern-dress version of All’s Well That Ends Well, opened the following night, confirming the opinion of celebrated novelist Robertson Davies that the new Festival was an achievement “of historic importance not only in Canada, but wherever theatre is taken seriously – that is to say, in every civilized country in the world.”

Time proved the truth of Davies’ words, for the Festival’s pillared, porticoed thrust stage revolutionized the performance of classical and contemporary theatre in the latter half of the 20th century and inspired the design of more than a dozen other major venues around the world, including the Guthrie Theatre in Minneapolis, the Beaumont Theatre at Lincoln Centre and, in England, the Chichester Festival Theatre, the Crucible Theatre in Sheffield and the Olivier Theatre at the Royal National Theatre in London. Over the years, the Festival has made some amendments to the original design of Moiseiwitsch’s stage, without changing its essential format.

At the end of the 1956 season, the giant canvas tent that had housed the Festival’s first four seasons was dismantled for the last time to make way for a new and permanent facility to be erected around
the existing stage. Designed by architect Robert Fairfield, the new building would be one of the most distinctive in the world of the performing arts: its circular floor plan and crenellated roof paying striking tribute to the Festival’s origins under canvas.

In the years since its first season, the Stratford Festival has set benchmarks for the production not only of Shakespeare, Molière, the ancient Greeks and other great dramatists of the past, but also of such 20th-century masters as Samuel Beckett, Bertolt Brecht, Anton Chekhov, Henrik Ibsen, Eugene O’Neill and Tennessee Williams. In addition to acclaimed productions of the best in operetta and musical theatre, it has also showcased—and in many cases premièred—works by outstanding Canadian and other contemporary playwrights.

Its artists have included the finest actors, directors and designers in Canada, as well as many from abroad. Among the internationally renowned performers who have graced its stages are Alan Bates, Brian Bedford, Douglas Campbell, Len Cariou, Brent Carver, Hume Cronyn, Brian Dennehy, Colm Feore, Megan Follows, Lorne Greene, Paul Gross, Uta Hagen, Julie Harris, Martha Henry, William Hutt, James Mason, Eric McCormack, Loreena McKennitt, Richard Monette, John Neville, Nicholas Pennell, Christopher Plummer, Sarah Polley, Douglas Rain, Kate Reid, Jason Robards, Paul Scofield, William Shatner, Maggie Smith, Jessica Tandy, Peter Ustinov and Al Waxman.

Drawing audiences of more than 400,000 each year, the Festival season now runs from April to November, with productions being presented in four unique theatres. It offers an extensive program of educational and enrichment activities for students, teachers and other patrons, and operates its own in-house school of professional artist development: The Birmingham Conservatory for Classical Theatre.

**Stratford Festival performances take place in four distinct stages:**

- **Festival Theatre**
- **Avon Theatre**
- **Tom Patterson Theatre**
- **Studio Theatre**

THE PLAYWRIGHT: WILLIAM SHAKESPEARE

Born in Stratford-upon-Avon, a small Warwickshire town, in 1564, William Shakespeare was the eldest son of John Shakespeare, a glover, and Mary Arden, the daughter of a wealthy farmer. The exact date of his birth is unknown, but baptismal records point to it being the same as that of his death, April 23. He probably attended what is now the Edward VI Grammar School, where he would have studied Latin literature, and at 18, he married a farmer’s daughter, Anne Hathaway, with whom he had three children: Susanna, born in 1583, and, two years later, the twins Hamnet (who died in childhood) and Judith.

Nothing further is known of his life until 1592, when his earliest known play, the first part of Henry VI, became a hit in London, where Shakespeare was now working as an actor. Soon afterwards, an outbreak of the plague forced the temporary closure of the theatres, and Shakespeare turned for a while to writing poetry. By 1594, however, he was back in the theatre, acting with the Lord Chamberlain’s Men. He quickly established himself as one of London’s most successful dramatists, with an income that enabled him, in 1597, to buy a mansion back in Stratford. In 1599 he became a shareholder in London’s newly built Globe Theatre.

In 1603, Shakespeare’s company was awarded a royal patent, becoming known as the King’s Men. Possibly as early as 1610, the playwright retired to his home in Stratford-upon-Avon, living there – and continuing to invest in real estate – until his death on April 23, 1616. He is buried in the town’s Holy Trinity Church.

In the first collected edition of his works in 1623, fellow dramatist Ben Jonson called him a man “not of an age, but for all time”. Not only did Shakespeare write some of the most popular plays of all time, but he was a very prolific writer, writing 38 (canonically accepted) works in 23 years. His work covered many subjects and styles, including comedies, tragedies, histories and romances, all bearing his hallmark expansive plots, extraordinary language and humanist themes. Shakespeare enjoyed great popularity in his lifetime, and 400 years later, he is still the most produced playwright in the world.
ABOUT As You Like It

A SHAKESPEAREAN TIMELINE

1558  Elizabeth I crowned.
1564  William Shakespeare born.
1572  Actors not under the protection of a patron declared rogues and vagabonds.
1578  James VI (later James I of England) takes over government of Scotland.
1579  Publication of North’s English translation of Plutarch’s Lives of the Noble Grecians and Romans.
1580  Francis Drake returns in triumph form his voyage around the world; travelling players perform at Stratford.
1582  Shakespeare marries Anne Hathaway; Susanna is born six months later and the twins Hamnet and Judith in 1585.
1587  “The Rose” theatre opens in London. Mary Queen of Scots is executed.
1588  Spanish Armada defeated.
1589  Shakespeare finds work as an actor in London; he lives apart from his wife for 21 years.
1590-1591 The Two Gentlemen of Verona, The Taming of the Shrew.
1591  2 Henry VI, 3 Henry VI.
1592  Thousands die of plague in London; theatres closed.  *1 Henry VI, Titus Andronicus, Richard III.*

1593  *The Comedy of Errors.*

1594  Shakespeare becomes a shareholder of his theatre company, The Lord Chamberlain’s Men.

1594  *Love’s Labour’s Lost.*

1595  *Richard II, Romeo and Juliet, A Midsummer Night’s Dream.*

1596  Shakespeare’s son, Hamnet, dies.

1596-1597  *King John, The Merchant of Venice, 1 Henry IV.*

1597-1598  *The Merry Wives of Windsor, 2 Henry IV, Much Ado About Nothing.*


1598-1599  *Henry V, Julius Caesar.*

1599-1600  *As You Like It.*

1600-1601  *Hamlet, Twelfth Night.*

1601  Shakespeare’s patron arrested for treason following the Essex rebellion; he is later pardoned.

1602  *Troilus and Cressida.*

1603  Queen Elizabeth dies and is succeeded by James I; Shakespeare’s theatre company becomes the King’s Men.

1603  *Measure for Measure, Othello.*

1604  Work begins on the King James bible.

1604-1605  *All’s Well That Ends Well, Timon of Athens, King Lear (Q)*

1606  *Macbeth, Antony and Cleopatra.*

1607  *Pericles, Prince of Tyre.*

1608  *Coriolanus.*

1609  *The Winter’s Tale.*

1610  *King Lear (F), Cymbeline.*

1610  Shakespeare retires to Stratford-upon-Avon.

1611  *The Tempest.*

1611  King James version of the bible published.

1613  *Henry VIII (All is True), The Two Noble Kinsmen.*

1613  “The Globe” theatre burns down.

1616  Shakespeare dies in Stratford-upon-Avon.

1623  The first folio of Shakespeare’s collected plays is published.

* some dates are approximate
ABOUT As You Like It

SYNOPSIS OF THE PLOT

Orlando, youngest son of Sir Rowland de Boys, is at odds with his brother, Oliver, who is withholding the inheritance left him in their father’s will. Oliver plans to have Orlando maimed or even killed in a wrestling match held before Duke Frederick (who has recently usurped the realm from his sister, Duchess Senior), but Orlando wins the bout – and with it the heart of Rosalind, daughter of the banished Duke.

When Rosalind too is banished, she decides to join her father, who is holding court with a group of other exiled nobles, including the melancholy philosopher Jaques, in the nearby Forest of Arden. Her cousin Celia, Duke Frederick’s daughter, promises to go with her. For safety’s sake, Rosalind disguises herself as a young man and takes the name Ganymede.

Learning that Oliver is still plotting against his life, Orlando too flees to the forest. Duke Frederick sends Oliver in pursuit, with instructions to bring back his brother dead or alive.

Orlando does not recognize his beloved when he meets her dressed in her disguise as the youth Ganymede. Seeing in this an opportunity to test his sincerity, Rosalind does not undeceive him; instead, she proposes a game of role-playing: by “pretending” to be Rosalind, “Ganymede” will attempt to cure Orlando of his lovesickness. At the same time, she finds herself having to deflect the attentions of Phebe, a shepherdess who finds Ganymede a much more attractive proposition than the adoring shepherd Silvius.

To resolve these romantic complications, Rosalind organizes a masque, in the course of which she at last reveals her true identity. Meanwhile, the two sets of brothers are almost miraculously reconciled: Orlando saves Oliver from an attacking lion, and Duke Frederick, having undergone a religious conversion, restores Duchess Senior’s crown and lands.

NOTE: The 2016 Stratford Festival Production of As You Like It is set in Newfoundland.

Newfoundland and Labrador Pitcher Plant

Queen Victoria suggested using the pitcher plant (Sarracenia purpurea)—also known as the Indian dipper and the huntsman’s cup—on the colony’s coinage. Newfoundland and Labrador made it an official emblem in 1954.

Connect with Stratford: For further exploration and interactive activities check out the following:

- The Forum, a series of remarkable events to enrich the play-going experience:
  www.stratfordfestival.ca/forum/
- Stratford Festival’s YouTube channel for behind-the-scenes videos, photos and interviews:
  www.youtube.com/user/stratfordfestival
ABOUT As You Like It

CAST OF CHARACTERS

The Court

DUKE FREDERICK – younger brother of Duke Senior and usurper of his dominions
CELIA - daughter to Duke Frederick
ROSALIND - daughter to Duke Senior
TOUCHSTONE - a fool (clown or court jester) at the Duke’s court
LE BEAU - a courtier attending on Frederick
CHARLES - Duke Frederick’s wrestler
FIRST LORD - a courtier
SECOND LORD – a courtier

The de Boys (or de Bois) household

OLIVER - eldest son of Sir Rowland de Boys
JACQUES – second son of Sir Rowland de Boys
ORLANDO - youngest son of Sir Rowland de Boys
ADAM - servant to Orlando
DENNIS - servant to Oliver

The Forest of Arden

DUKE SENIOR – the rightful duke and elder brother to Duke Frederick
JACQUES – courtier attending on Duke Senior
AMIENS - courtier attending on Duke Senior
FIRST LORD – courtier
SECOND LORD – courtier
FIRST PAGE – attendant on the Duke
SECOND PAGE – attendant on the Duke
CORIN – shepherd in the Forest of Arden
SILVIUS - shepherd in the Forest of Arden
PHOEBE - a shepherdess
AUDREY - a goatherd
WILLIAM - a country fellow
SIR OLIVER MARTEXT - vicar (priest) of the country parish

HYMEN – the Greek and Roman god of marriage
ABOUT As You Like It

SOURCES AND ORIGINS

The most likely source for As You Like It was a prose romance written by Thomas Lodge titled Rosalynde, Euphues Golden Legacie, which was written during a sea voyage to the Canary Islands in 1586; it was published in 1590.

Shakespeare likely wrote the play between 1598 and 1599, although no Quarto version exists and it was first published in the Folio of 1623.

Belief in this date is strengthened by the motto of the Globe Theatre which opened during the summer of 1599. The Theatre’s motto was Totus mundus agit histrionem or “the whole world is a playhouse.” It seems like a play on the famous speech of Jaques in As You Like It which begins “All the world’s a stage.”

Shakespeare’s mother’s name was Mary Arden and her family home was located in the Forest of Arden.

Fun Fact

Stratford Festival 2016: Cyrus Lane and Petrina Bromley as Orlando and Rosalind. Photography by Don Dixon.
STAGE HISTORY

The first production of *As You Like It* may have been as early as February 1955 by the Lord Chamberlain’s Men. It is more likely that it was performed before King James I and his court at Wilton House, home of the Earl of Pembroke, in December 1603.

In 1723, Colley Cibber played Jaques in an adaptation of the play at Drury Lane.

Notable more recent productions include the Old Vic (1936) featuring Edith Evans as Rosalind; Shakespeare Memorial Theatre (1961) with Vanessa Redgrave, and a Broadway production in 1950 featuring Katharine Hepburn as Rosalind and Cloris Leachman as Celia.

OTHER PERSPECTIVES

The play is sometimes considered a musical comedy because of the number of songs (and, indeed, our production this season will feature a four-person on stage Celtic band).

Thomas Morley (1557 to 1602), who often composed for Shakespeare’s productions, wrote music for “It was a Lover and His Lass.”

In 1968, Donovan wrote music for and recorded “Under the Greenwood Tree.”

A BBC Radio 3 production, directed by Sally Avens, featured music by Johnny Flynn of the folk rock band Johnny Flynn and the Sussex Wit.

*As You Like It* has been filmed several times. Laurence Olivier made his screen debut in a Shakespeare play in 1936, playing Orlando in a film that was not considered very successful.

Helen Mirren played Rosalind in a 1978 BBC videotaped version of the play. In 2006, Kenneth Branagh set the play in 19th century Japan. It was released in theatres in England but premièred on HBO in North America.
STRATFORD FESTIVAL
PRODUCTION HISTORY

1959: Festival Theatre. Directed by Peter Wood and designed by Desmond Heeley. The production featured Irene Worth (Rosalind), William Sylvester (Orlando), William Hutt (Jaques), Max Helpmann (Duke Frederick), William Needles (Duke Senior), Kate Reid (Celia), Ted Follows (Oliver), Frances Hyland (Phebe), Douglas Campbell (Touchstone), Ann Morrish (Audrey), Douglas Rain (Silvius), Eric Christmas (Adam) and Tony van Bridge (Corin). Music by John Cook. Jeremy Wilkin was the fight arranger.

1972: Festival Theatre. Directed by William Hutt and designed by Alan Barlow. The production featured Carole Shelley (Rosalind), Nicholas Pennell (Orlando), Roland Hewgill (Jaques), William Needles (Duke Frederick), Mervyn Blake (Duke Senior), Pamela Brook (Celia), Barry MacGregor (Oliver), Krysia Read (Phebe), Edward Atienza (Touchstone), Elizabeth Shepherd (Audrey), Blaine Parker (Silvius), Eric Donkin (Adam) and Joel Kenyon (Corin). Music by Harry Freedman. Gil Wechsler was the lighting designer, Don Gillies was the choreographer and Glynne Leyshon was the fight arranger.

1972: Tour to the Guthrie Theater (Minneapolis) and the National Arts Centre (Ottawa). Directed by William Hutt and designed by Alan Barlow. The production featured Carole Shelley (Rosalind), Nicholas Pennell (Orlando), Roland Hewgill (Jaques), William Needles (Duke Frederick), Mervyn Blake (Duke Senior), Pamela Brook (Celia), Barry MacGregor (Oliver), Krysia Read (Phebe), Edward Atienza (Touchstone), Elizabeth Shepherd (Audrey), Blaine Parker (Silvius), Eric Donkin (Adam) and Joel Kenyon (Corin). Music by Harry Freedman. Gil Wechsler was the lighting designer, Don Gillies was the choreographer and Glynne Leyshon was the fight arranger.

1977: Festival Theatre. Directed by Robin Phillips and designed by Robin Fraser Paye. The production featured Maggie Smith (Rosalind), Jack Wetherall (Orlando), Brian Bedford (Jaques), Graeme Campbell (Duke Frederick), Leslie Yeo (Duke Senior), Domini Blythe (Celia), Robert Ruttan (Oliver), Patricia Idlette (Phebe), Bernard Hopkins (Touchstone), Barbara Budd (Audrey), Peter Hutt (Silvius), Mervyn Blake (Adam) and Joel Kenyon (Corin). Music by Berthold Carrière. Gil Wechsler was the lighting designer and Donald Himes was the choreographer.

1978: Festival Theatre. Directed by Robin Phillips and designed by Robin Fraser Paye. The production featured Maggie Smith (Rosalind), Jack Wetherall (Orlando), Brian Bedford (Jaques), Graeme Campbell (Duke Frederick), Maurice Good (Duke Senior), Domini Blythe (Celia), Stephen Russell (Oliver), Patricia Idlette (Phebe), Bernard Hopkins (Touchstone), Barbara Budd (Audrey), Peter Hutt (Silvius), Mervyn Blake (Adam) and Joel Kenyon (Corin). Music by Berthold Carrière. Gil Wechsler was the lighting designer and Donald Himes was the choreographer.

1983: Festival Theatre. Directed by John Hirsch and designed by Desmond Heeley. The production featured Roberta Maxwell (Rosalind), Andrew Gillies (Orlando), Nicholas Pennell (Jaques), Graeme Campbell (Duke Frederick), William Needles (Duke Senior), Rosemary Dunsmore (Celia), Stephen Russell (Oliver), Mary Haney (Phebe), Lewis Gordon (Touchstone), Elizabeth Leigh-Milne (Audrey), John Jarvis (Silvius), Mervyn Blake (Adam)
and Deryck Hazel (Corin). Music by Raymond Pannell. Michael J. Whitfield was the lighting designer and John Broome was the choreographer, movement director and fight arranger.

1984: CBC Television. Directed by John Hirsch and designed by Desmond Heeley. Directed for CBC by Herb Roland. The production featured Roberta Maxwell (Rosalind), Andrew Gillies (Orlando), Nicholas Pennell (Jaques), Graeme Campbell (Duke Frederick), William Needles (Duke Senior), Rosemary Dunsmore (Celia), Stephen Russell (Oliver), Mary Haney (Phebe), Lewis Gordon (Touchstone), Elizabeth Leigh-Milne (Audrey), John Jarvis (Silvius), Mervyn Blake (Adam) and Deryck Hazel (Corin). Music by Raymond Pannell. Michael J. Whitfield was the lighting designer and John Broome was the choreographer, movement director and fight arranger.

1987: Third Stage (now the Tom Patterson Theatre). Directed by Robin Phillips and designed by Patrick Clark. The production featured Nancy Palk (Rosalind), Nigel Hamer (Orlando), Peter Donaldson (Jaques), Michael Hanrahan (Duke Frederick), William Webster (Duke Senior), Melanie Miller (Celia), Weston McMillan (Oliver), Susan Coyne (Phebe), Albert Schultz (Touchstone), Marion Adler (Audrey), John Ormerod (Silvius), Mervyn Blake (Adam) and Michael Hanrahan (Corin). Music by Berthold Carrière. Laura Burton was the musical director, Louise Guinand was the lighting designer and Jean-Pierre Fournier was the fight arranger.

1990: Festival Theatre. Directed by Richard Monette and designed by Debra Hanson. The production featured Lucy Peacock (Rosalind), Ronn Sarosiak (Orlando), David Williams/Peter Donaldson (Jaques), Peter Donaldson/Gary Krawford (Duke Frederick), Victor A. Young (Duke Senior), Marie Baron (Celia), Kevin Gudahl (Oliver), Shannon Lawson (Phebe), William Dunlop (Touchstone), Anne Wright (Audrey), Ian Watson (Silvius), Ian White (Adam) and Ron Hastings (Corin). Music by Berthold Carrière. Michael J. Whitfield was the lighting designer, John Broome was the choreographer and John Stead was the fight arranger.

1996: Tom Patterson Theatre. Directed by Richard Rose; Josephine Le Grice was the assistant director and Charlotte Dean was the designer. The production featured Kristina Nicoll/Jane Spidell (Rosalind), Jonathan Crombie (Orlando), David Jansen (Touchstone), John Gilbert (Duke Frederick and Duke Senior), Tamara Bernier/Caroline Gillies (Celia), Tom Barnett (Oliver), Jane Spidell/Kristina Nicoll (Phebe), Kevin Bundy (Touchstone), Caroline Gillies/Tamara Bernier (Audrey), Colin O’Meara (Silvius), Joseph Shaw (Adam) and Oliver Dennis (Corin). Don Horsburgh was the composer, Kevin Fraser was the lighting designer, Jeff Riches was the sound designer and John Stead was the fight director.

2000: Avon Theatre. Directed by Jeannette Lambermont; Richard Beaune was the assistant director and Douglas Paraschuk was the designer. The production featured Lucy Peacock (Rosalind), Donald Carrier (Orlando), Juan Chioran (Jaques), Robert Benson (Duke Frederick), Jerry Franken (Duke Senior), Jacklyn Francis (Celia), Jonathan Goad (Oliver), Michelle Giroux (Phebe), Brian Tree (Touchstone), Deborah Hay (Audrey), Michael Therriault (Silvius), Joseph Shaw (Adam) and Lewis Gordon (Corin). Keith Thomas was the composer, Louise Guinand was the lighting designer, Wade Staples was the sound designer, Donna Feore was the choreographer and John Stead was the fight director.

2005: Festival Theatre. Directed by Antoni Cimolino; Lee Wilson was the assistant director and Santo Loquasto was the designer. The production featured Sara Topham (Rosalind), Dion Johnstone (Orlando), Graham Abbey (Jaques), Stephen Russell (Duke Frederick), Barry
MacGregor (Duke Senior), Sophie Goulet (Celia), Sean Arbuckle (Oliver), Adrienne Gould (Phebe), Stephen Ouimette (Touchstone), Laura Condlin (Audrey), Jean-Michel Le Gal (Silvius), William Needles (Adam) and Brian Tree (Corin). Steven Page was the composer; music arranged, produced and performed by Barenaked Ladies. Steven Hawkins was the lighting designer, Jim Neil was the sound designer, Donna Feore was the choreographer and John Stead was the fight director.

2010: Festival Theatre. Directed by Des McAnuff; Dean Gabourie and Lezlie Wade were the assistant directors. Debra Hanson was the scenic designer and Dana Osborne was the costume designer. The production featured Andrea Runge (Rosalind), Paul Nolan (Orlando), Brent Carver (Jaques), Tom Rooney (Duke Frederick and Duke Senior), Cara Ricketts (Celia), Mike Shara (Oliver), Dalal Badr (Phebe), Ben Carlson (Touchstone), Lucy Peacock (Audrey), Ian Lake (Silvius), Brian Tree (Adam) and Randy Hughson (Corin). Justin Ellington and Michael Roth were the composers; Michael Roth was the music director. Michael Walton was the lighting designer, Todd Charlton was the sound director, Nicole Pantin was the choreographer, Daniel Levinson was the fight director and Robert Blacker was the dramaturge.

Stratford Festival’s Productions Now on Film!

Sun Life Financial, through its Making the Arts More Accessible™ program, presents STRATFORD FESTIVAL HD, The Best of Shakespeare, on cinema screens in spectacular HD

www.stratfordfestival.ca/HD
ABOUT As You Like It

DID YOU KNOW?

Though not based on historical characters or events, As You Like It does draw on popular folk tales and literary sources of Shakespeare’s time. Shakespeare’s placing of the outlawed but happy Duke Senior in the forest, for example, recalls the Robin Hood legends that were popular in his time. Shakespeare may have been capitalizing on a contemporary vogue for plays romanticizing outlaws, including two versions of Robin Hood that were presented by a rival theatre company, the Admiral’s Men, in 1598.

The play’s main plot comes from English poet Thomas Lodge’s 1590 romance Rosalynde or Euphues’ Golden Legacy. Lodge’s story of a young man mistreated by his brother was inspired by a 14th-century poem, The Tale of Gamelyn. Lodge’s version turned the tale about outlaws and revenge into a pastoral comedy about love. Shakespeare further softened the story by removing much of its violence.

Jorge de Montemayor’s romance Diana Enamorada, with a plot involving multiple lovers, is mentioned in the play and may have been an influence.

The Rosalind/Celia plot and the subplot involving Corin, Silvius and Phebe were Shakespeare’s own inventions, as were most of the other characters, including Jaques, Touchstone and Amiens.

Orlando may have been named after the hero of Orlando Furioso, a 16th-century romance by the Italian poet Ludovico Ariosto. Ganymede, the name chosen by Rosalind as her male persona, was the name of a Trojan boy whom Zeus carried off to serve as his cupbearer.

It is believed that Shakespeare wrote the role of the fool Touchstone for the great English comic Robert Armin, who joined his acting company in 1599. A touchstone is an object used to test the genuineness of some other material, such as gold. As a professional fool, Touchstone is constantly testing others.

Some Interesting Tidbits...

The actors in the original production of As You Like It did not want the play to be published, because once a play was printed they lost their monopoly over the text and therefore their profits. As a result, the play was not published in Shakespeare’s lifetime.

As You Like It is one of several Shakespearean comedies (also including The Taming of the Shrew, A Midsummer Night’s Dream and Much Ado About Nothing) that feature weddings as part of their plots.

As You Like It contains more songs than any other play by Shakespeare. The song “It was a lover and his lass” was published (with musical setting) in Thomas Morley’s First Book of Airs in 1600.

Shakespeare is known to have played the role of Orlando’s aged servant Adam.
ABOUT As You Like It

2016 Stratford Festival Production

May 16 to October 22 – opens June 3

Director Jillian Keiley

Designer Bretta Gerecke
Lighting Designer Leigh Ann Vardy
Composer Bob Hallett
Sound Designer Don Ellis

Cast
Matthew Armet
Ashley Arnett
Alex Black
Petrina Bromley Rosalind
David Collins Corin
Ijeoma Emesowum Phebe
Deidre Gillard-Rowlings Audrey
Alexandra Herzog
Robin Hutton Hymen
John Kirkpatrick Oliver
Cyrus Lane Orlando
Jamie Mac Silvius
Chad McFadden
Melanie McInenly
Seana McKenna Jaques
Nicholas Nesbitt
Cory O'Brien 2nd Forest Lord
Conor Scully
Genny Sermonia
Jason Sermonia Dennis
Sanjay Talwar Touchstone
Scott Wentworth Duke Frederick
Brigit Wilson Duchess Senior
Antoine Yared William

PERIOD AND SETTING
The production is set in an imaginative version of 1980s Newfoundland, with lighting effects used to extend the Forest of Arden out into the audience.
ABOUT As You Like It

JOIN THE SHOW!

Calling all young poets!

Students aged 8 to 14: we need your verses as props in our play! In As You Like It, Orlando writes a whole bunch of love poems to Rosalind and sticks them on the trees in the forest. We would like to use your poems to decorate our “forest”! Your poem must:

- Be hand-written (in crayon, pencil, pencil-crayon, marker or pen) on a piece of paper roughly half the size of an 8 ½ by 11” sheet. You may use white paper, coloured paper, lined paper, graph paper... and cut it out in any shape you like should you so choose. Be creative!
- Rhyme
- Use the word “Rosalind”
- Be anonymous/unsigned

Here is a sample of Orlando’s poetry to imitate:

From the East to Western Inde
No jewel is like Rosalind;
Her worth, being mounted on the wind,
Through all the world bears Rosalind;
All the pictures fairest lined
Are but black to Rosalind;
Let no face be kept in mind
But the fair of Rosalind.

Here’s an original composition as an example to inspire you:

If you’re ill with love sick flu,
Roz can fix it up for you
Broken limb can heal just fine,
With the crutch of Rosalind
Skin disorder, chronic gas,
She can heal with grace and class
Once a man was leg’ly blind,
Regained his sight on Rosalind.

You may send us more than one submission!
Start sending them now – and throughout the season – and come see your work decorating our production! Direct your poems to:

The Education Department
Stratford Festival
P.O. Box 520
Stratford, ON N5A 6V2
Imaginative Ways to Approach the Text

AS YOU LIKE IT – Brother Against Brother: Staging a Fight

Overview

The students will examine the opening scene looking for staging clues and tone and then perform the scene.

Grade Level
7-12

Subject Area
English, Drama

Curriculum Expectations and Learning Outcome
Develop and explain interpretations of the Shakespearean text, using evidence from the text and visual cues to support their interpretations;
Use appropriate decoding strategies to understand unfamiliar words/ideas and stage the scene;
Analyse the text, motivation, speech, and actions of characters to build roles.

Time Needed
1-2 class Periods

Space
Desks in groups, then open spaces for exploring the text

Materials
Attached handouts of Activities
As You Like It – Act I, scene 1 (excerpt)

Activity:
Orlando’s father has died and in his will he instructed his oldest son, Oliver, to educate Orlando. However, Oliver has instead denied Orlando his status, an education and treats him worse than the animals. When Orlando and his servant, Adam, meet Oliver, he demands his share of the will.

Working in groups of three, examine the text for staging clues and tone and then decide who will play Adam, Orlando and Oliver.

THINGS TO CONSIDER!

◊ Why do the brothers call each other ‘sir’? What tone of voice are they using?

◊ Why does Orlando repeat Oliver’s words? What effect does it have on his brother?

◊ How do the brothers show that they are sons of a gentleman?
As You Like It – Act I, scene 1 (excerpt)

ADAM
Yonder comes my master, your brother.

ORLANDO
Go apart, Adam, and thou shalt hear how he will stand aside shake me up.

Enter OLIVER

OLIVER
Now, sir, what make you here?

ORLANDO
Nothing: I am not taught to make anything.

OLIVER
What mar you then, sir?

ORLANDO
Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

OLIVER
Marry¹, sir, be better employed, and be naught awhile².

ORLANDO
Shall I keep your hogs and eat husks with them? What prodigal portion have I spent, that I should come to such penury?

OLIVER
Know you where your are, sir?

ORLANDO
O, sir, very well: here in your orchard.

OLIVER
Know you before whom, sir?

ORLANDO
Ay, better than him I am before knows me: I know you are my eldest brother; and, in the gentle condition of blood, you should so know me. The courtesy of nations allows you my better; in that you are the first-born, but the same tradition acknowledges the claims/ is aware of because of our noble breeding know me as a brother social custom says you are superior custom/surrender of privilege
takes not away my blood, were there twenty brothers betwixt us. I have as much of my father in me as you, albeit, I confess, your coming before me is nearer to his reverence.

OLIVER
What, boy!

ORLANDO
Come, come, elder brother, you are too young in this.

OLIVER
Wilt thou lay hands on me, villain?

ORLANDO
I am no villein; I am the youngest son of Sir Rowland de Bois; he was my father, and he is thrice a villain that says such a father begot villeins. Wert thou not my brother, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so: thou hast railed on thyself.

ADAM
Sweet masters, be patient: for your father's remembrance, be at accord.

OLIVER
Let me go, I say.

ORLANDO
I will not, till I please: you shall hear me. My father charged you in his will to give me good education: you have trained me like a peasant, obscuring and hiding from me all gentleman-like qualities. The spirit of my father grows strong in me, -- and I will no longer endure it. Therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament: with that I will go buy my fortunes.

OLIVER
And what wilt thou do? Beg, when that is spent? Well, sir, get you in. I will not long be troubled with you: you shall have some part of your 'will'; I pray you, leave me.
ORLANDO
I will no further offend you than becomes me for my good.

OLIVER
Get you with him, you old dog.

ADAM
Is 'old dog' my reward? Most true, I have lost my teeth in your service. God be with my old master: he would not have spoke such a word.

Exeunt ORLANDO and ADAM
Imaginative Ways to Approach the Text

AS YOU LIKE IT - Rosalind’s Banishment: The Language of Status

Overview

1. The students will examine Shakespeare's choices in using formal or informal language for a character in a scene.

2. They will then investigate how Shakespeare's language helps to determine the actor's movement on stage.

Grade Level: 7-12
Subject Area: English, Drama
Curriculum Expectations and Learning Outcome:
- Identify the important information and ideas in the text;
- Evaluate the effectiveness of the text, using evidence from the text to support their opinion;
- Communicate feelings, thoughts, and abstract ideas through drama.

Time Needed: 1-2 class Periods
Space: Desks in groups, then open spaces for exploring the text
Materials: Attached handouts of Activities
Rosalind’s Banishment: the Language of Status

As You Like It - Act I, scene 3 (excerpt)

ACTIVITY

The tyrannical Duke Frederick has usurped the throne of Rosalind’s father, Duke Senior. He has grown distrustful of his niece living at the palace with his daughter, Celia, and has come to banish her from court.

The exchange takes place in a public place, where respect and formality is customary. However, this is also about a family so there are moments of informality.

There are clues in the text on how to play and stage the scene by studying Rosalind’s choices in using formal or informal language when she addresses her uncle.

1. Working in pairs underline those words or phrases that you think are informal and circle those words or phrases you think are formal.

2. With your partner act out the scene, using the language cues in the text to help you make the physical choices.
As You Like It - Act I, scene 3 (excerpt)

Celia and her cousin Rosalind are in a room in Duke Frederick’s palace. Enter DUKE FREDERICK, with Lords.

DUKE FREDERICK
Mistress, dispatch you with your safest haste
And get you from our Court.

ROSALIND
Me, Uncle?

DUKE FREDERICK
You, Cousin,
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:
If with myself I hold intelligence,
Or have acquaintance with mine own desires,
(As I do trust I am not) then, dear Uncle,
Never so much as in a thought unborn
Did I offend your highness.

DUKE FREDERICK
Thus do all Traitors:
If their purgation did consist in words,
They are as innocent as grace itself.
Let it suffice thee that I trust thee not.

ROSALIND
Yet your mistrust cannot make me a Traitor;
Tell me whereon¹ the likelihoods² depends?

DUKE FREDERICK
Thou art thy Father's daughter; there's enough.

ROSALIND
So was I when your Highness took his Dukedom;
So was I when your Highness banished him;
Treason is not inherited, my lord,
Or if we did derive it from our friends,
What's that to me? My father was no Traitor.
Then, good my liege, mistake me not so much
To think my poverty is treacherous.

¹ on; ² indications
Write a journal entry in the voice of Rosalind describing this confrontation with her uncle, expressing her feelings and dilemma.
Imaginative Ways to Approach the Text

AS YOU LIKE IT – Phoebe’s Duologue with Silvius (Act III, scene 6)

Overview

1. The students will examine Phoebe's monologue, using the punctuation as a tool to help decode the meaning of the text.

2. The students will then investigate how Shakespeare shapes a character by delving into the character's thought process.

Grade Level 7-12

Subject Area English, Drama

Curriculum Expectations and Learning Outcome Develop and explain interpretations of the Shakespearean text, using evidence from the text and visual cues to support their interpretations; Use appropriate decoding strategies to understand unfamiliar words/ideas and stage the scene; Analyse the text, motivation, speech, and actions of characters to build roles.

Time Needed 1-2 class Periods

Space Desks in groups, then open spaces for exploring the text

Materials Attached handouts of Activities

As You Like It 2016 Study Guide

Stratford Festival
AS YOU LIKE IT

Phoebe’s Duologue with Silvius - Act III, scene 6

ACTIVITY 1

Working in groups of three, one person will play Silvius standing in the middle of two Phoebes. The Phoebes will read the monologue below as a duologue.

Question: What did you discover about Phoebe's monologue?

Question: Why is Phoebe constantly alternating from one thought to another?

Question: Is Phoebe indecisive?

Question: Can you spot where Shakespeare uses the following language techniques: antithesis (oppositions), monosyllables (single-sound words), lists and repetition?

Every time you get to a punctuation (i.e. comma, colon, semi-colon, full stop, exclamation mark or question mark) switch reader.
Act III, scene 6 (excerpt)

PHOEBE  
Know’st thou the youth that spoke to me erewhile? just now

SILVIUS  
Not very well, but I have met him oft, pastures/land  
And he hath bought the cottage and the bounds peasant, countryman/churl  
That the old carlot once was master of.
PHOEBE
Think not I love him, though I ask for him: 'Tis but a peevish boy, yet he talks well. But what care I for words? Yet words do well When he that speaks them pleases those that hear. It is a pretty youth, not very pretty. But sure he’s proud, and yet his pride becomes him; He’ll make a proper man. The best thing in him Is his complexion. And faster than his tongue Did make offence, his eye did heal it up. He is not very tall, yet for his years he’s tall. His leg is but so-so, and yet ’tis well. There was a pretty redness in his lip, A little riper and more lusty red Than that mixed in his cheek. ’Twas just the difference Between the constant red and mingled damask. There be some women, Silvius, had they marked him In parcels as I did, would have gone near To fall in love with him. But, for my part, I love him not nor hate him not. And yet Have more cause to hate him than to love him: For what had he to do to chide at me? He said mine eyes were black, and my hair black, And, now I am remembered, scorned at me. I marvel why I answered not again. But that’s all one: omittance is no quittance. I’ll write to him a very taunting letter, And thou shalt bear it. Wilt thou, Silvius?

SILVIUS
Phoebe, with all my heart.

PHOEBE
I’ll write it straight; The matter's in my head and in my heart. I will be bitter with him and passing short. Go with me, Silvius.
Imaginative Ways to Approach the Text

AS YOU LIKE IT
– Orlando’s Poetry: Imitation is the Sincerest Form of Flattery

Overview

• 1. Students will do close readings of specific passages in the play to glean clues about Orlando’s level of education and familiarize themselves with the style of poetry he writes to Rosalind.

• 2. Students will then write their own poems imitating Orlando’s style and structure. As an extension, they may write a second poem in their own style, improving Orlando’s efforts.

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Subject Area</th>
<th>Curriculum Expectations and Learning Outcome</th>
<th>Time Needed</th>
<th>Space</th>
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<tr>
<td>5-10</td>
<td>English/Language Arts</td>
<td>Reading (understanding of content, making inferences/interpreting texts, extending understanding of texts, identifying text features/patterns, indentifying elements of style); Writing (using knowledge of form and style - form, voice, diction/word choice, publishing, producing finished works).</td>
<td>1-2 class Periods</td>
<td>Small group and individual work required</td>
<td>Copies of the text or handouts of the selected passages</td>
</tr>
</tbody>
</table>

As You Like It
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ACTIVITY

• Divide the class into 4 groups. Each group will receive a copy of one of the four excerpts from As You Like It (or have them read the relevant passages from their own texts). Each group should read their text out loud a couple of times and then jot down any information they can glean from the text regarding Orlando’s upbringing, level of education and/or ability to write (good) poetry. Each group will then share their findings. Alternately, you could set this up so that each group works with each section of text, adding their notes observations to a common chart that then gets passed on to the next group – that all of the groups will have a chance to read all of the excerpts of text.

• Next, as a whole group, take a closer look at Orlando’s poetry. Analyse the structure of his verse (the rhythm, the rhyme scheme, the number of lines and/or stanzas, etc). Also note the style of his verse (does he use familiar or formal language? Is it full of metaphors, figures of speech, classical or contemporary allusions, etc.). He writes in catalectic trochaic tetrameter, or, four alternating ‘feet’ of stressed and unstressed syllables with the last foot being incomplete (DUM dee, DUM dee, DUM dee, DUM.). In the first poem he writes pairs of lines rhyming ‘Rosalind’ with something (sometimes he pronounces her name ‘Rosalined’ and sometimes ‘Rosalynnd’). Discuss anything else you discover about Orlando’s verse.

• Touchstone then imitates this poem with one of his own. Individually, students will then write their own “Rosalind” poems in imitation of Orlando much as Touchstone does. As an extension, students may then write a second poem in their own style, improving upon Orlando’s attempts. How might they write a poem to properly win Rosalind’s heart?

Here's an example to get you started:
If you’re ill with love sick flu,
Roz can fix it up for you.
Broken limb can heal just fine,
With the crutch of Rosalind
Skin disorder, chronic gas,
She can heal with grace and class.
Once a man was leg’illy blind,
Regained his sight on Rosalind.
EXTENSION

Send your students’ poems to us and we’ll include them in the show!

Here are the details:

Calling all young poets!
Students aged 8 to 14: we need your verses as props in our play! As you’ve learned, in As You Like It, Orlando writes a whole bunch of love poems to Rosalind and sticks them on the trees in the forest. We would like to use your poems to decorate our “forest”! Your poem must:

- Rhyme
- Use the word “Rosalind”
- Be anonymous/unsigned
- Be hand-written (in crayon, pencil, pencil-crayon, marker or pen) on a piece of paper roughly half the size of an 8 ½ by 11” sheet. You may use white paper, coloured paper, lined paper, graph paper...
- You may also cut it out in any shape you like should you so choose. Be creative!

You may send us more than one submission! Start sending them now – and throughout the season – and come see your work decorating our production!

Direct your poems to:

The Education Department
Stratford Festival
P.O. Box 520
Stratford, ON N5A 6V2
Catalectic Trochaic Tetrameter

/ u / u / u /
Dum dee, dum dee, dum dee, dum

Trochee = u /
Tetra = 4

Catalectic = lacking a syllable at the end

1. (Orlando)
/ u / u / u /
From the east to western Ind, A
/ u / u / u / u /
No jewel is like Rosalind. A
/ u / u / u / u / u /
Her worth, being mounted on the wind, A
/ u / u / u / u / u /
Through all the world bears Rosalind. A
/ u / u / u / u /
All the pictures fairest lined B
/ u / u / u / u /
Are but black to Rosalind. B
/ u / u / u / u /
Let no fair be kept in mind B
/ u / u / u / u /
But the fair of Rosalind. B

2. (Touchstone)
/ u / u / u /
If a hart do lack a hind, A
/ u / u / u / u /
Let him seek out Rosalind. A
/ u / u / u / u /
If the cat will after kind, A
/ u / u / u / u /
So be sure will Rosalind. A
/ u / u / u / u /
Winter garments must be lined, A
/ u / u / u / u /
So must slender Rosalind. A
/ u / u / u / u /
They that reap must sheaf and bind; A
/ u / u / u / u /
Then to cart with Rosalind. A
/ u / u / u / u /
Sweetest nut hath sourest rind, A
/ u / u / u / u /
Such a nut is Rosalind. A
/ u / u / u / u /
He that sweetest rose will find A
/ u / u / u / u /
Must find love's prick and Rosalind. A

3. (Orlando)
/ u / u / u / u /
Why should this a desert be? A
/ u / u / u / u /
For it is unpeopled? No: B
/ u / u / u / u /
Tongues I'll hang on every tree, A
/ u / u / u / u /
That shall civil sayings show: B
Some, how brief the life of man
Runs his erring pilgrimage,
That the stretching of a span
Buckles in his sum of age;
Some, of violated vows
'Twixt the souls of friend and friend:
But upon the fairest boughs,
Or at every sentence end,
Will I Rosalinda write,
Teaching all that read to know
The quintessence of every sprite
Heaven would in little show.
Therefore Heaven Nature charged
That one body should be filled
With all graces wide-enlarged:
Nature presently distilled
Helen's cheek, but not her heart,
Cleopatra's majesty,
Atalanta's better part,
Sad Lucretia's modesty.
Thus Rosalind of many parts
By heavenly synod was devised,
Of many faces, eyes and hearts,
To have the touches dearest prized.
Heaven would that she these gifts should have,
And I to live and die her slave.

*In Shakespeare's time 'have' may have rhymed with 'slave.'
You decide if it should rhyme for comic effect.
**Handout – Orlando’s Poetry Excerpts**

1. (1.1.1-13)

**ORLANDO**

As I remember, Adam, it was **upon this fashion**¹ bequeathed me by will ² but **poor**³ a thousand **crowns**⁴, and, as thou sayest, **charged**⁵ my brother on his blessing to **breed**⁶ me well: and there begins my sadness. My brother Jaques he **keeps at school**⁷, and report speaks goldenly of his **profit**⁸. For my part, he keeps me **rustically**⁹ at home, or, to speak more properly, **stays**¹⁰ me here at home **unkept**¹¹, for call you that keeping for a gentleman of my birth, that differs not from the **stalling**¹² of an ox? His horses are bred better, for, besides that they are fair with their feeding, they are taught their **manage**¹³, and to that end, **riders dearly hired**¹⁴: but I, his brother, gain nothing under him but growth - for the which his animals on his dunghills are as much bound to him as I.

1. in this manner; 2. in my father’s will; 3. only; 4. gold coins; 5. ordered; 6. bring up/educate; 7. support financially through university; 8. progress; 9. like a peasant; 10. keeps/detains; 11. un cared for, uneducated; 12. stall accommodation; 13. trained movements; 14. horse trainers paid at great cost.

2. (1.1.25-34 and 1.1.58-66)

**OLIVER**

Now, sir! what **make** you here? do (but Orlando thinks he means ‘create’)

**ORLANDO**

Nothing: I am not taught to make anything.

**OLIVER**

What **mar** you then, sir? **spoil/ruin**

**ORLANDO**

Marry, sir, I am helping you to **mar** that which God by the Virgin Mary made, a poor unworthy brother of yours, with idleness.

**OLIVER**

Marry, sir, be better employed, and **be naught awhile**. be gone/clear off

**ORLANDO**

Shall I keep your hogs and eat husks with them? **biblical allusion to the wastefully lavish son poverty**

What **prodigal** portion have I spent, that I should come to such **penury**? [Grabs Oliver]

**OLIVER**

Let me go, I say.

**ORLANDO**

I will not, till I please: you shall hear me. My father charged you in his will to give me good education: you have trained me like a peasant, obscuring and hiding from me all gentleman-like qualities. The spirit of my father grows strong in me, and I will no longer endure it: therefore allow me such **exercises** as may become a gentleman, or give me the poor **allottery** my father left me by **testament**: with that I will go buy my fortunes.
3. (3.2.1-10 and 3.2.77-105)

**ORLANDO**
Hang there, my verse, in witness of my love:
And thou, thrice-crowned queen of night*, survey
With thy chaste eye, from thy pale sphere above,
Thy huntress' name that my full life doth sway.
O Rosalind! these trees shall be my books
And in their barks my thoughts I'll character;
That every eye which in this forest looks
Shall see thy virtue witnessed everywhere.
Run, run, Orlando; carve on every tree
The fair, the chaste and unexpressive she.

*see below for details / see

Rosalind and allusion to Roman goddess of hunting /rule

**ROSALIND** *(reading a note written by Orlando)*
From the east to western Ind.
No jewel is like Rosalind.
Her worth, being mounted on the wind,
Through all the world bears Rosalind.
All the pictures fairest lined
Are but black to Rosalind.
Let no fair be kept in mind
But the fair of Rosalind.

**TOUCHSTONE**  I'll rhyme you so eight years together... for eight years without stopping
For a taste: *(mocking Orlando's poetry)*
If a hart do lack a hind,
Let him seek out Rosalind.
If the cat will after kind,
So be sure will Rosalind.
Wintered garments must be lined.
So must slender Rosalind.
They that reap must sheaf and bind;
Then to cart with Rosalind.
Sweetest nut hath sourest rind,
Such a nut is Rosalind.
He that sweetest rose will find
Must find love's prick and Rosalind.

This is the very false gallop of verses: why do you infect yourself with them?

**ROSALIND**
Peace, you dull fool! I found them on a tree.

**TOUCHSTONE**
Truly, the tree yields bad fruit.
4. (3.2.112-154)

**ROSALIND**
Here comes my sister, reading: stand aside.

**CELIA** *(Reads a note written by Orlando)*
Why should this a desert be?
For it is unpeopled? No:
Tongues I'll hang on every tree,
That shall civil sayings show:
Some, how brief the life of man
Runs his *erring pilgrimage*.
That the stretching of a span
Buckles in his sum of age;
Some, of *violated vows*
'Twixt the souls of friend and friend:
But upon the fairest boughs,
Or at every *sentence* end,
Will I Rosalinda write,
Teaching all that read to know
The *quintessence* of every sprite
Heaven would *in little* show.
Therefore Heaven *Nature charged*
That one body should be filled
With all graces wide-enlarged:
Nature presently distilled
Helen's cheek, but not her heart,
Cleopatra's majesty,
Atalanta's better part,
Sad Lucretia's modesty.
Thus Rosalind of many parts
By *heavenly synod* was devised,
Of many faces, eyes and hearts,
To have the *touches* dearest prized.
Heaven would that she these gifts should have,
And I to live and die her slave.

**ROSALIND**
O most gentle Jupiter! What *tedious homily* of love
have you wearied your parishioners withal, and never
cried 'Have patience, good people!'

1.*king of the gods who carried off the beautiful youth Ganymede* / 2.*boring sermon*

**CELIA**
Didst thou hear these verses?

**ROSALIND**
O, yes, I heard them all, and more too; for some of
them had in them more feet than the verses would bear.

**CELIA**
That's no matter: the feet might bear the verses.

**ROSALIND**
Ay, but the feet were lame and could not bear
themselves without the verse and therefore stood
*outside* in the verse.
As You Like It

Additional Activities

Some As You Like It Dilemmas
When the Stratford Festival is preparing to stage a work like As You Like It there is a long period of asking questions and pursuing possible solutions to the problems and difficulties. The questions we asked ourselves – directors, designers, actors – about As You Like It were similar to the ones which follow. Have your class try working toward your own answers.

Text
1. Make a list of the characters in As You Like It and look for clues in the script about each character: how they see themselves and how others describe them.

Costumes
2. What should Duke Frederick look like? How old is he? What should he wear? What are his clothes like? What overall image should be projected? Try a few sketches for a costume for Duke Frederick, basing your details on the evidence that the play itself provides. Look for clues in what he says about himself, and what others say about him.

Music
3. What sort of music, scored for what kinds of instruments, should be heard in As You Like It? Make a list of instruments – or sounds – that could possibly be suitable.

Staging
4. The atmosphere for the various locations in As You Like It is very important in a production. Consider two separate and distinct locations – Duke Frederick’s palace and the Forest of Arden– and discuss how, by means of lighting, design, sound and staging, these two places can be differentiated and suggested. Why is that sense of difference important to the play?

Mapping the Scene
In small groups, students examine the scene of Rosalind’s banishment. Draw a floor plan for Duke Frederick’s palace and map out the movements of all characters involved in this scene. Pay particular attention to the dialogue between Duke Frederick, Rosalind and Celia; it will provide valuable clues. Devise a legend and make sure all plans are clear. Students share their work with the other groups.

Conversations for Two
This improvisational activity will help you to begin thinking about the themes of the story. With a partner, students brainstorm different scenarios that would fit the following situations. They then carry out a conversation. If comfortable, students can share their conversations with the rest of the class. Discuss the different choices made by pairs working with the same scenario.

1. Two friends discuss running away and how they should disguise themselves.
2. Two brothers fight over their dad’s inheritance. The older brother is preventing the younger brother from getting his share.
3. Two friends debate the merits of city life versus the country life. Each person chooses a side to defend.
4. Two friends are talking about a strange happening. One friend has just fallen in love at first sight. The other friend is skeptical.

The Forest of Arden as Utopia
The Forest is in direct contrast to Duke Frederick’s corrupt court and some believe it to be a type of utopia. However, is this in fact a perfect place?

Search for clues in the text that support or refute the notion of the Forest of Arden as a kind of utopia.

Revisiting the Story
Below, the plot of As You Like It has been simplified into five basic actions, one to accompany each act.
Act 1: The banishment
Act 2: The arrival at the Forest of Arden
Act 3: Relationships
Act 4: Wooing
Act 5: Happily ever after?

1. In groups, using the same outline, students create and present a series of five tableaux depicting each of these key images that summarize the story of As You Like It.
2. Students then add seven more key images or actions to the summary.
3. Students can present their twelve part tableaux sequence adding background music to bridge the transition from one tableau to the next in the sequence.
4. Students can title each of the twelve images or action in the sequence with sensational newspaper headlines. Students should decide for what kind of newspaper they are writing. The class can discuss how different headlines would be if the students were writing for a national newspaper, a community newspaper, etc.

Modern Movie Trailers
After the class has read the play, discuss genres and modern cinematic treatments it lends itself to.

Divide the class into groups of five or six and have each group pick a genre or treatment for their cinematic version of the play. Each group will storyboard a trailer for their movie (or film the trailer if video equipment is available). The trailer should include voiceovers and lines from the play to entice an audience of their peers to see the movie.

Have each group pitch its trailer to the class. The students should act out the trailer or show their video.

Sculpture Gallery
Divide the class into groups of 3. Instruct each group to designate each group member as either A, B or C. Group member A will be the “artist” and group members B and C are the ‘clay’.

Instruct the artists to use the clay to create a sculpture that captures the essence of the given line. Artists must be sure to work gently with their clay, and remember that the clay can be transformed into both inanimate objects or people, and can be manipulated to create facial expression, suggest bold movement, or to create different levels. Artists must also be sure to creatively incorporate the index card into the sculpture so that it may easily be read. After about 5 minutes, the artists may finish and be invited to freely walk through the sculpture gallery and appreciate each others’ wonderful works of art.

Repeat so that group members B and C each have turns to be the artist. The following are examples of quotes that may be used to create beautiful sculptures!

- How weary are my spirits!
- Here lie I down, and measure out my grave.
- Truly, the tree yields bad fruit.
- Sell while you can – you are not for all markets.
- Sweet Phoebe, do not scorn me.
- My father was no traitor!
- I cannot live out of her company.
- Let me be your servant.
- He deserves no pity.
- Have I not cause to weep?
- O Phoebe, Phoebe, Phoebe!
- All the world’s a stage.
**DISCUSSION TOPICS FOR YOUR CLASS**

**For classes reading the play before seeing it:**

1. What do you expect to see on stage at the Stratford Festival? Have each student make a list of predictions about what they expect. Save these predictions. After your Stratford trip, revisit them to see how they compared to the actual production.

2. Write in role, as Jaques, explaining in your own words what “All the World’s a Stage” means.

3. Make a story map or a story board outlining the main events of the play. (This may be used later in group activities.)

**After your Stratford trip:**

1. Write an e-magazine article about the Duchess’ banishment. Use facts from the play and feel free to use your imagination and fill in the missing details.

2. Do you think Orlando was completely fooled with Rosalind’s disguise as ‘Ganymede’? Use evidence from the play to support your argument.

3. Create a character web showing how all the characters are connected to each other. Discuss the complexity of these relationships and how they affect the progression of the play.

**For more classroom activities, complete with instructions, materials and Ontario curriculum expectation links, visit stratfordfestival.ca/teachingmaterials.**

You can also check out the following:

- The Forum, a series of remarkable events to enrich the play-going experience: www.stratfordfestival.ca/forum/.
- Stratford Festival’s YouTube channel for behind-the-scenes videos, photos and interviews: www.youtube.com/user/stratfordfestival
- Stratford Festival’s Flickr pages: www.flickr.com/photos/stratfest/
- Stratford Festival Twitter: twitter.com/stratfest
- Stratford Festival Facebook: www.facebook.com/StratfordFestival
Resources

SELECTED BIBLIOGRAPHY for As You Like It

SHAKESPEARE: HISTORY, CRITICISM and BIOGRAPHY:

Brown, John Russell. *Shakespeare and his Theatre*.

TEACHING SHAKESPEARE:


AS YOU LIKE IT:

Bate. Jonathan and Rasmussen (Eds.). *As You Like It*. The RSC Shakespeare. 2010.
Thompson, Ann and Taylor, Neil (Eds.). *As You Like It*. Bloomsbury Arden Shakespeare.2006.

WEB RESOURCES:

Mr. William Shakespeare and the Internet, shakespeare.palomar.edu
Encyclopaedia Britannica presents: Shakespeare and the Globe: Then and Now, search.eb.com/shakespeare
Shakespeare: Chill with Will, library.thinkquest.org/19539/saam.htm
Shakespeare’s Life and Times, web.uvic.ca/shakespeare/Library/SLT/intro/introsubj.html
Shakespeare Online, www.shakespeare-online.com
Poor Yorick CD & Video Emporium, www.bardcentral.com
Movie Review Query Engline, www.mrqe.com
Internet Movie Database, www.imdb.com

AS YOU LIKE IT ONLINE:

BookRags.com Homepage: http://www.bookrags.com/As_You_Like_It/#gsc.tab=0
SparkNotes: http://www.sparknotes.com/shakespeare/asyoulikeit/
The Literature Network: http://www.online-literature.com/shakespeare/youlike/

AS YOU LIKE IT ON FILM, VIDEO and DVD:

1936 (UK-Film) As You Like It. Directed by Paul Czinner; starring Laurence Olivier and Elisabeth Bergner.

1963 (UK-TV) As You Like It. Directed by Michael Elliott and Ronald Eyre; starring Vanessa Redgrave, Patrick Allen, Max Adrian and Ian Richardson.

1978 (UK-TV) As You Like It. Directed by Basil Coleman; starring Helen Mirren, Brian Stirner and Richard Pascoe.

1992 (UK-Film) As You Like It. Directed by Christine Edzard; starring James Fox, Cyril Cusack and Andrew Tiernan.

2006 (UK-Film) As You Like It. Directed by Kenneth Branagh; starring Alfred Molina, Kevin Kline and David Oyelowo.

2010 (UK-Video) As You Like It at Shakespeare’s Globe Theatre. Directed by Thea Sharrock; starring Jack Laskey and Naomi Frederick.

Stratford Festival’s Productions Now on Film!
Sun Life Financial, through its Making the Arts More Accessible™ program, presents STRATFORD FESTIVAL HD, The Best of Shakespeare, on cinema screens in spectacular HD
www.stratfordfestival.ca/HD